

Literary Criticism PYQ 2018

Q1. Write a short note on any one of the following:

(a) Language in Wordsworth's poetry.

Ans. Language holds a central and distinctive place in the poetry of William Wordsworth, one of the key figures of the Romantic literary movement. Wordsworth's exploration of language is a recurring theme in his work, and it reflects his profound beliefs about the relationship between nature, emotions, and the expression of human experience. **Here's a short note on language in Wordsworth's poetry:**

Plain and Everyday Language: Wordsworth is known for his use of plain and everyday language in his poetry. He believed that poetry should use simple, direct, and natural language that could be understood by ordinary people. He rejected the ornate and artificial language of the 18th-century neoclassical poets in favor of a more straightforward and accessible style.

Connection to Nature: Wordsworth's poetry often celebrates the beauty and spirituality of the natural world. He believed that nature was a source of inspiration and a reflection of the human soul. In his poems, language is a tool to convey the deep emotional and spiritual experiences he had in nature. He sought to capture the essence of these experiences through his choice of words.

Expression of Emotion: Wordsworth's poetry is deeply concerned with the expression of emotion, and language is the medium through which he conveys his feelings and the feelings of the characters in his poems. His famous concept of "emotion recollected in tranquility" emphasizes the role of memory and language in expressing the emotional impact of past experiences.

Influence on Coleridge: Wordsworth's ideas about language and poetry had a significant influence on his friend and fellow poet Samuel Taylor Coleridge. Together, they wrote the groundbreaking collection "Lyrical Ballads," which marked a shift in poetic sensibility and language use in English literature.

Exploration of the Sublime: Wordsworth's poetry often explores the concept of the sublime—the awe-inspiring and transcendent aspects of nature and human experience. His language is carefully chosen to evoke the sublime and to convey the profound emotional and spiritual responses it elicits.

The Poet as a Language Creator: In some of his poems, Wordsworth presents the poet as a creator of language. He suggests that poets have the power to shape and elevate language to convey the sublime and to express the deepest aspects of human existence.

In summary, language in Wordsworth's poetry serves as a vital and expressive tool that connects the human spirit to nature, emotion, and the sublime. His use of plain language and his focus on the ordinary and extraordinary aspects of life make his poetry accessible and deeply moving, and his ideas about language had a lasting impact on the Romantic and subsequent literary traditions.

OR

(b) The stream of consciousness in Virginia Woolf.

Ans. The "stream of consciousness" is a narrative technique closely associated with the modernist writer Virginia Woolf. It involves presenting the continuous flow of thoughts, feelings, and perceptions of a character in an unbroken and often fragmented manner, mimicking the way thoughts occur in the human mind. **Here's a short note on the use of the stream of consciousness in Virginia Woolf's writing:**

Exploration of Inner Lives: Virginia Woolf is known for her deep exploration of the inner lives of her characters. She was interested in delving into the subjective experiences of her characters and portraying their inner thoughts and emotions in a nuanced and realistic way. The stream of consciousness technique allowed her to achieve this by providing a window into the minds of her characters.

Interior Monologues: In Woolf's novels, the stream of consciousness often takes the form of interior monologues. These are extended passages where a character's thoughts and perceptions are presented in a continuous and unstructured manner. Through these monologues, readers gain insight into the character's psyche, fears, desires, and memories.

Shifts in Perspective: Woolf's use of the stream of consciousness allows for shifts in perspective and the blending of different layers of consciousness. Characters' thoughts can shift rapidly from one subject to another, reflecting the fluid and associative nature of human thought.

Time and Memory: The stream of consciousness technique also enables Woolf to explore the fluidity of time and memory. Characters may move seamlessly between past, present, and future, with memories and impressions intermingling with current experiences.

Narrative Experimentation: Woolf was a pioneer of narrative experimentation, and her use of the stream of consciousness was groundbreaking in the early 20th century. It challenged traditional narrative structures and offered readers a more intimate and immersive reading experience.

Notable Works: Some of Virginia Woolf's most famous works, such as "Mrs. Dalloway" and "To the Lighthouse," prominently feature the stream of consciousness technique. In "Mrs. Dalloway," for example, the novel unfolds through the inner thoughts and perceptions of the central character, Clarissa Dalloway, as she prepares for a party.

Impact on Modern Literature: Virginia Woolf's innovative use of the stream of consciousness had a profound impact on modern literature. It influenced subsequent generations of writers who sought to delve into the psychological depths of their characters.

In essence, Virginia Woolf's use of the stream of consciousness technique is a hallmark of her narrative style. It allows her to explore the complexities of human consciousness, the inner lives of her characters, and the intricate workings of memory and time. Her contributions to the technique have left an indelible mark on the literary world and continue to be studied and appreciated by readers and scholars alike.

Q2. Write a short note on any one of the following:

(a) The scientific use of language in I A Richards.

Ans. I.A. Richards was a prominent literary critic and rhetorician known for his influential work on the scientific use of language in literature and communication. **Here's a short note on Richards' approach to the scientific use of language:**

The Scientific Use of Language in I.A. Richards:

Semantic Precision: Richards believed that language should be used with precision to convey meaning effectively. He argued for the importance of clear and unambiguous communication, especially in the context of literary analysis and criticism. He believed that vague or imprecise language could hinder understanding and interpretation.

Close Reading: Richards emphasized the practice of close reading, a method of literary analysis that involves a meticulous examination of the text's language and structure. He encouraged readers and critics to pay careful attention to the nuances of words, phrases, and the overall organization of a text to uncover its deeper meanings.

The "New Criticism": Richards played a significant role in the development of the "New Criticism" movement in literary studies. New Criticism focused on the analysis of the text itself, rather than external factors such as the author's biography or historical context. Richards' emphasis on precise language use aligns with the core principles of New Criticism.

Ambiguity and Multiple Meanings: While Richards advocated for semantic precision, he also acknowledged the role of ambiguity and multiple meanings in literature. He believed that literature often thrives on ambiguity and that multiple interpretations of a text could coexist. However, he still emphasized the importance of rigorously analyzing and discussing these ambiguities.

Practical Criticism: Richards is perhaps best known for his work "Practical Criticism," in which he presented a method for the systematic analysis of poetry without any prior knowledge of the author or historical context. This approach aimed to evaluate a poem solely based on its language, structure, and emotional impact.

Communication Theory: Richards' ideas about language and communication extended beyond literary criticism. He contributed to the field of communication theory, exploring how language functions in everyday communication and the role of language in shaping human thought and perception.

Legacy: I.A. Richards' emphasis on the scientific use of language and his contributions to literary criticism continue to influence the study of literature and language today. His methods for analyzing and interpreting texts have been foundational in the field of literary studies.

In summary, I.A. Richards' work on the scientific use of language underscores the importance of clear and precise communication, especially in the context of literary analysis. His ideas have had a lasting impact on the field of literary criticism and continue to inform discussions about language, meaning, and interpretation in literature and communication.

OR

(b) Sentimentality and inhibition in I A Richards.

Ans. I.A. Richards, a prominent literary critic and rhetorician, also explored the concepts of sentimentality and inhibition in his work. **Here's a short note on his views regarding sentimentality and inhibition:**

Sentimentality and Inhibition in I.A. Richards:

Sentimentality Defined: Richards was critical of sentimentality in literature, which he defined as an excessive and artificial expression of emotion. He believed that sentimentality could detract from the genuine emotional impact of a work and that it often relied on clichés and melodramatic tropes.

Inhibition and Emotional Expression: Richards argued that writers and readers often experience inhibition in expressing and experiencing genuine emotions. He believed that inhibition was a barrier to authentic emotional engagement with a text. Sentimentality, in his view, was a way of bypassing this inhibition by resorting to shallow and exaggerated emotional displays.

The Role of Poetry: Richards was particularly interested in the role of poetry in overcoming emotional inhibition. He believed that poetry, when crafted effectively, could provide a controlled and structured space for readers to explore and experience complex emotions without falling into sentimentality.

The Poetry of Precision: Richards advocated for what he called the "poetry of precision," which emphasized the use of precise and carefully chosen language to convey emotions. He argued that poetry could evoke deep and genuine feelings by appealing to the intellect and senses, rather than relying on overwrought sentimentality.

Engaging the Reader: Richards believed that literature, especially poetry, should engage the reader's intellectual and emotional faculties. He encouraged readers to actively participate in the interpretation of a text and to resist the temptation to passively succumb to sentimentality.

Balancing Emotion and Control: While Richards criticized sentimentality, he did not advocate for emotional detachment in literature. Instead, he sought a balance between authentic emotional expression and the intellectual rigor of precise language and structured form.

Legacy: I.A. Richards' exploration of sentimentality and inhibition has contributed to discussions about emotional engagement in literature and the role of language in conveying and shaping emotions. His ideas have influenced subsequent generations of literary critics and writers who seek to navigate the fine line between genuine emotion and sentimentality in their work.

In summary, I.A. Richards' views on sentimentality and inhibition reflect his commitment to the idea that literature, particularly poetry, should engage the reader's emotions in a genuine and intellectually stimulating way. He saw sentimentality as an impediment to this goal and advocated for a more precise and controlled approach to emotional expression in literature.

Q3. Write a short note on any one of the following:

(a) Paraphrase in Cleanth Brooks

Ans. Cleanth Brooks, a prominent American literary critic and a key figure in the New Criticism movement, explored the concept of paraphrase in his critical approach to literature. **Here's a short note on paraphrase in Cleanth Brooks' literary criticism:**

Paraphrase in Cleanth Brooks' Literary Criticism:

Literal vs. Figurative Language: Cleanth Brooks emphasized the distinction between literal and figurative language in poetry and literature. He argued that paraphrase often fails to capture the richness and complexity of figurative language, which relies on metaphor, symbolism, and other forms of non-literal expression.

The Limitations of Paraphrase: Brooks believed that a simple, straightforward paraphrase of a poem or a literary work could overlook the subtleties, nuances, and ambiguities that contribute to its artistic value. Paraphrase, in his view, could reduce a poem to a mere summary, stripping it of its deeper meanings and emotional impact.

Analytical Close Reading: Instead of relying on paraphrase, Brooks advocated for a close reading approach to literature. He encouraged readers and critics to engage with the text directly, paying attention to its language, structure, and literary devices. This analytical approach allows for a more profound understanding of a work's themes, imagery, and overall artistic design.

Irony and Ambiguity: Brooks was particularly interested in exploring irony and ambiguity in literature. He believed that these elements added depth and complexity to literary works. Paraphrase often simplifies or ignores the layers of meaning that arise from irony and ambiguity.

The New Criticism: Cleanth Brooks was a leading figure in the New Criticism movement, which emphasized the close analysis of the text itself, rather than relying on external factors such as the author's biography or historical context. This approach aligns with his views on the limitations of paraphrase.

Appreciation of Poetry: Brooks' ideas about paraphrase were rooted in his desire to foster a deeper appreciation of poetry and literature. He believed that a true understanding of a poem required a willingness to engage with its language and form on a more profound level.

Legacy: Cleanth Brooks' contributions to literary criticism, including his thoughts on paraphrase, have had a lasting impact on the field of literary studies. His emphasis on close reading and the exploration of language's intricacies continue to shape the way literature is analyzed and appreciated.

In summary, Cleanth Brooks' views on paraphrase underscored the complexities of literary language and the limitations of reducing a work to a mere summary. He advocated for a more analytical and nuanced approach to literary criticism, one that allows readers to fully engage with the artistic and linguistic qualities of a text.

OR

(b) Black Feminism in Maggie Humm

Ans. Maggie Humm is a prominent scholar who has contributed to the field of Black feminism through her writings and research. **Here's a short note on Black feminism in Maggie Humm's work:**

Black Feminism in Maggie Humm's Work:

Intersectionality: Maggie Humm's work within Black feminism often revolves around the concept of intersectionality. Intersectionality recognizes that individuals hold multiple social identities, such as race, gender, class, and sexuality, and these intersect to shape their experiences and challenges. Humm's exploration of Black feminism acknowledges the unique struggles faced by Black women due to their simultaneous experiences of racism and sexism.

Historical Perspective: Maggie Humm has conducted historical research to highlight the contributions of Black women to feminist movements. She emphasizes the importance of recognizing and documenting the roles played by Black women in both the feminist movement and the Civil Rights Movement. Her work challenges the historical erasure of Black women's voices and activism.

Literary Analysis: Humm engages in literary analysis to examine how Black women writers and poets have contributed to feminist discourse. She analyzes their works in the context of both Black feminism and the broader feminist movement, showcasing how these writers address issues of race, gender, and identity.

Global Perspective: Maggie Humm's approach to Black feminism is global in scope. She explores the experiences and activism of Black women from various parts of the world, highlighting the diversity of Black feminist perspectives and struggles. Her work emphasizes the importance of solidarity among Black women on an international scale.

Activism and Scholarship: Humm's engagement with Black feminism extends beyond academia. She is an advocate for social justice and has actively participated in movements and organizations that promote the rights and empowerment of Black women. Her scholarship often reflects her commitment to bridging the gap between academic research and activism.

Dialogue and Collaboration: Maggie Humm's work encourages dialogue and collaboration between Black feminists and scholars from diverse backgrounds. She promotes an inclusive and intersectional approach to feminism that recognizes the interconnectedness of various social justice movements.

Legacy: Maggie Humm's contributions to Black feminism have enriched the field by providing a platform for the voices and experiences of Black women. Her research and advocacy continue to inspire scholars, activists, and readers to engage with the complexities of race, gender, and identity within the feminist movement.

In summary, Maggie Humm's work in Black feminism underscores the significance of intersectionality, historical awareness, and global perspectives in understanding the unique challenges and contributions of Black women within the feminist movement. Her scholarship and activism have advanced the discourse on race, gender, and social justice, making her a notable figure in the field of Black feminism.

Q4. (a) "Wordsworth's A preface to the Lyrical Ballads is a manifesto of the Romantic movement in English literary history." Do you agree? Give reasons.

Ans. Yes, Wordsworth's "Preface to the Lyrical Ballads" is often considered a manifesto of the Romantic movement in English literary history, and there are several reasons to support this assertion:

Emphasis on Imagination and Emotion: In the preface, Wordsworth argues for the central role of the imagination and the emotions in poetry. He advocates for a poetry that connects with the reader on a deep emotional level, aiming to evoke powerful feelings and thoughts. This emphasis on the primacy of emotion aligns with one of the core tenets of Romanticism.

Return to Nature: Wordsworth's call for poets to draw inspiration from ordinary, rustic life and the natural world reflects a key Romantic ideal. He believes that the simplicity and purity of rural life, as well as the beauty of nature, can serve as a wellspring of poetic creativity. This return to nature and the rejection of urbanization and industrialization are common themes in Romantic literature.

Subjectivity and Individualism: The "Preface" also emphasizes the importance of individual perception and personal experience in poetry. Wordsworth suggests that each individual's unique perspective on the world should shape their poetic expression. This focus on individualism and subjectivity is a hallmark of Romantic literature, which often explores the inner thoughts and emotions of the poet.

Rejection of Neoclassical Conventions: Wordsworth criticizes the rigid poetic conventions of the Neoclassical era, which he believes stifle the true expression of human experiences. He advocates for a break from these conventions and a move toward a more spontaneous and organic form of poetic expression. This rejection of established norms and rules in favor of creative freedom is a central theme of Romanticism.

The Supernatural and the Mysterious: While Wordsworth does not explicitly dwell on the supernatural or the mysterious in the "Preface," the Romantic movement as a whole often embraced these elements in literature. Romantic writers were drawn to the unknown, the inexplicable, and the mystical, seeking to evoke a sense of awe and wonder in their readers.

Celebration of the Common Man: Wordsworth's focus on common people and their everyday experiences aligns with the Romantic celebration of the common man as a worthy subject of art and literature. This departure from the aristocratic themes of earlier literary periods reflects a democratizing impulse present in Romantic literature.

Connection to Nature and the Sublime: Wordsworth's reverence for nature and his belief in the sublime—a concept of awe-inspiring beauty and grandeur—are themes that resonate with the Romantic fascination with the natural world and the transcendent.

In light of these factors, Wordsworth's "Preface to the Lyrical Ballads" can indeed be seen as a manifesto of the Romantic movement. It articulates many of the core principles and values that came to define Romantic literature, making it a foundational text in the history of English literary Romanticism.

OR

(b) "Coleridge's Biographia Literaria elaborates the distinction between the primary and the secondary imagination." Critically examine the statement.

Ans. The statement regarding Samuel Taylor Coleridge's "Biographia Literaria" elaborating on the distinction between the primary and the secondary imagination is indeed accurate. Coleridge's work in "Biographia Literaria" is pivotal in the development of literary criticism and Romantic theory, and it

dives into the concept of imagination in a profound manner. **Let's critically examine this statement and explore the distinction between the primary and secondary imagination as presented by Coleridge:**

Primary Imagination:

1. **Creative and Inspirational:** Coleridge refers to the primary imagination as the "creative and shaping power" of the mind. It is the faculty that allows humans to perceive the world, form sensory impressions, and engage with their surroundings.
2. **Unity with Nature:** According to Coleridge, the primary imagination is akin to the creative force of the universe and is deeply connected to nature. It is the source of artistic inspiration and original thought, enabling poets and artists to tap into the universal creative spirit.
3. **Universal and Objective:** The primary imagination is universal and objective, meaning it transcends individual experiences and represents a shared human capacity to perceive and engage with reality. It is not bound by personal biases or limitations.

Secondary Imagination:

1. **Recreative and Artistic:** The secondary imagination, in contrast, is described as the "recreative" power of the mind. It takes the raw material provided by the primary imagination (sensory experiences) and reshapes it through the lens of personal emotions, thoughts, and artistic expression.
2. **Subjective and Individual:** The secondary imagination is inherently subjective and individualistic. It allows artists and poets to interpret and reinterpret their sensory experiences, infusing them with personal emotions, insights, and creative vision.
3. **Artistic Expression:** Coleridge argues that it is through the secondary imagination that artists create works of art. It is the faculty that enables them to transform ordinary experiences into extraordinary poetry, literature, and other forms of artistic expression.
4. **Synthesis of Fancy and Understanding:** Coleridge also discusses the synthesis of "fancy" and "understanding" within the secondary imagination. Fancy represents the creative, imaginative aspect, while understanding provides the rational and analytical elements. The secondary imagination combines these facets in artistic creation.

In "Biographia Literaria," Coleridge's exploration of the primary and secondary imagination contributes significantly to the development of Romantic aesthetics and literary theory. He emphasizes the role of imagination as a bridge between the self and the external world, as well as between the universal and the individual. The primary imagination serves as a foundational, objective, and universal faculty, while the secondary imagination is the transformative, subjective, and artistic force that shapes human creativity.

In summary, Coleridge's "Biographia Literaria" elaborates on the distinction between the primary and secondary imagination, underscoring their roles in artistic creation and emphasizing their interconnectedness. This distinction provides a valuable framework for understanding the Romantic view of imagination and its significance in literature and the arts.

Q5. (a) "No poet, no artist of any art, has his complete meaning alone." Critically examine the above statement of T S Eliot in Tradition and Individual Talent.

Ans. T.S. Eliot's essay "Tradition and the Individual Talent" is a seminal work that explores the relationship between tradition and individual creativity in the realm of literature. The statement "No poet, no artist of any art, has his complete meaning alone" is central to Eliot's argument in this essay. **Let's critically examine this statement and its implications:**

1. Emphasis on Tradition:

Eliot underscores the idea that artists and poets do not exist in isolation; they are part of a larger tradition that spans across time and cultures. This tradition includes the collective body of literary and artistic works that have been created by predecessors. Artists draw upon this tradition, consciously or unconsciously, when they create their own works. In doing so, they engage in a continuous dialogue with the past, building upon the ideas and techniques of those who came before them.

2. The Individual Talent and Tradition:

Eliot argues that the individual talent of an artist is inextricably linked to this tradition. The poet or artist does not create in a vacuum but is influenced by the works of previous artists. However, Eliot also emphasizes that the true test of an artist's talent lies in their ability to transform and recontextualize this tradition. In other words, the artist should not merely imitate or replicate the past but should contribute something new and unique to it.

3. Creative Interpretation:

Eliot suggests that the artist's work is a form of interpretation. The poet, for example, reinterprets the poetic tradition by adding their own experiences, emotions, and insights to it. This reinterpretation is not a passive act but an active engagement with the tradition. It involves a fusion of the poet's personal experiences with the timeless themes and forms of literature.

4. Continuity and Evolution:

Eliot's statement acknowledges the idea of artistic continuity. Artistic traditions are not static but evolve over time. Each generation of artists adds its own layer to the tradition, contributing to its growth and transformation. This dynamic interaction between tradition and individual talent ensures the vitality and relevance of art across generations.

5. The Role of the Reader or Audience:

Eliot's essay also implies that the meaning of a work of art is not solely determined by the artist but is co-created by the reader or audience. Each reader brings their own background, experiences, and interpretations to a work, shaping its meaning in a unique way. Therefore, a work of art has multiple layers of meaning, influenced by both the artist's intention and the audience's reception.

In conclusion, T.S. Eliot's statement in "Tradition and the Individual Talent" underscores the interconnectedness of artists with the tradition they inherit. It highlights the idea that artists are both products and contributors to this tradition. While they draw from the past, they also have the capacity to reshape and enrich it through their individual talent. This perspective emphasizes the enduring and dynamic nature of artistic creation and its significance in the larger cultural context.

OR

(b) "Virginia Woolf's critique of the traditional form of the novel is a critique of realism." Discuss with detailed references to the essay Modern Fiction.

Ans. Virginia Woolf's essay "Modern Fiction" offers a critique of the traditional form of the novel, particularly the realist novel, which dominated literary circles during her time. In this essay, Woolf challenges the conventions of realism and presents her vision of a new, modern fiction. **Let's discuss her critique of realism with detailed references to the essay:**

1. Critique of Realism:

Woolf begins her essay by critiquing the realist novel, which she refers to as "materialist" and "not spiritual." She argues that traditional novels often prioritize the external, concrete details of life and character, focusing on the mundane and superficial aspects of existence. Realism, according to Woolf, is preoccupied with "the outsides of people and scenes," leaving the inner lives and thoughts of characters largely unexplored.

2. Shift to the Inner Life:

Woolf advocates for a shift from the external to the internal, from the superficial to the profound. She contends that modern fiction should delve into the consciousness of characters, exploring their inner thoughts, emotions, and subjective experiences. This approach aligns with the stream-of-consciousness narrative style that Woolf herself employed in works like "Mrs. Dalloway" and "To the Lighthouse."

3. Abandonment of Traditional Plot Structures:

Woolf challenges the traditional plot structures of novels, where events are often organized in a linear and chronological manner. She suggests that modern fiction should embrace a more fragmented, non-linear narrative style, capturing the fluidity and complexity of human thought. In doing so, Woolf argues for a departure from the rigid storytelling conventions of realism.

4. Characterization and Individuality:

Woolf emphasizes the importance of portraying characters as unique individuals with their own perspectives and subjectivities. She criticizes novels that rely on stock characters or clichéd representations, advocating for a more nuanced and individualized portrayal of humanity. This approach aligns with Woolf's interest in capturing the "ordinary mind on an ordinary day."

5. Moments of Being:

One of Woolf's key concepts in the essay is "moments of being." She suggests that modern fiction should strive to capture those fleeting, profound moments of individual experience that transcend the ordinary. These moments, often associated with intense emotions or epiphanies, provide insight into the depth and complexity of human consciousness.

6. Aesthetic Freedom:

Woolf argues for greater freedom and experimentation in literary form. She believes that writers should not be bound by rigid conventions but should have the creative freedom to explore new

narrative techniques and styles. This call for artistic freedom is a fundamental aspect of her critique of realism.

In conclusion, Virginia Woolf's critique of the traditional form of the novel in "Modern Fiction" is indeed a critique of realism. She challenges the limitations of realism in capturing the full range of human experience, advocating for a more introspective, fragmented, and individualized approach to fiction. Woolf's ideas in this essay had a profound influence on the development of modernist literature, contributing to the evolution of the novel as an art form that explores the inner workings of the human mind in innovative ways.

Q6. (a) Critically examine the difference between sense and feeling as elucidated by I A Richards in Practical Criticism.

Ans. I. A. Richards, in his work "Practical Criticism," explores the distinction between sense and feeling as it relates to poetry and literary analysis. Richards suggests that distinguishing between these two elements is crucial for understanding the impact of poetry on readers. **Let's critically examine this difference:**

1. Sense:

- According to Richards, sense refers to the intellectual and rational aspects of a poem. It involves the comprehension of the poem's meaning, ideas, themes, and the logical connections between its various elements.
- Sense is concerned with the cognitive understanding of a poem, including the recognition of its symbols, metaphors, and literary devices. It involves decoding the poem's literal and figurative language.
- Sense is objective and can be shared among readers. It relies on the poem's structure, syntax, and semantic content to convey meaning.
- Richards emphasizes that a poem must make sense to be appreciated and that readers should actively engage with the text to extract its intellectual content.

2. Feeling:

- Feeling, on the other hand, pertains to the emotional and affective responses elicited by a poem. It involves the reader's emotional engagement with the text, the mood it creates, and the emotional impact it has on the reader.
- Feeling is subjective and varies from reader to reader. It is deeply personal and influenced by individual experiences, sensitivities, and emotional states.
- Richards argues that feeling is a crucial component of the reader's response to poetry, as it connects the reader to the poem on an emotional level. A poem that lacks feeling may be considered dull or ineffective.
- Feeling complements the sense of a poem and contributes to the reader's overall experience. It can enhance the memorability and lasting impact of a poem.

Critique and Significance:

- Richards' differentiation between sense and feeling provides a valuable framework for understanding how readers engage with poetry. It acknowledges the dual nature of poetry as a medium that combines intellectual and emotional elements.
- The distinction between sense and feeling allows for a more nuanced analysis of poetry. It encourages readers and critics to consider not only what a poem means but also how it makes them feel.
- Richards' approach highlights the importance of emotional resonance in poetry and challenges the idea that literary analysis should solely focus on intellectual interpretation.
- Critics of Richards' theory argue that the line between sense and feeling is not always clear-cut, as emotional responses can also influence one's understanding of a poem's meaning. Additionally, the emotional impact of a poem can be deeply intertwined with its intellectual content.
- Despite these criticisms, Richards' exploration of sense and feeling remains a foundational concept in the study of literary criticism, encouraging readers to engage with poetry on both cognitive and emotional levels.

In conclusion, I. A. Richards' distinction between sense and feeling in "Practical Criticism" underscores the multifaceted nature of poetic engagement. It reminds us that poetry is not only about conveying ideas but also about evoking emotions, making it a rich and complex form of artistic expression.

OR

(b) "Cleanth Brooks deploys irony and paradox as crucial to the reading of poetry." Do you agree? Give reasons to support your answer.

Ans. Yes, I agree that Cleanth Brooks deploys irony and paradox as crucial elements in the reading and analysis of poetry. Cleanth Brooks was a prominent literary critic associated with the New Criticism movement, and he emphasized the significance of close textual analysis and the exploration of complex literary techniques, including irony and paradox. **Here are reasons to support this viewpoint:**

Emphasis on Close Reading: Cleanth Brooks advocated for close reading of literary texts, which involves a meticulous examination of a poem's language, structure, and formal elements. Irony and paradox often reveal themselves through careful scrutiny of the text.

Irony: Irony involves a contrast between what is said and what is meant, often with the intention of highlighting a deeper truth or creating a complex layer of meaning. Brooks believed that poets frequently employed irony to engage readers in active interpretation. Identifying instances of irony requires a deep understanding of the poem's language and context.

Paradox: Paradox is the use of contradictory or seemingly illogical statements that, upon closer examination, reveal a hidden truth or complexity. Brooks saw paradox as a way for poets to challenge conventional thinking and invite readers to grapple with ambiguity and contradiction. Recognizing and analyzing paradoxes in poetry enriches the reader's engagement with the text.

The Heresy of Paraphrase: Brooks famously argued against reducing a poem's meaning to a simple, paraphrased summary. He believed that poetry's unique power lies in its ability to convey complex

and nuanced ideas through the interplay of language, imagery, and figurative devices like irony and paradox. Paraphrasing overlooks these subtleties.

Intertextual Relationships: Brooks also explored intertextual relationships within poems, where irony and paradox could create connections between different parts of a poem or between poems themselves. These intertextual connections contribute to the overall depth and richness of the poetic experience.

Teaching and Pedagogy: Cleanth Brooks played a significant role in shaping the way poetry is taught and analyzed in academic settings. His emphasis on irony and paradox as tools for interpretation has influenced generations of literature students and scholars.

Literary Criticism as a Discipline: Cleanth Brooks' work contributed to the development of formalist and structuralist approaches to literary criticism. The attention to formal elements, including irony and paradox, helped establish a rigorous and systematic framework for analyzing poetry.

In conclusion, Cleanth Brooks regarded irony and paradox as essential components of poetry that demand close attention from readers and critics. These literary devices add depth, complexity, and layers of meaning to poems, inviting readers to engage actively with the text and discover the profound insights that lie beneath the surface.