

## I A Richards Two Uses Of Language

Radical Empiricists presents a new history of criticism in the first half of the twentieth-century, against the backdrop of the modernist crisis of meaning. Our received idea of modernist criticism is that it was very empirical: critics looked closely at words on the page. But have we, in the rush either to dismiss or to defend such close reading, often failed to examine its practice? Radical Empiricists turns close reading back on itself, proposing some innovative readings of the prose of five major poet-critics: I.A. Richards, T.S. Eliot, William Empson, R.P. Blackmur, and Marianne Moore. These readings propose various critical counterfactuals: for example, what if paraphrase, that violent heresy critics inflict on poems, wasn't so bad after all? What if we could admire a critic who refused either to argue or to explain? As it uncovers the rich detail of these critical styles, this book also traces the wider histories of ideas about form, meaning, prose, and literary judgment in which they participate.

Examines the significance and history of a wide range of terms and phrases related to the analysis of literature

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The New Apologists for Poetry was first published in 1956. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. The author's purpose is to clear the ground for a systematic aesthetics of poetry consistent with the insights of our most influential contemporary literary critics. The book is concerned with those of the so-called "new critics" who are trying to answer the need, forced on them by historical and cultural pressures, to justify poetry by securing for it a unique function for which modern "scientism" cannot find a substitute. This volume provides intensive analyses of work by critics of several persuasions: T. E. Hulme, T. S. Eliot, I. A. Richards, John Crowe Ransom, Yvor Winters, Allen Tate, and Cleanth Brooks, and, for purposes of contrast, D. G. James, R. S. Crane, Elder Olson, and Max Eastman. Allen Tate, the poet and critic, writes: "Mr. Krieger's book is the most searching in scholarship and the most profound in critical analysis of the existing books in this field." Robert B. Heilman, critic and teacher, comments: "The author's knowledge of a complex field and his mastery of the analytical techniques which he is applying to a chosen set of critical positions are very impressive. He not only clarifies the positions of various contemporary critics by examining them in the light of the same set of general principles, but also

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provides some helpful, at times brilliant, insights into the works of various critics from the Greeks up to the present. He traces the history of concepts and thus establishes relationships among individual critics and critical schools."

The Munich Crisis of 1938 had major diplomatic as well as personal and psychological repercussions. As much as it was a climax in the clash between dictatorship and democracy, it was also a People's Crisis and an event that gripped and worried the people around the world. The traditional approach has been to examine the crisis from the vantage points of high politics and diplomacy. Traditional approaches have failed to acknowledge the profound social, cultural and psychological impacts of diplomatic events, an imbalance that is redressed in this volume. Taking a range of national examples and using a variety of methods, *The Munich Crisis, Politics and the People* recreates the experience of living through the crisis in Czechoslovakia, Germany, France, Britain, Hungary, the Soviet Union and the USA.

Documents the 1952 Coast Guard mission to save the crews of two oil tankers that were torn in half by the force of one of New England's worst nor'easters. I have set three aims before me in constructing this book. First, to introduce a new kind of documentation to those who are interested in the contemporary state of culture whether as critics, as philosophers, as teachers, as psychologists, or

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merely as curious persons. Secondly, to provide a new technique for those who wish to discover for themselves what they think and feel about poetry (and cognate matters) and why they should like or dislike it. Thirdly, to prepare the way for educational methods more efficient than those we use now in developing discrimination and the power to understand w.

Contributed articles; covers the 20th century period.

This book is an influential study of the central questions and philosophical issues raised by art.

A pioneering critic, educator, and poet, I. A. Richards (1893-1979) helped the English-speaking world decide not only what to read but how to read it.

Acknowledged "father" of New Criticism, he produced the most systematic body of critical writing in the English language since Coleridge. His method of close reading dominated the English-speaking classroom for half a century. John Paul Russo draws on close personal acquaintance with Richards as well as on unpublished materials, correspondence, and interviews, to write the first biography (originally published in 1989) of one of last century's most influential and many-sided men of letters.

Applied Linguistics Explores In Depth Some Of The Most Vital Areas In Stylistics And Language Teaching: Anthropomorphism In The Language Of Poetry Style

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As A Weapon Or Defence Mechanism In Style As Artifice; A New Approach To Technical Style In Technical Style: Implication Of Operationalism; Discourse Structure And Teaching Of English Conversation In Dialogue And Dialogue Teaching; A Scientific Procedure For The Teaching Of Poetry At The University Level In Analysing A Poem: A Linguistic Pedagogical Approach And Teaching Poetry: A Linguistic Method. Nearly All The Articles Are Analytical And Thought-Provoking; The Author Has Avoided Repeating Familiar Views And Ideas And Has Sought To Break New Ground.

Amid competing claims about who first developed the theories and practices that became known as New Criticism - the critical method that rose alongside Modernism - literary historians have generally given the lion's share of credit to William Empson and I.A. Richards. In *The Birth of New Criticism* Donald Childs challenges this consensus and provides a new and authoritative narrative of the movement's origins. At the centre stand Robert Graves and Laura Riding, two poet-critics who have been written out of the history of New Criticism. Childs brings to light the long-forgotten early criticism of Graves to detail the ways in which his interpretive methods and ideas evolved into the practice of "close reading," demonstrating that Graves played such a fundamental part in forming both Empson's and Richards's critical thinking that the story of twentieth-century

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literary criticism must be re-evaluated and re-told. Childs also examines the important influence that Riding's work had on Graves, Empson, and Richards, establishing the importance of this long-neglected thinker and critic. A provocative and cogently argued work, *The Birth of New Criticism* is both an important intellectual history of the movement and a sharply observed account of the cultural politics of its beginnings and legacy.

"I. A. Richards was one of the most influential literary critics of the 20th century. An analysis of his general theory of value and his theory applied to literary evaluation should be required of those who are seriously concerned with constructing a critical ethic. A just amount of consideration reveals that there are serious problems with Richards' theory of value. He seeks to base his theory of value on the naturalistic premise that "good" is that which satisfies impulses or appetencies. Furthermore, an object or experience will increase in value with the satisfaction of greater numbers of impulses. One problem raised by his theory is the implicit assumption that electrical charges in the nervous system combine to form feelings and desires within an individual. This idea has not been verified by science thus leaving a central tenet of his theory based on speculation. As a result, Richards' inconsistent use of the word "impulses" is not carefully defined. The meaning constantly wanders between two possible definitions: electrical

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charges or feelings and desires. Other problems to be recognized are Richards' ideas that all feelings, appetencies, or impulses are equal and that individuals who live in harmonious relations with many people are satisfying more impulses than those who are given to a more solitary existence. Perhaps the greatest problem is Richards' initial irrational leap of faith which asserts that the satisfaction of impulses is good. These problems lead Richards into ethical situations of real life that show his theory of value to be inadequate to his own expectations; this is most emphatically clear when Richards seeks to apply his theory of value to the relationship of Socrates to his fellow Athenians. The central problem in applying Richards' theory of value to literary evaluation is the attempt to link his naturalistic idea of value with another idea which is never adequately defined. Richards' naturalistic view of value states that those works which are of greatest value are capable of balancing many discordant impulses in a state of poise within the reader's mind. The practical problem of trying to calculate if a given poem produces a poise in the mind and then trying to determine how many impulses are balanced in that poise is a critical impossibility. It is at this point that Richards injects the notion of the expert critic or reader. The expert is the individual who will make the instinctive determination of assigning value to a poem or work of art. Thus, there is a dichotomy of evaluative methods: the

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calculation of impulses against the instinctive judgment of the expert. In his later work, *Practical Criticism*, Richards writes as though he has realized that the difficult problems of his evaluative theories are too serious to reconcile. He denounces the critical activity of evaluation and emphasizes instead the task of correctly interpreting works of art. Yet, Richards never admits that this rejection of literary evaluation is in direct conflict with his own evaluative acts in *Principles of Literary Criticism*. However, Richards new position stresses the need for the reader to understand the poetic experience with which he is confronted and in doing this, the matter of evaluation will some how take care of itself. In the end, Richards has not left us with a reliable method for evaluating literature. What he has succeeded in showing is the difficulty in defining value in naturalistic concepts and then practically implementing those beliefs in literary criticism"--Document.

Ivor Armstrong Richards was one of the founders of modern literary criticism. He enthused a generation of writers and readers and was an influential supporter of the young T.S. Eliot. *Principles of Literary Criticism* was the text that first established his reputation and pioneered the movement that became known as the 'New Criticism'. Highly controversial when first published, *Principles of Literary Criticism* remains a work which no one with a serious interest in literature

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can afford to ignore.

The Book Is Based On The Uniform Pattern Of Syllabus For M.A. In English For Indian Universities Prescribed By The Ugc. It Is Comprehensive And Covers The Entire History Of British Literature. It Also Includes Exhaustive Material On American Literature, Commonwealth Literature And Indian Writing In English. There Is A Useful Section On Classics Of World Literature Too. It Will Cater To The Need Of Postgraduate Students And Scholars, As Well As Anyone Preparing For Competitive Examinations Like Net, Jrf, Slet And Pre-Ph.D. Registration Test. The Book Presents Multiple Choice Questions And Answers And Is Indispensable For Any Examination One May Choose To Prepare For.

### UGC-NET/JRF NTA ENGLISH CHAPTER-WISE SOLVED PAPERS

Considering The Great Popularity Of The First Four Editions Of The Book, Twentieth Century Literary Criticism, And Keeping In Mind The Valuable Suggestions Received From Several Quarters, The Present Fifth Edition Has Been Revised And Enlarged By An Addition Of Twelve New Chapters. It Contains Fifty Chapters In All, Organized Into Two Parts. Part I Of The Book Lays Emphasis On Various Schools Of Criticism That Are Prevalent In India And The West. Each Chapter Contains An Analysis Of The Theory In Question And Shows The Trend And Development As Well As The Methodology Of Literary Criticism In The 20Th Century. Recent Issues In Twentieth Century Criticism, Postcolonial Theory, Translation Theory, Cultural Criticism And Gender Studies Are

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Among The Many Attractions Of The Book.Part Ii Of The Book Contains Discussions On A Large Number Of Critical Essays And Critics Such As Eliot, Richards, Leavis, Barthes, Foucault And The Postcolonial Critics. The Seminal Critical Essays Included In This Section Have Influenced The Critical Trends In The Twentieth Century And Changed The General Perception Of Criticism. These Chapters, Apart From Giving A Comprehensive Idea Of The Critical Concepts Also Provide An Analytic Study Of The Critical Works. Important Postcolonial Critics Like Edward Said, Homi K. Bhabha And Gayatri Chakravorty Spivak Have Been Discussed With New Insight.Professor Das Has Explained The Theories And The Texts With Clarity And Precision In A Lucid Language. This Is An Invaluable Reference Book For Anyone Interested In The Field Of Literary Criticism In The Twentieth Century.

Thomas Hardy, 1840-1928, English novelist and poet.

First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

In this provocative and forcefully written book, Steven Mailloux takes issue with the validity of a number of distinctions commonly made in contemporary literary theory and cultural studies—distinctions between theory and history, reader and text, truth and ideology, aesthetics and politics. Mailloux first presents the case for a rhetorical hermeneutics and against foundationalist theories of interpretation. Doing hermeneutic theory, he argues, entails doing rhetorical history. By means of a detailed analysis of

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reader-response criticism, he highlights the connections between institutional politics and the interpretive rhetoric of academic literary criticism. Mailloux then uses *Adventures of Huckleberry Finn* as an exemplary text. Relating Mark Twain's rhetoric to the cultural politics of post-Reconstruction debates about racist ideology, he places his reader-oriented interpretation within the rhetorical history of controversies over the meaning and value of *Huckleberry Finn*. Finally, in a far-ranging study of cultural reception, he juxtaposes the twentieth-century concern about the topic of race in *Huckleberry Finn* with the nineteenth-century audience's very different concerns about juvenile delinquency and the "bad-boy boom." In the final part of the book, Mailloux restates his critique of foundationalist hermeneutics through readings of Ken Kesey, Michel Foucault, Edward Said, and Richard Rorty, and he concludes by examining the role of rhetoric and theory in a congressional dispute over the Reagan administration's reinterpretation of the Anti-Ballistic Missile Treaty. *Rhetorical Power* will be welcomed by readers in literary theory and American studies, as well as in such fields as speech communication, the sociology of culture, and social and intellectual history, and by others interested in the politics of persuasion.

I. A. Richards is an influential figure in literary criticism but has rarely been thought of as someone who laid the foundations for cognitive stylistics. This book proposes that Richards was a "protocognitivist". West argues that Richards anticipated many of the discipline's core aims, methods and assumptions. The book argues that the roots of

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cognitive psychology lie in early 20th-century psychology, when there was a focus on cognitive processes such as memory and learning, attention, categorisation, perception and consciousness. It was this cognitive psychology that Richards drew upon to build a theory of literature and interpretation - which in itself prefigured cognitive stylistics. West also suggests that Richards is one of the more influential British intellectuals of the 20th century, and that his work is still relevant today. West argues that cognitive stylistics is not, as Peter Stockwell has written, a "new science of literature and reading", but rather a discipline with a history that it continues to deny itself. This book will appeal to researchers and advanced students in stylistics and literary studies.

Armstrong argues that conflicting readings occur because readers with opposing suppositions about language, literature, and life can generate irreconcilable hypotheses about a text. Without endorsing a particular critical methodology, the author offers a theory designed to help readers better understand the causes and consequences of interpretive disagreement so that they may make more informed choices about the various interpretive strategies available to them. Originally published in 1990. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.

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This comprehensive guide to literary theory and criticism includes 39 specially commissioned chapters by an international team of academics. It includes key philosophical and aesthetic origins of literary theory, the foundational movements and thinkers in the first half of the 20th century and more.

Traces the life, theories, and works of author and critic Richards, renowned for his involvement in literacy and language training, as well as his later-life poetry and plays

A twenty-first century version of Roger Fowler's 1973 Dictionary of Modern Critical Terms, this latest edition of The Routledge Dictionary of Literary Terms is the most up-to-date guide to critical and theoretical concepts available to students of literature at all levels. With over forty newly commissioned entries, this essential reference book includes: an exhaustive range of entries, covering such topics as genre, form, cultural theory and literary technique new definitions of contemporary critical issues such as Cybercriticism and Globalization complete coverage of traditional and radical approaches to the study and production of literature thorough accounts of critical terminology and analyses of key academic debates full cross-referencing throughout and suggestions for further reading. Covering both long-established terminology as well as the specialist vocabulary of modern theoretical schools, The Routledge Dictionary of Literary Terms is an indispensable guide to the principal terms and concepts encountered in debates over literary studies in the twenty-first century.

Looks at the impact of the automobile on American folkways

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A collection of thirteen essays examining how 'the market' has been perceived, represented and experienced differently in different epochs.

Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork. The anniversary edition marks thirty years of offering an indispensable review and analysis of thinkers who have exerted a profound influence on contemporary rhetorical theory: I. A. Richards, Ernesto Grassi, Chaïm Perelman and Lucie Olbrechts-Tyteca, Stephen Toulmin, Richard Weaver, Kenneth Burke, Jürgen Habermas, bell hooks, Jean Baudrillard, and Michel Foucault. The brief biographical sketches locate the theorists in time and place, showing how life experiences influenced perspectives on rhetorical thought. The concise explanations of complex concepts are clear, engaging, insightful, and highly accessible, serving as an excellent primer for reading the major works of these scholars. The critical commentary is carefully chosen to highlight implications and to place the theories within a broader rhetorical context. Each chapter ends with a complete bibliography of works by the theorists.

Wordsworth's poetry has been a focus for many of the theoretical schools of criticism that comprise modern literary studies. Don Bialostosky here proposes to adjudicate the diverse claims of these numerous schools and to trace their implications for teaching. Bialostosky draws on the work of Bakhtin and his followers to create a 'dialogic' critical synthesis of what Wordsworth's readers - from Coleridge to de Man - have made of his poetry. He reveals Wordsworth's poetry as itself 'dialogically' responding to its various contexts, and opens up

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fruitful possibilities for criticism and teaching of Wordsworth. This challenging book uses the case of Wordsworth studies to make a far-reaching survey of modern literary theory and its implications for the practice of criticism and teaching today.

Advanced Students Of Literary Criticism Would Definitely Find This Book Stimulating As Well As Illuminating As It Presents A Penetrating Analysis Of The Major Theories And Practices Of All The Dominant Groups Of Literacy Critics Of Our Times. In The Course Of The Critical Survey Of The Critical Principles And Methods Of All The Major Cities, The Chicago Critics Attempt A Critique Of Contemporary Criticism In Their Monumental Work, Critics And Criticism: Essays In Method Of The Chicago Critics. Hence, The Focus Of This Book Is On The Pluralistic Approach Of These Critics Who Were Aware Of The Powers And Limitations Of All The Critical Methods. Each Critical Method, Even The Aristotelian Method For Which They Developed A Bias, Addresses A Certain Range Of Questions Beyond Which It Loses Its Utility. No Critical Method, As They Point Out, Is All Embracing Critical System Of Critical Philosophy. Critics Having Exclusive Commitment To A Particular Critical System Are Bound To Be Partial Critics. So A Pluralistic Approach Should Be The Ideal One But, In Order To Be A Pluralistic Critic, A Student Of Literary Criticism Must Be Conversant With All The Major Critical Approaches. The Present Book Is Significant In The Sense That It Has The Capacity To Train Teachers And Students Of Literature In The Art Of Literary Appreciation That Enhances The Enjoyment Of Literary Works. Since Every Literary Piece Is A Constructed Whole, Aristotle S Method Provides Clues To Its Specific Constructive Principle Through A Process Of Regressive Reasoning The Aposteriori Approach. The Special Discussion Of The Chicago Method In This Book Explains The Aristotelian Bias Of The Chicago Critics Who Were Actually

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Neo-Aristotelians In A Limited Sense. They Began Where Aristotle Left Off To Pursue Similar Lines Of Study In The Poetics Of Modern Literature.As The Chicago School Of Criticism Is A Brilliant Exercise In Remedial Criticism, This Book May Serve As Materia Medica Of Critical Theories And Practices For Students And Teachers Of Literary Criticism.

No Treatment Of Modern Criticism Is Possible Without Discussing I.A. Richards, Since In The Most Literal Sense His Influence Combined With That Of T.S. Eliot And F.R. Leavis Served To Create It. As One Of Seminal Thinkers Paving The Way For The Development Of New Criticism, Richards Made A Systematic Attempt To Formulate A Theory Of Poetry In Consonance With The Demands Of Modern Scientific Thought.The Present Book Stems From The Need To Offer An Objective Appraisal Of Richards Thought System In The Context Of The Evolution Of His Ideas In Foundations Of Aesthetics, The Meaning Of Meaning, Principles Of Literary Criticism, Science And Poetry (Later Reissued As Poetries And Sciences) And Practical Criticism. In The Context Of Wide-Spread Misinterpretations And Distortions Of Richards Point Of View, The Author Has Tried Throughout This Inter-Disciplinary Work To Allow Richards To Speak For Himself. While Unfolding The Subtle, Suggestive And Consistent Nature Of Richards Early Writings, The Book Studies His Criticism Of Modern Poets Like T.S. Eliot, W.B. Yeats, G.M. Hopkins, Thomas Hardy And D.H. Lawrence. The Chapter On Practical Criticism Throws Light On Richards Technique Of Evaluating Poems And Teaches The Art Of Appreciating Poetry.

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