

ORIGINAL CONTRIBUTION

A Review of the Importance of Criticism Through Different Approaches

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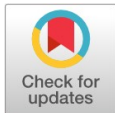
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Abstract— This paper aims to discuss thoroughly different approaches to criticism with the help of pre-romantic aesthetics and their theories. The study, first, alludes to the 18th century pre-romantic aesthetics. Furthermore, the philosophical impact of Locke has been assessed in the light of the imagination theories. The theories of imagination given by Bruke and Addison have a lot of connection to aesthetics, which constitute part of imagination. Through a peculiar process, pleasure moves to be part of perception. Finding affirms that Locke's philosophy relates to human compliance by means of which pre-romantic uses essential contextual treatises. The study adopts an analytical inquiry to accumulate data and then constructs a critical evaluation of factuality and erudition on the information. The findings of this research affirm that the emergence of knowledge has been debated for many centuries. Several literary epochs with a distinguished school of thought discuss and form inquiries. If rationalists portray human thoughts associated with the soul and cognitive views that a soul possesses from its inception, comparatively, Empiricists seem to have an approach that erupts from the perception and experiences as perception embarks on a journey to the blank paper of mind. If the reflection is there, it activates creating ideas, then this empiricism is directed to internality. Critics (Bruke & Addison) may be considered empiricists critics of the pre-romantic era.

Index Terms— Criticism, Empiricism, Aesthetics, Imagination, Senses, Experience, Sublime

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Introduction

Importance of Criticism

Hales (2007) insinuates that interpretation paves a way to make things meaningful. Our mind uses senses to produce something meaningful that can relate to our experiences, Human mind response to make things significant. Criticism is generally regarding as a valuable judgement made on a work. Meanwhile, forming an interpretation about or on something involves a lot of attention to the critic part., each sphere of human life predicts numerous interpretations. That needs special interpretation when things are unclear and ambiguous. Criticism is nothing but an extension to interpretation. The prime purpose of a critic is to produce a valuable judgment on a literary work to enhance reader's understanding about life (Hales, 2007).

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Approches to Ctiticism (Empericism V/S Rationalism)

A chief battle between empiricism and rationalism, lies in the foundation of knowledge and its origin. Empiricists claim that the knowledge derives from the senses. Later, senses provide information in raw form through the surroundings. Simultaneously, the mind starts functioning when perception starts processing, that forms perceptions and beliefs. Hence, Empiricists philosophers hold a notion that only senses can provide concrete knowledge about life and the world.

On the other hand, Rationalists emerges with a notion that knowledge begins with the reason. To them, all knowledge based on the innate concepts, and we are not able to interpret our thoughts without reasons (Stanford Encyclopedia, 2004).

Research Objectives

- To understand the different philosophical approaches on criticism
- To analysis the importance of romantic aesthetics
- To examine the differences between the theories of imagination and empiricism.

LOCKEAN EMPIRICISM

There is vast work published on the theories of imagination up to the present time as “The concepts of imagination and fictionality are also intricately linked in present-day theories of fiction. Naturally, the question arises how the entanglement of the concepts of fictionality, and imagination can be understood in a historical perspective. Can it function as a common ground between 18th-century and present-day conceptions of fiction/ality”? (Gruyter, 2020.) Lockean empiricists hold a notion that human mind is a blank slate unless the practical world of surrounding does not reflect and produce on it, mind is a passive mirror, does only depend on the senses. From this point of view, mind is something of a mirror, a sponge, a piece of malleable wax prior to the crowding in of sense impressions. It is in this way that consciousness is formed. Our self, thus, not a given but an acquisition intimately tied to the physiology of human anatomy. If, for Rationalists such as Descartes, our reason is a disembodied and ultimately non-corporeal faculty. To Empiricists, reason is something learned in the course of physical and psychical maturation and ultimately derived from the knowledge gained via the senses. This would suggest that when we die, our consciousness evaporates with the demise of the body. Lockean Empiricism tends to be a materialist doctrine, while Cartesian Rationalism tends to be an idealist philosophy.

ELEMENTS OF EMPIRICIST IN PRE-ROMANTIC CRITICS

Philosophical elements of Empiricism are observed in the writings of Addison, Hume, Burke, Alexander Gerard, Lord Kames, Joseph Priestley, Hugh Blair, James Beattie, Edward Young, Richard Hard, Joseph Warton, Archibald Alison and Adam Smith. However, this paper deals, particularly with the Addison and Bruke’s Theories of Imaginations. Their theories are aesthetic, which is to say, they deal with the object as it is perceived, and sentimentalist: they are concerned above all with the emotions awakened in the receiver. Empiricist critics study aesthetic with connection to the emotions occur in infancy. Meanwhile, they are less concerned with the moral values of art; rather they tried to explain pleasure produced by art, pleasure without any pretensions to deeper meaning.

THEORIES OF IMAGINATION (ADDISON AND BURKE)

Eighteenth century aesthetics came with a range of complexities, i.e., the nature of taste, relationship of beauty and its standard, the nature of beauty and artistic representation, connection and difference between sublime and beauty, the genius and connection to taste.

The imagination theories given by Addison and Burke have addressed many of these. As, Aesthetics was one of the most prominent aspects that brought a noteworthy change in the 18th century criticism. Pre-Romantic critics rediscover criticism through Empiricism. Empiricists philosophers are the initiators of romantic criticism also applies aesthetics as a tool to redefine modern criticism.

Joseph Addison (1672- 1719)

Addison is a well-known English Politian, essayist, critic, and writer. His writing was an important contribution to the government of the era. He was a leading contributor of periodicals *The Tatler* and *The Spectator*.

Addison’s essay, *The Pleasure of Imagination* (1712) reinforces that the “pleasure of taste is the pleasure of imagination.” Addison reposes ‘taste’ as the faculty of judgment. Taste judges what imagination represents, and this judgment chiefly discerns with the sense of sight, and the things which appeals to sight that creates pleasure. Moreover, he introduces two classes of pleasure. First, arises from the

sight. And the other class of pleasure works, in the absence of the pleasant object, with the use of some other senses. The second pleasure concerns more with the artistic representation of objects which is the chief concern of this study.

Edmund Burke (1729-1797)

Burke is a renowned British statesman, critic, parliamentary orator, and political thinker. Noteworthy, he was an important figure of literary and political theory. Burke's "A philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful" (1757/1759) was a major discourse about aesthetics. He discusses the same idea, like Addison, the idea of creating pleasure. Though, he is not merely concerned with a single sense of sight, rather calls imagination as the incorporation of all senses. His concept of imagination has not grounded on how things look, but how they react and feel with the help of different senses.

Theoretical Background

Locke in *An Essay Concerning Human Understanding*, (1690) provides a detailed analysis of the mechanism of human thought. He explains with the help of an established model that reflects on many philosophical dilemmas for describing the connection among material world, subjectivity and divine. To him all thinking can be understood first to fall into one of the two categories of SENSATION or REFLECTION. Moreover, Allusions are the indirect references to our natural inclination. Specially through visual sense and then other physical experiences. With Longinus, there was a revival in the concept of sublimity during 18th century. However, many critics also take sublimity opposes to Beauty. At that time, sublimity and beauty became a major fashionable debate among the intellectual writings.

Abraham in *Mirror and the Lamp*, (1953) clearly discriminates romanticism from enlightenment. Because in romanticism he finds a revolutionary expressive theory of art instead of mimetic one. Which is completely against of Locke's concept of idea and his use of mind as metaphor for perceiving objects. In that of the way romantics conceptualized mind as a lamp that is, "bathed in an emotional light he himself projected."

Capo Ferro (1760) exclaimed that 18th century fairy tales, do not show the cultural implication and characteristics of the fanatics because of their highly conventional narrative structures, "Fairy tales do not replicate the tension between the empirical and the non-empirical that is crucial to the fantastic: they deploy the rhetoric of realism only marginally and do not problematize the presence of magic" (p.21) According to Faflask and Wright (2012) 'the natural determine of mind inherent in pre-Romantic empirical psychology, is often halted by an excess of self-consciousness, route to its idealist return to a self without self'. (Sec. iii) In the early romantic period, the art of imagination has become the central point of attention for the poets to intricate the basic human instincts and empiricist pleasure.

According to Side (2006), Art is the creation of an expression of human experiences. A work of art is nothing but a reflection of once experience. So, man is dependent on external objects to create thoughts, that travel through the nervous system and split over the senses constructs through the mental process. To Locke man is a slave of the association process, mental pattern transcends through this mechanism of association.

Research Review Approach/Method

This paper develops the narrative review inquiry by gathering different perspectives and theoretical evidence on the importance of criticism, With the help of aggregating approach that "might be more appropriate for synthesizing descriptive, or 'thin' qualitative evidence (Noyes and Lewin, 2011) This approach is helpful to consolidate the theoretical foundation for further research. The below extracted data serves as the base for the discussion that also formularizes directions for the future research.

Data Extraction from Locke's *Philosophy concerning Human Understanding* (1690)

Neither idea nor principles are innate, Knowledge is not innate. And men bare all knowledge, by the use of his natural faculties without help of any innate impression.

Universal consent nothing innate (pg. 28).

Not on the mind naturally imprinted (pg. 29).

Idea is the object of thinking (pg. 86).

All ideas comes from sensation and reflection (pg. 87).

Mind is a void paper, void of all characters, without any ideas.

The object of sensation our source of ideas (pg. 87).

All our ideas are one or the other of these (pg. 88).

Ideas of reflection later because they need attention (pg. 90).

The soul begins to have ideas when it begins to perceive (pg. 90).

A man begins to have ideas when he first has sensation (pg. 100).

*In the reception of simple ideas, the understanding is for the most passive (pg. 101).
Perception the first simple idea of reflection (pg. 126).
reflection alone can give us the idea of what perception is (pg. 126).
Arises in sensation only when the mind notices the organic impression (pg. 126).
no knowledge without discernment (pg. 138).*

Data Extraction from Addison's Pleasures of Imagination (no.441 and 421) 1712

*The perfection of our sight above our other senses.
The pleasures of the imagination arise originally from sight (no. 441)
How those please the imagination that treats of subjects abstracted from matter, by allusions taken from it.
What allusions, most pleasing to the imagination.
Great writers how faulty in this respect (421)
Of the art of imagining in general.
The imagination capable of pain as well as pleasure.
In what degree the imagination is capable either of pain or pleasure. (421)*

Selected data for study from Burke's, 'A philosophical inquiry into the origin of our Ideas of the Sublime and Beautiful' (1757)

*'Curiosity the first and the simplest emotion of the human mind. Curiosity, he means the pleasure we take in novelty (1).
Pain and pleasure merely ideas, not dependent to each other, each has a positive nature (pg. 3)
Anything that excites idea of pain or danger in that way and manner in which the terrible objects conversant, 'is the source of sublime'.
And that is the cause of 'the strongest emotions which the mind is capable of feeling' (13).
That pain and danger come too nearly they are incapable of giving any delight, rather more terrible (14).
Beauty as a social quality (18).*

ANALYSIS & DISCUSSION

Chiefly, Criticism is a universal approach that associates itself with methods that goes through certain variations. When rational approach turns into emotional, conceptual into perceptual, meanwhile, the critical emphasize has shifted more on pleasure produced by art. Hence, pre-romantic critics were interested above all emotions awakened in the receiver. According to this criticism, pleasure progresses through mind and leaves the effect on readers without affectations to deeper meaning. In addition, Style and mode of presentation are the powerful sources which give aesthetic pleasure to the receiver. Empiric Critics give utmost importance to pleasure since influential aesthetics are not developed by rationalism.

Locke's philosophy elocutes the term 'idea' to redefine human understanding. Also, the object of understanding of man's thought, also known as Phantasm, notion, or species. Addison (1712) maintains that the pleasures coming out of the imagination must initiate through sight. Therefore, sight is to be considered above all other senses. As, Locke argues that all ideas are received through experiences, "we go through along with the capability of knowing numerous truths by our senses" (Addison, 1712). Nevertheless, Addison firmly maintains that the gain of knowledge through the sense of feeling is a restricted phenomenon, limit to number, volume, and distance of specific objects. That can shape the idea and enhance the vision which extends through the sight. However, it is our sight which clarify all the errors and helps to figure out largest number while bringing the most distant parts of the universe. Presumably, through the sense of sight, an image conveys to mind that later helps to form imagination. Human mind can only control retraining, changing, and compounding of the explanation that have once arranged and stored by the blending of image and vision that are most satisfying to the imagination.

Addison criticizes those writers who treat visible elements of nature by drawing illusion from scientific facts. He strongly condemns that sort of art for them. He suggests them to draw their pleasure from similitude, metaphor and allegories. Moreover, He seems to be agreed with Locke that pleasure is produced from the sense which further lead towards imagination in order to understand a truth. Therefore, illusions help us to see color and form our idea.

This apprehends in Locke's philosophy where everything depends upon the man's ability to make choices or the idea of choices, one has to prefer one or the other of them. Addison's most striking thought is about writer's great art, which lies in his choice of pleasant illusions. That must be developed through natural allegories. He believes that if illusions are selected well then, they work as a light in a discourse while making up the whole thing as pure, clear and beautiful. Therefore, a decorous allegory or metaphors can caste a beauty around it. This denotes that these diverse illusions create a kind of comparison that gratify the imagination.

He seems to be in the search of a talent which gives a beautification to good impression that shapes the imagination and makes one's composition more acceptable to other. Following lines are to be taken as evidence of an artistic elucidation about the highest perfection of poetry.

"Where it shines in an eminent degree, it has preserved several poems for many ages, which have nothing else to recommend them; and where all the other beauties are present, the work appears dry and insipid, if this single one be wanting. It has something in it like creation; it bestows a kind of existence and draws up to the readers view several objects which are not to be found in being" (Addison, 1712).

A poet, being an artist, inclines to construct such an inspirational piece of art that has never existed before. That piece of art must take a reader in the world of wonders, where reader deliberately allows that rhythm moves into the soul through imagination. Addison gives such criteria for perfection.

ADISSION IDEA FOR PERFECTION

BEAUTY \rightleftarrows NOVELTY \rightleftarrows SUBLIME

Such perfection aggregates the natural laws with a number of varieties to God's mechanism. to beautify and personify the gigantic and vivid imagination that magnificently sparks and vibrant through each aspect.

Addison discovers authentic prominences that either gratify or cast distaste in the fancy. He discloses that how imagination is as liable to pain, as pleasure. The evidence has been given through the example, "when an accident hurts the brain then the imagination overrun with untamed dismal ideas and horrified with a thousand-hideous monster of its own framing" (Addison, 1712). He concludes that it is imagination that simultaneously gets effected by the disaster and pleasure coming out of our experiences.

Burke's observations and philosophical investigation on the origin of idea, beauty and sublimity consider bewildered by critics. Upon application, his inquiry has created contradiction and to be considered as opposing the laws of nature.

He proclaims that the term novelty is a considered curiosity; formulates a primary emotion in the human mind. By curiosity Burke means the pleasure taking in novelty. Furthermore, curiosity is a vigorous element which applause variety. Apart From novelty, our mind attracts multiple things that appeals to senses. By this notion, some degree of novelty presents in the material that applies on mind. That might be the reason that curiosity combines with intensifying passion, which either give less value to novelty or heighten its value to something which one cannot find easily.

In Pain and Pleasure, Burke takes pleasure and pain as simple ideas that are incapable of definition. He asserts that human mind is capable of seeing and observing pain and pleasure. Therefore, each has a positive nature, however, indefinite essentially dependent on each other for existence. Furthermore, the human mind is a slate, neither pain nor pleasure, but a slate of indifferences. A journey from this slate to the actual pleasure can be conducted only through the senses; because pleasure is only pleasure when it felts.

Burke recognizes three slates to differentiate a mind.

OF DIFFERENCE \rightleftarrows OF PLEASURE \rightleftarrows OF PAIN

To him, the distinguished devoid of any idea with relation to other emotion. When the pain removes or decreases then it operates as a pleasure, while the lost or diminishing of pleasure works as a pain. Furthermore, he has the same opinion regarding the feeling that evokes after the pain is not as dreadful and horrific as it was in pain, therefore in reality, that sensation is the piece of pain that is irrelevant to true pleasure called as 'delight'. He carefully uses the term delight; so, he utilizes the word with the label of sensation that attends after the removal of pain and danger. He pronounces pleasure implies by positive pleasure.

Burke explains that something which excites idea of pain or danger; and the way and manner in which the terrible objects conversed, is the by-product of the sublime emotion that mind is capable of recognizing. However, when that pain and danger arrive closer; then those emotions incapable of giving any alert. He also presents a condition that with a definite distance and assured alternation, they are pleased. But in order to enjoy that enchanting sublimity, it is mandatory to keep some distance from pain and the threat. When he talks about beauty in generation, he calls 'beauty as a social quality.'

Burke criticizes Addison's sense of beauty which arises from the act of preference. By opposing Addison's view, Burke stresses that the sense of beauty arises from within the species.

He further argues that it is their apparent want of choices amongst which their barriers of their species have confined them.

Burke understands men with their range of associations of common feelings as 'the idea of forming social qualities.' Furthermore, he considers that these social characteristics raise their desires. So, fundamentally there is no discrimination between men and the beasts, but its men's act of selection that produce choice; is some wise quality of human mind, and that quality impressively influence us that we name as love. However, in fact, it is the beauty of sex. Burke holds beauty as a social worth where men invite to other animals by their

sense of delight. Beauty is planned to motivate. Nonetheless, Burke is unable to understand the connection of beauty and mind; therefore, beauty remains a puzzle to him.

If we connect Burke and Johnson with Locke, we find a philosophical connection among them. In the human world, there is nothing to be permitted inborn, Locke has supported the idea that children may start to get knowledge in the mother's womb with the reflection of different things. The mind is a blank paper, and all the idea depends upon symbol and awareness; nothing in the mind is naturally stamped. Moreover, he believes that it is only the experience that paves the way towards knowledge, while idea is the object of thinking.

Emotions are raised because reasons for ideas are understood. He stresses that the life starts as one begin to feel, talk, and recognize, and one can only begin to have an idea when he uses sensations in the reception of simple ideas, the understanding is for the most passive insight fullness. Awareness of surrounding lead to the indication, and that indication can bring us what picture is; sensation appears when the mind begins to take notice of natural effects.

Locke offers a detailed analysis on the mechanism of human thought. He explains many philosophical dilemmas to describe the connection between the material world, subjectivity and divinity. To him, all thinking first to fall into one of the two categories of SENSATION or REFLECTION. Addison, Burke and their theories of imagination have much more that relate aesthetics as an integral part of imagination, to describe how pleasure conveys through a particular process to be the part of imagination. Addison shows his concern about the presentation of an artistic work. Firstly, He feels it incomplete without the multiplication of feelings that arises from the beauty of the object (to him that passes through the sight,) Secondly, the suitable description of the object that led to develop pleasure. As, he remarks that if anything cannot be expressed allegorically, symbolically, and metaphorically, it loses its beauty and color. Consequently, it fails to create any gratification to match the appropriation. His demands for perfectionism something that passes through the sight of beauty and its description, so that without beauty there is no inspiration.

However, Burke has mixed up all the senses, the concept of sublimity given by Burke is entirely different. He relates sublimity with terror, and pain. Here, he made injustice with Sublimity and its ideal concept of perfection; integration of beauty can bring us near to sublimity. But Burke inclines, like Addison, liberty to imagination and its process. Addison and Burke appeared with imagination theories when neo-classical critics had failed to provide a delicate kind of judgment. The hollowness of rules and their evils made men discontent to take the finest pleasure out of literary works. When Imagination inspires empiricist critics, they promote aesthetics as the dominated aspect of literary criticism.

CONCLUSION

Criticism has not only its wide roots in the domain of literature, but also into all advanced research fields. All the discussed inquires focus on the imagination, creation, and the selection of thoughts. Particularly, how rationalism and empiricism are further extended through the romantic critics. The hallmarked of imagination is the word idea for early and later critics. The interplay of thoughts and wisdom is beckon of criticism once developed and thoroughly formed. school of thoughts have discussed multiple layers of knowledge, still the battle is going on. The origin of knowledge has been debatable for many centuries. The collective differences are proven and evaluated through multiple discourse evidence.

This research proves that Addison and Burke's theories of imagination has all the factors that makes them empiricist critics. Additionally, Locke's empiricism has vast influence on 18th century criticism and till today his theory work on fiction and modern time literature. This discussion is just a one way to probe into a few of aspects in the field of criticism and also suggests other researchers to inquire into the other theories that are not covered in this paper to explore the vast implication and acceptability of criticism in research.

LIMITATIONS AND FUTURE DIRECTIONS

The study uses the imaginative theories of Addison and Burke's only. However, the study suggests that the further research is required to deal with other imagination theories with reference to empiricists philosophers and their discourses.

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