

# Literary Criticism PYQ 2019

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

**(a) Imagination in Coleridge's Biographia Literaria.**

**Ans.** Coleridge's "Biographia Literaria" is a seminal work of literary criticism and autobiographical writing that delves into various aspects of poetry, philosophy, and aesthetics. One of the notable themes explored in this work is the concept of imagination.

In "Biographia Literaria," Coleridge discusses the role and nature of the imagination, particularly the creative and poetic imagination. **Here are some key points regarding the theme of imagination in Coleridge's "Biographia Literaria":**

- 1. Primary and Secondary Imagination:** Coleridge distinguishes between two types of imagination: primary and secondary. Primary imagination is the spontaneous and creative power of the mind that generates original and imaginative ideas. It is akin to a divine gift and is the source of true poetic inspiration. Secondary imagination, on the other hand, is the faculty that allows the poet to recombine and represent the images and ideas produced by primary imagination. It is the means through which the poet communicates these imaginative visions to the reader.
- 2. Imagination as a Unifying Force:** Coleridge views the imagination as a unifying force that can reconcile and integrate opposites, such as reason and emotion, nature and spirit, and the physical and metaphysical. Through the exercise of the imagination, the poet can transcend dualities and capture the essence of reality in a holistic manner.
- 3. Imagination and Symbolism:** Coleridge emphasizes the role of symbolism in poetry, where images and symbols become vehicles for conveying deeper truths and meanings. He suggests that poetic language and symbolism are the products of the imagination's creative power.
- 4. Imagination and the Sublime:** Coleridge discusses the sublime as an aesthetic concept closely related to the imagination. The sublime represents the overwhelming and transcendent aspects of nature and experience that can evoke powerful emotional and intellectual responses. The imaginative capacity of the poet allows them to convey the sublime in their works.
- 5. Influence on Romanticism:** Coleridge's ideas about imagination had a profound influence on the Romantic movement in literature. His emphasis on the creative and visionary aspects of the imagination resonated with other Romantic poets and writers, including William Wordsworth and Percy Bysshe Shelley.

In "Biographia Literaria," Coleridge's exploration of imagination reflects his belief in the transformative and visionary power of poetry. His ideas on imagination continue to be a significant part of the Romantic literary legacy and have had a lasting impact on the study of poetry and aesthetics.

**OR**

**Q1. (b) The role of impersonality in T S Eliot.**

**Ans.** The concept of "impersonality" plays a significant role in the poetry and critical essays of T.S. Eliot, particularly in his essay "Tradition and the Individual Talent." Eliot's exploration of impersonality is closely linked to his views on the nature of poetry and the poet's relationship with tradition. **Here's a brief note on the role of impersonality in T.S. Eliot's work:**

**1. Definition of Impersonality:**

In his essay "Tradition and the Individual Talent," Eliot argues for the idea of poetic impersonality. He suggests that the poet should strive for a sense of self-effacement or detachment from personal emotions and experiences when creating poetry. Impersonality, in this context, means that the poet's own emotions, personality, and autobiographical elements should not dominate the poem.

**2. The Dissociation of Sensibility:**

Eliot believed that poetry in his time had suffered from the "dissociation of sensibility," a term he coined to describe the separation of thought and feeling that had occurred in modern poetry. He believed that the poet should aim to reunite thought and feeling by adopting an impersonal approach to writing.

**3. The Objective Correlative:**

Eliot introduced the concept of the "objective correlative," which is a set of external, objective elements in a poem that can evoke a particular emotion or mood in the reader. By focusing on creating effective objective correlatives, the poet can maintain impersonality while conveying emotions and ideas.

**4. Tradition and Continuity:**

Impersonality, according to Eliot, allows the poet to engage with the literary tradition and the collective wisdom of the past. The poet should be in dialogue with the literary heritage rather than striving for individuality. Tradition, for Eliot, is an essential element that informs and enriches contemporary poetry.

**5. The Depersonalized Poet:**

Eliot believed that the poet should depersonalize their work to achieve a higher level of universality and artistic value. This depersonalization involves the poet's willingness to subsume their own ego and emotions in the service of the poem and its greater significance.

**6. Legacy and Influence:**

Eliot's ideas on impersonality had a profound impact on modernist poetry and criticism. His emphasis on tradition, the objective correlative, and depersonalization influenced poets like Ezra Pound, W.H. Auden, and later generations of poets who sought to transcend individual subjectivity in their work.

**In conclusion,** T.S. Eliot's concept of impersonality is a central theme in his poetry and critical essays. It reflects his belief in the importance of tradition, the objective correlative, and the depersonalization of the poet's voice in the creation of poetry. Eliot's ideas on impersonality continue to be a subject of study and debate in literary criticism and have left a lasting impact on the development of modernist and contemporary poetry.

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

**(a) Sense and feeling in I A Richards**

**Ans.** Ivor Armstrong Richards, commonly known as I.A. Richards, was a prominent literary critic and theorist known for his significant contributions to the field of literary criticism and the study of language. His work often explored the interplay between language, meaning, and emotions, particularly the concepts of "sense" and "feeling."

In Richards' critical writings, such as "Principles of Literary Criticism" (1924) and "The Philosophy of Rhetoric" (1936), he delves into the nuanced relationship between the intellectual aspect of language (sense) and the emotional or affective aspect (feeling). **Here's a brief note on the concepts of sense and feeling in I.A. Richards' work:**

#### **Sense:**

- 1. Intellectual and Rational:** In Richards' framework, "sense" refers to the intellectual and rational aspect of language and communication. It pertains to the objective, denotative, and logical meaning of words and sentences. Sense is associated with the cognitive understanding of language.
- 2. Clarity and Precision:** Richards emphasized the importance of clear and precise expression in communication. He believed that language should convey its sense effectively, enabling readers to grasp the meaning without ambiguity.
- 3. Analysis and Formalism:** Richards applied formalist and analytical approaches to language and literature. He sought to analyze and dissect the sense of literary texts, focusing on the linguistic and structural aspects that contribute to meaning.

#### **Feeling:**

- 1. Emotional and Affective:** "Feeling," in Richards' framework, pertains to the emotional and affective dimension of language and literature. It involves the subjective and emotional responses that words and texts evoke in readers.
- 2. Reader-Response Theory:** Richards acknowledged the importance of the reader's emotional engagement with a text. He believed that readers bring their own feelings and experiences to the interpretation of literature, shaping their responses to the text.
- 3. Ambiguity and Ambivalence:** Richards recognized that language is not purely intellectual but also carries emotional nuances, including ambiguity and ambivalence. Words and expressions may have emotional connotations that go beyond their literal sense.

#### **The Interplay:**

- Richards explored the interplay between sense and feeling in literary criticism. He argued that great poetry and literature often involve a delicate balance between intellectual clarity (sense) and emotional resonance (feeling). Effective communication, in his view, requires both elements.
- He also emphasized that readers' personal feelings and emotional responses play a crucial role in their interpretation and appreciation of literature. A text's ability to evoke feeling and emotional engagement is an essential aspect of its impact on the reader.

**In summary,** I.A. Richards' exploration of "sense" and "feeling" in language and literature underscores the complexity of human communication. His work contributed to the development of reader-response theory and the understanding of how language conveys both intellectual meaning and emotional resonance. Richards' ideas continue to influence the study of literature, linguistics, and literary criticism.

OR

**(b) The 'Chaos' of critical theories in I A Richards.**

**Ans.** Ivor Armstrong Richards, often known as I.A. Richards, was a pioneering literary critic and theorist who made significant contributions to the field of literary criticism, particularly during the early to mid-20th century. One of his notable concepts is the idea of the "chaos" of critical theories. **Let's delve into this concept and its significance:**

**The Concept of Chaos:**

- a) In Richards' work, the term "chaos" does not refer to disorder in the usual sense. Instead, it signifies the multitude and diversity of critical theories and approaches that were emerging in his time.
- b) Richards observed that literary criticism was evolving rapidly, and numerous critical theories were being proposed and debated. This proliferation of theories created what he referred to as a "chaotic" situation in literary criticism.
- c) The "chaos" symbolized the diversity of perspectives, methodologies, and interpretations that were being applied to literature. This diversity could sometimes lead to confusion and a lack of coherence in the field.

**Richards' Reaction:**

- a) Richards was concerned about the lack of a unified and systematic approach to literary criticism. He believed that the "chaos" of critical theories was hindering the advancement of the field.
- b) He saw a need for a more organized and structured approach to literary criticism that would allow for a clearer understanding of the principles and methodologies involved.

**The Role of Principles:**

- a) Richards proposed the development of a set of principles for literary criticism. These principles would serve as a framework for analyzing literature and would help critics navigate the various critical theories and approaches.
- b) He believed that a systematic application of principles could provide a more objective and rigorous basis for literary criticism, reducing the chaos of conflicting theories.

**Principles of Literary Criticism:**

- Richards' book "Principles of Literary Criticism" (1924) is a significant work in which he outlined his ideas about principles in literary criticism. In this book, he laid the foundation for his formalist and analytical approach to literature.
- He emphasized the importance of focusing on the text itself, rather than extraneous factors like authorial intent or historical context. He advocated for close reading and the analysis of language, imagery, and structure.
- Richards' principles aimed to bring order and clarity to the study of literature by providing a systematic and structured method for critics to follow.

**In conclusion,** I.A. Richards' concept of the "chaos" of critical theories reflects his concerns about the state of literary criticism in his time. While acknowledging the diversity of critical approaches, he sought to introduce a more organized and principled approach to the field. His work laid the

groundwork for the development of formalist and analytical methods in literary criticism and contributed to the ongoing conversation about the nature and purpose of literary analysis.

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

**(a) Irony in Cleanth Brooks**

**Ans.** Cleanth Brooks, a prominent American literary critic and a key figure in the New Criticism movement, made significant contributions to the analysis of literary elements such as irony. Brooks' approach to irony in literature was deeply rooted in his formalist and close-reading approach. **Here's a brief note on the concept of irony in Cleanth Brooks' literary criticism:**

**Formalist Approach to Irony:**

Cleanth Brooks' approach to irony was highly formalist, which means he focused on the text itself, independent of the author's intentions or historical context. He believed that the meaning of a literary work could be found within the text, emphasizing the importance of close reading.

**Verbal Irony:**

- Brooks was particularly interested in verbal irony, which involves a disjunction between what is said and what is meant. He looked for instances in literary texts where the language used by characters or narrators conveyed a meaning that was opposite or different from the literal words.
- For Brooks, identifying verbal irony required careful attention to the text's language, tone, and context. He believed that irony often revealed underlying tensions or ambiguities within a work.

**Tension and Paradox:**

- Brooks argued that irony created tension and paradox within a literary work. When a text employed irony, it presented a challenge to the reader by juxtaposing conflicting meanings or perspectives.
- He believed that this tension and paradox encouraged readers to engage more deeply with the text, as they grappled with the multiple layers of meaning and interpretation that irony introduced.

**Irony as a Device for Ambiguity:**

- Irony, according to Brooks, was a device that added ambiguity and complexity to a text. It allowed for different interpretations and invited readers to consider the gap between appearance and reality in the narrative.
- Brooks saw irony as a means of enhancing the depth and richness of a literary work, making it more thought-provoking and open to multiple readings.

**Legacy:**

Cleanth Brooks' formalist approach to irony, along with his broader contributions to New Criticism, had a lasting impact on literary criticism. His emphasis on close reading and the analysis of textual elements, including irony, influenced subsequent generations of literary scholars.

**In summary,** Cleanth Brooks' approach to irony in literature was grounded in his formalist principles and his belief in the importance of close textual analysis. He saw irony as a tool that added depth,

tension, and ambiguity to literary works, inviting readers to engage more deeply with the text and explore its multiple layers of meaning. His contributions to the study of irony continue to be influential in the field of literary criticism.

OR

**Q3. (b) Afro-American Feminism in Maggie Humm.**

**Ans.** Maggie Humm is a British academic known for her work in gender studies and feminist literature. While she has written on a range of feminist topics, including intersectionality, she may not be as closely associated with the specific field of Afro-American feminism. It's possible that you might be referring to her work on feminism more broadly, which encompasses various feminist perspectives.

**Afro-American feminism**, often referred to as Black feminism, is a distinct feminist movement within the broader feminist discourse. It focuses on the unique experiences and struggles of Black women and advocates for intersectional analyses that consider race, gender, and other intersecting identities.

**If you're interested in Afro-American feminism**, you might want to explore the works of prominent scholars and activists who have contributed significantly to this field, such as bell hooks, Audre Lorde, Kimberlé Crenshaw (known for coining the term "intersectionality"), and Angela Davis, among others. These scholars and activists have made substantial contributions to understanding and addressing the specific challenges faced by Black women within both feminist and broader societal contexts.

**Q4. (a) "Coleridge in Biographia literaria provides a critique of Wordsworth's 'Preface to the Lyrical Ballads'." Do you agree ? Give a reasoned answer.**

**Ans.** Yes, it is accurate to say that Samuel Taylor Coleridge, in his work "Biographia Literaria," offers a critique of William Wordsworth's "Preface to the Lyrical Ballads." This critique is an essential aspect of Coleridge's broader discussion of poetic theory and the principles of Romantic literature. **Here are some reasons why Coleridge's "Biographia Literaria" can be seen as a critique of Wordsworth's "Preface":**

**Divergence in Poetic Theory:**

Coleridge and Wordsworth were close friends and collaborators in the early stages of the Romantic movement. However, as their careers progressed, they developed different views on poetry and the role of the poet. "Biographia Literaria" reflects Coleridge's evolving beliefs, which sometimes contrasted with Wordsworth's.

**Nature of Imagination:**

One significant point of contention was the nature of the imagination. Wordsworth, in his "Preface," emphasized the importance of a spontaneous overflow of powerful feelings as the source of poetic

inspiration. Coleridge, in contrast, introduced the concept of the "primary" and "secondary" imagination, as well as the idea that the imagination should be controlled and directed by reason.

#### **Intellectual and Emotional Balance:**

Coleridge criticized Wordsworth's reliance on emotion at the expense of reason. He believed that poetry should achieve a balance between emotion and intellect, and that the imagination should be guided by both.

#### **Complexity vs. Simplicity:**

Wordsworth's "Preface" championed simplicity and the use of everyday language in poetry. Coleridge, while valuing simplicity, argued for the inclusion of more complex and intellectual elements in poetry to create a richer and more profound experience for the reader.

#### **Role of the Poet:**

Coleridge questioned Wordsworth's idea of the poet as a passive receptacle of emotions. He believed that poets should actively engage with their craft and exercise control over their imaginative faculties.

#### **Critique of Poetic Diction:**

Coleridge also critiqued Wordsworth's views on poetic diction, arguing that there is a place for elevated and imaginative language in poetry, as long as it is used judiciously and effectively.

In "**Biographia Literaria**," Coleridge engaged in a detailed and sometimes critical analysis of these and other aspects of Wordsworth's "Preface to the Lyrical Ballads." While their friendship endured, their differing views on poetry and aesthetics are evident in their respective writings, with Coleridge's work often serving as a platform for his own evolving theories and critiques of Wordsworth's positions.

OR

**Q4. (b) "Poetry is the spontaneous overflow of powerful feelings; it takes its origins from emotions recollected in tranquility". Critically examine Wordsworth's views on poetry in the light of the above statement.**

**Ans.** The quote you've provided, "Poetry is the spontaneous overflow of powerful feelings; it takes its origins from emotions recollected in tranquility," is a famous statement from William Wordsworth's "Preface to Lyrical Ballads." It encapsulates Wordsworth's central ideas about the nature of poetry and how it is created. **Let's critically examine Wordsworth's views on poetry in the context of this statement:**

#### **Spontaneous Overflow of Powerful Feelings:**

Wordsworth emphasizes that poetry should be born out of intense and genuine emotions. He believed that poetry is most powerful when it captures the raw and unmediated emotional experiences of the poet. This concept aligns with Romanticism's celebration of the individual's emotional and imaginative responses to the world.

- **Strengths:** Wordsworth's emphasis on the emotional authenticity of poetry has been praised for its ability to connect with readers on a deep and personal level. It allows for the exploration of universal human experiences.
- **Critiques:** Some critics argue that relying solely on spontaneous emotions may result in self-indulgent or overly subjective poetry, lacking intellectual depth or precision.

#### **Emotions Recollected in Tranquility:**

Wordsworth posits that while poetry begins with the spontaneous outpouring of feelings, its true origin and refinement come from the process of recollection and reflection in a tranquil state. In this phase, the poet looks back on their emotions with a calmer and more objective perspective.

- **Strengths:** This aspect of Wordsworth's theory introduces a balance between the initial emotional intensity and the intellectual and artistic refinement of poetry. It suggests that poetry should not merely be an uncontrolled outburst but should undergo a process of contemplation and craft.
- **Critiques:** Critics have argued that this idea might discourage the immediate expression of powerful emotions in poetry, potentially leading to the suppression of genuine and spontaneous poetic inspiration.

#### **The Role of Memory:**

Wordsworth's view implies that memory plays a crucial role in the creation of poetry. It's through memory and reflection that the poet transforms fleeting emotional experiences into lasting works of art.

- **Strengths:** This concept underscores the idea that poetry can endure as a form of artistic expression and cultural heritage. It allows for the preservation and communication of emotions across time.
- **Critiques:** Some critics have suggested that Wordsworth's emphasis on recollection may distance the reader from the immediate emotional impact of the poet's experiences.

**In conclusion,** Wordsworth's views on poetry, as expressed in the quoted statement, emphasize the interconnectedness of spontaneous emotion and contemplative reflection. He believed that poetry should capture genuine feelings but should also undergo a process of intellectual refinement. While his approach has its strengths in creating emotionally resonant and enduring poetry, it has also faced criticism for potentially restraining the spontaneity of poetic expression. Nevertheless, Wordsworth's ideas have had a lasting influence on Romantic and modern poetry, shaping discussions about the relationship between emotions and art.

**Q5. (a) "Poetry is not a turning loose of emotions, but an escape from emotion; it is not the expression of personality but an escape from personality." Discuss with detailed reference to the essay Tradition and Individual Talent.**

**Ans.** The quote you've provided, "Poetry is not a turning loose of emotions, but an escape from emotion; it is not the expression of personality but an escape from personality," is from T.S. Eliot's essay "Tradition and the Individual Talent." In this essay, Eliot explores his views on modern poetry,

the role of the poet, and the relationship between tradition and innovation in the creation of poetic works. **Let's discuss this quote in the context of the essay:**

### **Escape from Emotion:**

In the essay, Eliot suggests that poetry is not about uncontrolled emotional outbursts but rather an escape from the immediate and personal emotions of the poet. He argues that emotions should be transformed and refined through the poetic process.

- **Strengths:** This perspective highlights the idea that poetry is not merely a spontaneous expression of the poet's emotional state but a deliberate and artistic endeavor. It encourages poets to distance themselves from their immediate feelings, allowing for a more objective and universal treatment of emotions.
- **Critiques:** Some poets and critics may argue that this perspective restricts the emotional authenticity of poetry, potentially leading to a more detached and intellectualized approach.

### **Escape from Personality:**

Eliot contends that poetry is not the expression of the poet's personality but rather an escape from personality. He means that the poet should transcend their individual self and create works that have a broader, timeless, and universal appeal.

- **Strengths:** This view underscores the idea that poetry should connect with the experiences and emotions of a wider audience beyond the poet's personal circumstances. It emphasizes the role of poetry in communicating shared human experiences.
- **Critiques:** Critics may argue that this perspective risks downplaying the uniqueness and individuality of the poet's voice, potentially leading to a homogenization of poetic expression.

### **The Role of Tradition:**

Eliot's essay places a strong emphasis on the importance of tradition in poetry. He argues that poets should be aware of and engage with the literary tradition that precedes them. By doing so, poets can contribute to and enrich the ongoing tradition.

- **Strengths:** This perspective encourages poets to build on the achievements of their predecessors and engage in a meaningful dialogue with the literary heritage. It promotes continuity and the evolution of poetic forms and themes.
- **Critiques:** Critics may argue that excessive preoccupation with tradition could stifle innovation and creativity, leading to a slavish imitation of past styles and themes.

**In conclusion,** T.S. Eliot's views in "Tradition and the Individual Talent" suggest that poetry should involve a transformation and refinement of emotions and a move away from the personal to the universal. While these ideas have their strengths in promoting a more objective and enduring approach to poetry, they also raise questions about the balance between emotional authenticity and artistic detachment, as well as the tension between tradition and innovation in the world of poetry. Eliot's essay remains a significant and thought-provoking contribution to discussions on the nature of poetry and the role of the poet.

**OR**

**Q5. (b) "Examine for a moment an ordinary mind in an ordinary day: the mind receives myriad impressions". In the light of the above statement, discuss Woolf's observations about the turn in fiction in the twentieth century.**

**Ans.** Virginia Woolf, a prominent writer and critic of the early 20th century, made significant observations about the turn in fiction during her time, and the quote you provided offers a glimpse into her perspective on the workings of the human mind and its relationship with the evolving narrative techniques of the 20th-century fiction.

- 1. The quote, "Examine for a moment an ordinary mind in an ordinary day: the mind receives myriad impressions,"** is from Woolf's essay "Modern Fiction," published in 1925. In this essay, Woolf critiques the conventional narrative styles of the 19th century and highlights the need for a more nuanced and modern approach to fiction. Her observations can be related to the broader changes that were taking place in literature during the 20th century:
- 2. Stream of Consciousness:** Woolf's statement about the ordinary mind receiving myriad impressions reflects the stream of consciousness narrative technique, which became a hallmark of modernist literature. Instead of traditional linear storytelling, authors like James Joyce and Woolf herself used stream of consciousness to delve into the inner thoughts and perceptions of their characters. This technique allowed for a more accurate representation of the complex and fragmented nature of human consciousness.
- 3. Subjectivity and Multiple Perspectives:** Woolf's emphasis on the mind's reception of impressions highlights the subjective nature of experience. In the 20th century, writers increasingly explored multiple perspectives and the relativity of reality. This can be seen in Woolf's own works like "Mrs. Dalloway" and "To the Lighthouse," where she presents different characters' viewpoints on the same events, revealing the subjectivity of human perception.
- 4. Abandoning Traditional Plot Structures:** Woolf's critique of the "materialist" and "spatial" approach to storytelling in the 19th century suggests a departure from traditional plot-driven narratives. In the 20th century, authors were more interested in exploring the inner lives of characters and the everyday moments that make up a person's existence rather than adhering to rigid plot structures.
- 5. Exploration of Time:** Woolf and other modernist authors experimented with the concept of time in their works. They often presented time as non-linear, reflecting the way our minds process memories and experiences. This temporal fluidity can be seen in the nonlinear narratives of novels like Joyce's "Ulysses."

**In summary,** Woolf's observation about the ordinary mind receiving myriad impressions aligns with the broader trends in 20th-century fiction, including the adoption of stream of consciousness, a focus on subjectivity and multiple perspectives, the abandonment of traditional plot structures, and the exploration of time. These changes reflected a deeper understanding of the complexities of human consciousness and the need for a more innovative and dynamic approach to storytelling in the modern era.

**Q6. (a) Critically examine the difficulties of criticism enumerated by I A Richards in Practical Criticism.**

**Ans.** Ivor Armstrong Richards, a prominent literary critic, introduced the concept of "practical criticism" in his book titled "Practical Criticism," published in 1929. In this work, Richards presented a

method of literary analysis that focused on close reading and interpretation of poems without any knowledge of the author or the poem's title. Richards also discussed the difficulties and challenges faced by critics when engaging in practical criticism. **Let's critically examine these difficulties:**

- 1. Lack of Context:** In practical criticism, critics are deliberately provided with poems devoid of any contextual information, such as the author's name, the poem's title, or historical background. This lack of context can make it challenging for critics to fully understand the poem's intended meaning or significance. They must rely solely on the text itself, which can be particularly difficult if the poem contains obscure references or allusions.
- 2. Subjectivity:** Richards acknowledged that practical criticism is inherently subjective. Critics bring their own biases, experiences, and interpretations to the text. What one critic perceives as the poem's central theme or message may differ significantly from another critic's interpretation. This subjectivity can make it difficult to arrive at a definitive or universally accepted analysis.
- 3. Emotional and Personal Responses:** Richards emphasized the importance of acknowledging the emotional and personal responses evoked by a poem. Critics may struggle to separate their emotional reactions from their analytical assessments. This subjectivity can lead to overly personal interpretations that may not align with the poet's intended meaning.
- 4. Linguistic Challenges:** Critics may encounter linguistic difficulties when analyzing poems, especially if the text employs archaic language, complex syntax, or wordplay. These linguistic challenges can hinder the critic's ability to grasp the poem's nuances and layers of meaning.
- 5. Ambiguity and Multiple Interpretations:** Many poems are intentionally ambiguous, allowing for multiple interpretations. Critics must grapple with the ambiguity of language and the possibility that there may not be a single "correct" interpretation of a poem. This ambiguity can lead to frustration and uncertainty in the process of practical criticism.
- 6. Influence of Personal Prejudices:** Critics may be influenced by their personal biases and prejudices, consciously or unconsciously. These biases can color their interpretation of a poem, potentially leading to misreadings or incomplete analyses.
- 7. Complexity of the Human Mind:** Richards believed that the human mind is complex, and its reactions to poetry are multifaceted. Understanding the intricate workings of the human mind and how it responds to poetic language is a difficult task, and critics may struggle to fully comprehend these complexities.
- 8. Limited Perspective:** Critics may have limited knowledge of the cultural, historical, or social contexts that may inform a poem. This limited perspective can hinder their ability to fully appreciate the nuances and significance of certain elements within the text.

**In conclusion,** I.A. Richards' enumeration of the difficulties of criticism in practical criticism highlights the complex and multifaceted nature of the task. Critics must grapple with subjectivity, ambiguity, emotional responses, linguistic challenges, and their own biases while striving to arrive at meaningful interpretations of literary works. These difficulties underscore the importance of close reading and careful analysis in the critical process while acknowledging that achieving a definitive interpretation is often elusive.

OR

**Q6. (b) "The inadequacy of paraphrase in Cleanth Brooks's argument for poetry is owing to the multiple meanings in language." Do you agree? Give a reasoned answer**

**Ans.** Cleanth Brooks, a prominent literary critic and one of the founders of New Criticism, argued that poetry is inherently resistant to paraphrase due to the multiple and layered meanings within language. Whether or not one agrees with this assertion largely depends on one's perspective on poetry, language, and the nature of interpretation.

**Here are arguments for and against the idea that the inadequacy of paraphrase in Cleanth Brooks's argument for poetry is owing to the multiple meanings in language:**

**Agree:**

- 1. Polysemy and Ambiguity:** Language is inherently rich and ambiguous. Many words and phrases have multiple meanings, and poetry often relies on exploiting this polysemy and ambiguity to create depth and complexity. Paraphrasing tends to oversimplify language by reducing it to one particular meaning, which can lead to a loss of the poem's richness.
- 2. Layered Significance:** Poetry frequently employs symbolism, metaphor, allusion, and other figurative language devices to convey layered and nuanced meanings. Paraphrase may not capture these subtleties and can flatten the poem's depth and resonance.
- 3. Aesthetic Experience:** Poems are not just about conveying information; they aim to create a unique aesthetic and emotional experience for the reader. Paraphrasing can strip away the emotional and sensory impact of a poem, reducing it to a mere summary of content.
- 4. Open to Interpretation:** Poetry often invites multiple interpretations, and different readers may derive various meanings and insights from the same poem. Paraphrasing tends to limit interpretation to a single, often reductive understanding, which can stifle the richness of reader engagement with the text.

**Disagree:**

- 1. Communication and Clarity:** While poetry may contain multiple layers of meaning, it still serves as a form of communication. Paraphrasing can be a valuable tool for making a poem's content more accessible and understandable, especially for readers who may struggle with the complexities of poetic language.
- 2. Teaching and Analysis:** In educational settings and critical analysis, paraphrasing can serve as a useful starting point for exploring a poem's themes and ideas. It can provide clarity and help students and critics begin to unpack a poem's deeper layers.
- 3. Universal Understanding:** Paraphrase can be a way to achieve a more universal understanding of a poem's basic message. This can be particularly helpful when dealing with poems from different cultures or historical periods, where the original language and cultural context may be less accessible.
- 4. Reader Autonomy:** Paraphrasing allows readers to engage with a poem on their terms, providing them with a point of entry into the text. Readers can then explore the poem's deeper layers and multiple meanings at their own pace and based on their own interpretations.

**In conclusion,** whether one agrees with Cleanth Brooks's argument that paraphrase is inadequate for poetry due to the multiple meanings in language depends on their perspective on the purpose of poetry and the role of interpretation. While paraphrasing may simplify a poem's complexity, it can also be a valuable tool for initial comprehension and analysis, especially for readers who are less familiar with poetic language. Ultimately, poetry's resistance to paraphrase underscores its capacity to engage readers in multifaceted ways, encouraging exploration and interpretation.