

**\*Core English 313\***

**\*Literary Criticism 2\***

**\*UNIT 02\***

**\*01. 'I. A. Richards as a Critic'\***

**\*[01] Introduction:\***

△ **\*Born: February 26, 1893, Sandbach, Cheshire, England.\***

△ **\*Died: September 7, 1979, Cambridge, Cambridgeshire).\***

△ I.A. Richards was **\*a prominent literary critic known for his significant contributions to New Criticism,\*** a literary theory that **\*emphasizes close reading of texts and the importance of form, language, and ambiguity.\***

△ **\*English critic, poet, and teacher\* who was \*highly influential in developing a new way of reading poetry that led to the New Criticism and that also influenced some forms of reader-response criticism.\***

△ Richards believed in the **\*objective analysis of literature and sought to understand how readers respond to language.\***

△ His critical **\*introduction often focuses on the intricate relationship between the reader, the text, and the author's intentions.\***

△ Richards also explored the concept **\*of “practical criticism,” which involves analyzing a text without prior knowledge of its author or historical context, highlighting the autonomy of literary works.\***

△ **\*His Critical Works:\***

1. **\*The Meaning of Meaning (1923),\***
2. **\*Principles of Literary Criticism(1924),\***
3. **\*Practical Criticism (1929),\***
4. **\*Coleridge on Imagination (1934).\***

△ **\*His Critical Theories:\***

1. **\*New Criticism,\***
2. **\*Practical Criticism,\***
3. **\*Semantic Theory,\***
4. **\*The Use of Poetry and the Use of Criticism,\***
5. **\*The Principle of Relevance,\***
6. **\*State of Poise (Happy Play of Ample,\***
7. **\*Uses of Language,\* etc.**

**\*[02] State of Poise (Happy Play of Ample):\***

A state of Poise: Happy Play of Ample” is a phrase coined by the literary critic I. A. Richards.

He used it **\*to describe the ideal state of mind achieved through poetry and literature, where one experiences a harmonious balance, contentment, and joy through engagement with language and meaning.\***

This state of poise **\*reflects a deep appreciation for the beauty and power of words to evoke emotions and insights.\***

### **\*[03] Uses of Language:\***

I.A. Richards, a prominent **\*literary critic and rhetorician, introduced the concept of “Uses of Language” in his seminal work, “The Philosophy of Rhetoric,” published in 1936.\***

--> Richards identified **\*four primary functions or “uses” of language:\***

1. **\*Informative Function:\*** Language serves to convey factual information and knowledge.
2. **\*Expressive Function:\*** Language allows individuals to express their emotions, feelings, and subjective experiences.
3. **\*Directive Function:\*** Language is used to influence or guide the behavior of others.

4. **\*Aesthetic Function:\*** Language is appreciated for its aesthetic qualities, such as rhythm, imagery, and metaphor.

#### **\*[04] New Criticism:\***

I.A. Richards was a prominent literary critic who played a significant role in the development of New Criticism, **\*a literary theory that emerged in the early to mid-20<sup>th</sup> century.\***

New Criticism **\*emphasizes close reading of texts, focusing on the text itself rather than historical or biographical contexts.\***

New Criticism **\*aimed to understand literature as a self-contained and autonomous entity, separate from the author's intentions or the reader's response.\***

#### **\*[05] Practical Criticism:\***

**"I.A. Richards's Practical Criticism" is \*a seminal work in literary criticism published in 1929.\***

Richards **\*pioneered a method of close reading, where readers analyze texts without knowing the author or any historical context, focusing solely on the words on the page.\***

This approach **\*aimed to understand how readers interpret and derive meaning from literature, emphasizing the importance of individual response and interpretation.\***

**\*^ Conclusion:\***

Overall, ***\*Richards' legacy lies in championing the study of literature as a rigorous discipline rooted in careful examination and subjective engagement.\****