

ENGLISH LANGUAGE AND LITERATURE
SEMESTER V
CORE COURSE VI – LITERARY
CRITICISM
(EN 1541)
PART 2

“The Defence of Poesy” by Sir Philip Sidney



- Is an English defense against moralistic or philosophical attacks on poetry, drama, and music. One of these attacks, Stephen Gosson’s *School of Abuse* (1579), was dedicated to Sidney.

Sidney's Response: The Defense of Poesy (An Apology for Poetry)

- ▣ *An Apology for Poetry* is structured as a classical oration with the standard seven parts:
 - ▣ *The poet, poetry* (exordium)
 - ▣ *Three kinds of poet* (proposition)
 - ▣ *Poetry, philosophy, history* (division)
 - ▣ *The poetic kinds* (examination)
 - ▣ *Answers to charges against poetry* (refutation)
 - ▣ *Poetry in England* (digression)
 - ▣ *Conclusion* (peroration)

The Three Kinds of Poetry

- ▣ The three kinds of poetry, according to Sidney, are :
 - 1) Religious poetry : praises God “Such were David in his Psalms; Solomon in his Song of Songs...,”
 - 2) Philosophical poetry: imparts knowledge of philosophy, history, astronomy etc. It is also not to be condemned, for it is “*the sweet food of sweetly uttered knowledge*”.
- ▣ Right or true kind of poetry: He calls special attention to the third class of poets, for ‘these be they that, as the first and most noble sort may justly be termed *vates*.’ They ‘most properly do imitate to teach and delight, and to imitate borrow nothing of what is, has been, but range, only with learned discretion, into the divine consideration of what may be, and should be.’

Superiority of Poetry to Philosophy and History

- ▣ Poetry is superior to all other branches of learning
- ▣ The end of all learning is virtuous action, and poetry best serves this end.
- ▣ It presents universal truths like philosophy, but it does them through concrete examples, like History.
- ▣ Its examples are drawn from an ideal world and so are more vivid and effective. It teaches virtue in a way intelligible even to the ordinary men.

In Brief

- ▣ It is a defense against moralistic or philosophical attacks on poetry, drama, and music. One of these attacks, Stephen Gosson's *School of Abuse* (1579), was dedicated to Sidney.
- ▣ His purpose is to defend creative writing, whether in verse or prose, against the ethical charges of falsehood and frivolity.
- ▣ Sidney's basic argument is that poetry feigns "notable images of virtues, vices, or what else" and thus provides "delightful teaching." In developing this argument he makes well-informed and quite sophisticated use of the ancient writers Plato, Aristotle, and Horace.

JOHN DRYDEN



- ▣ “the father of English Criticism”. He was the first to teach the English people to determine the merit of composition upon principles.
- ▣ Except **An Essay of Dramatic Poesy (1668)**, Dryden wrote no formal treatise on criticism. His critical views are found mostly in the prefaces to his poetical works or to those of others.

On the nature of poetry

- ▣ upholds Aristotle's definition of poetry as a process of imitation
- ▣ While the poet is free to imitate "things as they are said or thought to be", he also gives spirited defence of a poet's right to imitate what could be, might be or ought to be. He cites in this context the case of Shakespeare who so deftly exploited elements of the supernatural and elements of popular beliefs and superstitions.

On the function of poetry

- ▣ The final end of poetry is delight and transport rather than instruction.
- ▣ It does not imitate life but presents its own version of it. According to Dryden, the poet is neither a teacher nor a bare imitator – like a photographer – but a creator, one who, with life or Nature as his raw material, creates new things altogether resembling the original. According to him, poetry is a work of art rather than mere imitation.

An Essay on Dramatic Poesy

- ▣ A brief discussion on Neo-classical theory of Literature.
- ▣ a dramatic dialogue with four characters **Eugenius**, **Crites**, **Lisideius** and **Neander** representing four critical positions. These four critical positions deal with five issues.
- ▣ Neander speaks for Dryden himself.

- ▣ He discusses this five issues
- ▣ I. Ancients vs. Modern drama
- ▣ II. Unities
- ▣ III. French vs. English drama
- ▣ IV. Separation of Tragedy and Comedy vs. Tragicomedy
- ▣ V. Appropriateness of rhyme in drama

- ▣ Dryden is a liberal classicist who would adjust the rules of the ancients to the genius of the age, to which a poet writes.
- ▣ From Aristotle he learnt a respect for rules.
- ▣ French Neo-classicism taught him to prefer the epic to tragedy, to insist on a moral in it and many of the things.
- ▣ And to Longinus he owed a respect for his own judgement.
- ▣ English literary criticism before Dryden was patchy, ill-organized, and heavily leaning on ancient Greek and Roman, and more recent Italian and French, criticism.
- ▣ It had no identity or even life of its own. Moreover, an overwhelming proportion of it was criticism of the legislative, and little of it that of the descriptive.

Samuel Johnson



- ❑ Father of historical criticism
- ❑ assets of Johnson as a critic, are his sound scholarship and sturdy independence.
- ❑ singularly deficient in aesthetic sensibility- no ear for music and no eye for the beauty of nature.

- ▣ The two important works of Jonson as a critic are:-
 - (i) *Preface to Shakespeare*; and
 - (ii) *Lives of the Poets*.
- ▣ Johnson's *Preface to Shakespeare* appended to his edition of Shakespeare is, in the words of David Daiches, "one of the noblest monuments of English neoclassic criticism..."
- ▣ The basis of Johnson's exaltation of Shakespeare is essentially neoclassic.
- ▣ According to him "nothing can please many, and please long, but just representations of general nature". This is the neoclassic expression of Aristotle's conception of imitation.
- ▣ Shakespeare is great because he is a poet of general human nature which "is still the same."

- ▣ **The Lives of the Poets**, originally published as *Prefaces, Biographical and Critical, to the Works of the English Poets*, between 1779 and 1781.
- ▣ A series of introductions to the works of the English poets from Cowley and Milton down to Johnson's contemporaries like Akenside and Gray.
- ▣ As many as fifty-two poets are dealt with.
- ▣ Only six -Milton, Dryden, Pope, Swift, Addison, and Gray – are of real significance today.
- ▣ gives the biographical facts about the poet, his observations on his character, and then a critical assessment of his poetry.
- ▣ criticism is of the "judicial" kind.
- ▣ later to be opposed by the poets and critics of the romantic school, who put emphasis not on judicial verdict but on the "imaginative interpretation of literature."

- ▣ Some strong personal prejudices also have a free play in his criticism:
- ▣ Milton is partly attacked on political grounds
- ▣ Johnson's contempt for Milton's sonnets is due to his dislike of the sonnet as a poetic form.
- ▣ Harsh to Swift as he somewhat suspects his religious sincerity.
- ▣ Most of Johnson's adverse opinions spring from his central point of view regarding the purpose and function of literature.
- ▣ This point of view is built mainly on the neoclassical premises, though with some very vital differences.

- ▣ The poet must, according to Johnson, give representations of general nature with, "truth" and "liveliness" (that is, novelty)
- ▣ If he adheres to truth too strictly at the cost of liveliness, his "representation" will become mechanical (Milton in *Lycidas*)
- ▣ If he strives too much for novelty, he will depart considerably from truth (**metaphysicals**).
- ▣ Deficiency in appreciating the strictly aesthetic merits of poetry leads Johnson to unfair criticism of **Gray** and **Collins**, the precursors of **Romanticism**.

On poetry

- ▣ ' The art of uniting pleasure with truth , by calling imagination to the help of reason
- ▣ Moral purpose is higher than capacity to please
- ▣ The end of poetry is to instruct by pleasing
- ▣ Influence of Horace & French neo classicists
- ▣ Poetry is an imitation of universal truth (Shakespeare)
- ▣ Therefore has universal appeal
- ▣ Reader can recognize his thoughts, words & deeds & be instructed
- ▣ Imitation requires verissimilitude & morality

- ▣ Epic superior to other forms
- ▣ Prefers regular metres
- ▣ Rhyme essential for English verse
- ▣ Prefers heroic couplet as it satisfies reader's sense of harmony
- ▣ "Blankverse has neither easiness of prose nor melody of numbers"
- ▣ Against the artificial conventions of pastoral poetry(no truth to nature)
- ▣ Poetry should speak universal language (eg Dryden's use of nautical terms in *Annus Mirabilis*)
- ▣ On simile - should both illustrate & ennoble the subject(illustrate in didactic poetry & ennoble in heroic poetry)
- ▣ Should have pleasing image

On Drama

- ▣ A faithful mirror of manners & life
- ▣ Only unity of action is justified
- ▣ Other unities are illusory
- ▣ Pleasure in drama is the natural human pleasure in imitation
- ▣ Supports tragi comedy –
alternation of pleasure & pain pleases by
variety - life itself mingles pain & pleasure

Contributions

- ▣ First English critic to attempt a systematic work
- ▣ Last great critic of Neo classicism
- ▣ Gave definition of metaphysical school
- ▣ Questions the validity of same rules for all ages
- ▣ Legouise and Cazamian call his classicism, 'Doctrinal Classicism'
- ▣ the literary dictator of his age
- ▣ It is largely owing to his sovereign influence that the reign of classicism is prolonged and the new spirit is kept down

WORDSWORTH AS A ROMANTIC CRITIC



- ▣ William Wordsworth was primarily a poet but still he has given us a most comprehensive critical document in the form of the 'Preface to Lyrical Ballads'.
- ▣ It is the manifesto of the Romantic Movement. It gave a new direction, consciousness and programme to English Romanticism.

THEMES OF POETRY

- ▣ The Preface' marks a revolution in matter of selection of subject for the purpose of poetry.
- ▣ Here Wordsworth has discarded the Neo-classical approach. His approach is romantic. He advocates that the theme of poetry should be drawn from simple and rustic life.
- ▣ The poet should choose incidents and situations from common life. According to Wordsworth in this rustic and humble life the fundamental passions of the heart develop smoothly and grow harmoniously.
- ▣ Thus the real subject matter of poetry is to be found in the primary affections.

LANGUAGE OF POETRY

- ▣ He advocates the use of the language of the rustic and humble people for the purpose of poetry.
- ▣ According to him the language of the rustic is capable of being poetic.
- ▣ It is because the rustic and humble people convey their feelings and notions in simple and unelaborated expressions.

CONCEPT OF POETRY

- ▣ Wordsworth has rejected the intellectual aspect of the origin of poetry.
- ▣ For the first time, he emphasised the role of emotions.
- ▣ According to him, 'Poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotions recollected in tranquillity.'
- ▣ Poetry springs from the soul of man. As has been well said, 'the clear spring of poetry must flow freely and spontaneously.'
- ▣ Poetry is born not in the mind but in the heart overflowing with feeling'.

- ▣ Thus poetry is the product of feeling, mood and temperament.
- ▣ According to Wordsworth there are four stages of the process of poetic creation-*observation, recollection, contemplation and imaginative excitement.*
- ▣ The poet observes certain objects of nature. It excites in him certain emotions. He carries those emotions in his heart. Later on he recollects those emotions in the moments of tranquillity, contemplates upon them and as a result poetic creation takes shape.

USE OF METRE

- ▣ William Wordsworth advocates the use of metre in poetry. But he condemns poetic diction. Metre brings uniformity whereas poetic diction is capricious. Metre contributes to the pleasure of poetry. It can give pleasure even without the use of poetic diction, even when the language is simple and naked. It has a restraining and tempering effect on the flow of emotion and passion. It tempers and softens the painful. It imparts passion to the words, and so increases emotional intensity.

CONCLUSION

- ▣ Wordsworth's "Preface to the Lyrical Ballads" is a manifesto of the English Romantic Movement. It has emphasised the value of a simpler and more natural language.
- ▣ By advocating simplicity in the theme, he succeeded in enlarging the range of English poetry.
- ▣ He emphasised the true nature of poetry as an expression of emotion and passion.
- ▣ He brought about a revolution in the theory of poetry.
- ▣ Wordsworth's contribution as a romantic critic is that he emphasises novelty, experiment, liberty, spontaneity, inspiration and imagination.

S T Coleridge



- ▣ As Rene Wellek said - he is a link, “between German Transcendentalism and English Romanticism.”
- ▣ First to introduce psychology and philosophy into literary criticism.
- ▣ Made philosophy the basis of literary inquiry, and thus brought about a union of philosophy, psychology and literary criticism
- ▣ *The Biographia Literaria* was one of Coleridge's main critical studies.

Theory of imagination

- ▣ Greatest and most original contribution to literary criticism
- ▣ Poetry is not imitation, but creation, but it is creation based on the sensations and impressions received from the external world.
- ▣ Such impressions are shaped, ordered, modified and opposites are reconciled and harmonized, by the imagination of the poet, and in this way poetic creation takes place.

- ▣ Divided the "mind" into two distinct faculties- "Imagination" and "Fancy."
- ▣ The imagination – either primary, or secondary.
- ▣ “Primary" and “Secondary" draws a distinction between creative acts that are unconscious and those that are intentional and deliberate.
- ▣ Primary imagination is merely the power of receiving impressions of the external world through the senses, the power of perceiving the objects of sense, both in their parts and as a whole
- ▣ An involuntary act of mind making perception possible
- ▣ Secondary imagination is the conscious use of this power.

- ▣ Secondary imagination works upon its raw material that are the sensations and impressions supplied to it by the primary imagination.
- ▣ By an effort of the will and the intellect the secondary imagination selects and orders the raw material and re-shapes and re-models it into objects of beauty.
- ▣ It is 'esemplastic', i.e. "a shaping and modifying power".
- ▣ Its 'plastic stress' re-shapes objects of the external world and steepers them with a glory and dream that never was on sea and land.
- ▣ At the root of all poetic activity. It is the power which harmonizes and reconciles opposites

- ▣ Coleridge calls it a magical, synthetic power
- ▣ It synthesizes or fuses the various faculties of the soul – perception, intellect, will, emotion – and fuses the internal with the external, the subjective with the objective, the human mind with external nature, the spiritual with the physical.
- ▣ Through this unifying power nature is colored by the soul of the poet, and soul of the poet is steeped in nature.
- ▣ The primary and secondary imaginations do not differ from each other in kind.
- ▣ The difference between them is one of degree.
- ▣ The secondary imagination is more active, more a result of volition, more conscious and more voluntary than the primary one.

The Biographia Literaria

- ▣ While *Lectures on Shakespeare* are predominantly devoted to practical criticism, *The Biographia Literaria*, 1817, is a work on literary aesthetics or literary theory.
- ▣ The first part of *Biographia Literaria*, the philosophical part from *Chapters I-XIII*, was completed in July, 1815.
- ▣ Part II of *Biographia Literaria*, *Chapters XIV-XXII*, examines critically Wordsworth's theory of poetry and poetic diction, and is of far-reaching significance as far as literary theory is concerned.
- ▣ The link between the two parts is the poet's theory of imagination.

Mathew Arnold



- ❑ the Victorian poet and critic, was 'the first modern critic'
- ❑ 'the critic's critic', being a champion not only of great poetry, but of literary criticism itself.
- ❑ The purpose of literary criticism, in his view, was 'to know the best that is known and thought in the world, and by in its turn making this known, to create a current of true and fresh ideas',
- ❑ influenced a whole school of critics including new critics such as T. S. Eliot, F. R. Leavis, and Allen Tate.

- ❑ The founder of the sociological school of criticism
- ❑ Through his touchstone method introduced scientific objectivity to critical evaluation by providing comparison and analysis as the two primary tools of criticism.
- ❑ Arnold's evaluations of the Romantic poets such as Wordsworth, Byron, Shelley, and Keats are landmarks in descriptive criticism
- ❑ **The social role of poetry and criticism** - To Arnold a critic is a social benefactor.
- ❑ Before Arnold a literary critic cared only for the beauties and defects of works of art
- ❑ Arnold the critic chose to be the educator and guardian of public opinion and propagator of the best ideas.

Poetry as the criticism of life

- ▣ 'The criticism of life under the conditions fixed for such criticism by the laws of poetic truth and poetic beauty', (*The Study of Poetry*' 1888)
- ▣ poetry alone can be our sustenance and stay in an era where religious beliefs are fast losing their hold.
- ▣ Superior to philosophy, science, and religion. Religion attaches its emotion to supposed facts, and the supposed facts are failing it, but poetry attaches its emotion to ideas and ideas are infallible.
- ▣ Science, in his view is incomplete without poetry.

- ▣ According to Arnold, Homer is the best model of a simple grand style, while Milton is the best model of severe grand style. Dante, however, is an example of both.
- ▣ **The touchstone method:** A comparative method of criticism
- ▣ admired the ancient Greek, Roman and French authors as the models to be followed by the modern English authors.
- ▣ The old English like Shakespeare, Spenser or Milton were also to be taken as models.

T S Eliot

- ▣ “A classicist in literature” -A sense of tradition, respect for order and authority is central to Eliot’s classicism.
- ▣ Vital contribution is the reaction against romanticism and humanism which brought a classical revival in art and criticism.



- ▣ He sought to correct the excesses of “the abstract and intellectual” school of criticism represented by Arnold.
- ▣ He sought to raise criticism to the level of science. In his objectivity and logical attitude, Eliot most closely resembles Aristotle. A. G. George says:

“Eliot’s theory of the impersonality of poetry is the greatest theory on the nature of the process after Wordsworth’s romantic conception of poetry.”

'Tradition and Individual Talent'

- ▣ First published in 1922 in Sacred Woods, and was subsequently included in the 'Selected Essays' (1917-1932).
- ▣ primarily dealt with his concepts of
 1. Historical Sense, and Tradition
 2. Interdependence of the past and the present
 3. Impersonality in art in general and poetry in particular

- ▣ The idea of Tradition- an adjective to explain the relationship of a poem or a work to the works of dead poets and artists.
- ▣ The interpretation of the work focuses on identifying the writer's difference from his predecessors.
- ▣ Eliot critiques this tendency in literary appreciation and favours inclusion of work or parts of work of dead poets and predecessors.
- ▣ "Poetry is excellent words in excellent arrangement and excellent metre." A great part of the poet's labour is the labour of analysing, selecting and rejecting.

Impersonality theory

- ▣ the poet and the poem are two separate things.
- ▣ The feeling or emotion or vision resulting from the poem is something different from feeling, emotion, and vision in the mind of the poet.
- ▣ The poet has to merge his personality with the tradition: "The progress of the artist is a continual self-sacrifice, a continual extinction of personality."
- ▣ Thus, Eliot emphasizes objectivity in poetry.

- ▣ The art emotion is different from personal emotion. In other words the poet should be passive and impersonal.
- ▣ The mind of the poet is a medium in which experiences can enter new combinations.
- ▣ When oxygen and sulphur-di-oxide are mixed in the presence of a filament of platinum, they form sulphurous acid.
- ▣ Platinum is the catalyst that helps to process of chemical reaction, but it itself is apparently unaffected. The mind of the poet is the shred of platinum
- ▣ the business of the poet is not to find new emotions, but to use the ordinary ones and in working them up in poetry, to express feelings which are not actual emotions at all.

- ▣ The greatest art is objective: “the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates”.
- ▣ The poet is merely a receptacle, a shred of platinum, a medium which fuses and combines feelings and impressions in a variety of ways.
- ▣ concepts like "sublimity", "greatness" or "intensity" of emotion are irrelevant.
- ▣ It is not the greatness of the emotion that matters, but the intensity of the artistic process, the pressure under which the artistic process takes place, that is important.
- ▣ He dissociates the notion on the artistic process from an added emphasis on 'genius' and the exceptional mind.

- ▣ Eliot denounces the romantic criticism of the nineteenth century (particularly Wordsworth's theory of poetry);
- ▣ underlines the importance of 'tradition' and examines the correlation between 'tradition' and 'individual talent'
- ▣ it announces the death of the author and shifts the focus from the author to the text.

▣

The Themes of Poetry

- ▣ The subject of poetry is life with all its horror, its boredom and its glory.
- ▣ It is the poet's consciousness of the situation — the human predicament, which has been the same in all ages — which should inspire poetic creation.
- ▣ It is the intensity of the poetic process, and not the romantic spontaneity, which is the important thing.

Objective Co-relative: Depersonalisation of Emotion

- ▣ Eliot points out that the poet can achieve impersonality and objectivity by finding some ‘objective co-relative’ for his emotions.

He defines, objective co-relative as a “set of objects, a situation, a chain of events which shall be the formula”, for some particular emotion of the poet.

- ▣ Thus Milton could find a perfect objective co-relative for the release of his personal emotions in the story of Samson.

Unification of Sensibility

- By ‘sensibility’ he means a synthetic faculty which can amalgamate and unite thought and feeling, which can fuse into a single whole the varied and disparate, often opposite and contradictory experiences.
- The Elizabethans had such a sensibility. They were widely read, they thought on what they read, and their thinking and learning modified their mode of feeling.
- Thus in the poetry of Chapman and others there is, “a sensuous apprehension of thought” – a unification of thought and feeling – and a recreation of thought into feeling.

Dissociation of Sensibility

- ▣ After Donne and Herbert a change came over the mind of England. The poets lost the capacity of uniting thought and feeling.
- ▣ Poets can either think or they can feel; there are either intellectual poets who can only think, or there are poets, who can only feel.
- ▣ The poets of the 18th century were intellectuals, they thought but did not feel; the romantics of the 19th century felt but did not think.

- ▣ As a result of their influence of Milton and Dryden there set in a 'dissociation of sensibility' from which English poetry has recovered only in one modern age.
- ▣ Under their influence, the English language became more pure and refined. But at the same time, the feeling became more crude

I A Richards



- ▣ Cambridge professor of criticism who turned literary criticism upside down in the 1930's.
- ▣ He inspired the New Criticism and won the admiration of poets such as T.S. Eliot.

- ▣ The first critic to bring to English criticism a scientific precision and objectivity.
- ▣ First to distinguish between the two uses of language – the referential and the emotive.
- ▣ His well articulated theory is found in his *Principles of Literary Criticism*.
- ▣ Scientific language produces statements, poetry produces pseudo-statements.
- ▣ Referential Language is a certain type of expository prose, the ideal medium for scientific communication.

▣ The emotive language has three main functions.

1. It expresses an attitude or feeling to the listener.

2. It expresses an attitude to the object which is the referent.

3 It produces the desired effect in the listener.

In poetry language is used to provoke emotions and attitudes. The emotive language gives communications a more profound character than what the referential language can give.

- ▣ Four kinds of functions or meanings as enlisted by I.A. Richards are the following: (1) **Sense**, (2) **Feeling**, (3) **Tone** and (4) **Intention**.
- ▣ **Sense**: Sense means plain literal meaning. Words which communicate something which gives plain literary meaning without communicating any hidden or under layer meaning.
- ▣ **Feeling**: Feeling refers to emotions emotional attitudes, will, desire, pleasure, unpleasure, and the rest.
- ▣ **Tone**: By tone is meant the writer's attitude to his reader. The write chooses his words and arranges them keeping in mind the kind of readers likely to read his work.
- ▣ **Intention**: Intention is the writer's aim which may be conscious or unconscious. It refers to the effect one tries to produce

- ▣ Concluded that poetry performs a therapeutic function by coordinating a variety of human impulses into an aesthetic whole, helping both the writer and the reader maintain their psychological well-being.
- ▣ He valued a “poetry of inclusion” that was able to contain the widest variety of warring tensions and oppositions.
- ▣ satisfactory work of imaginative literature represents a kind of psychological adjustment in the author which is valuable for personality, and that the reader, if he knows how to read properly, can have this adjustment communicated to him by reading the work.

Russian formalism

- ▣ Roman Jakobson described literature as "organized violence committed on ordinary speech."
- ▣ A school of literary theory and analysis that emerged in Russia around 1915, devoting itself to the study of *literariness*, i.e. the sum of 'devices' that distinguish literary language from ordinary language.
- ▣ The leading Figures of the school are Viktor Shklovsky, Yury Tynyanov, Boris Eikhenbaum, Roman Jakobson, Peter Bogatyrev, Osip Brik, Boris Tomashevskii, and Juri Tynianov.
- ▣ Describes two distinct movements: the OPAJAZ(Society for the Study of Poetic Language) in 1916 and the Moscow Linguistic Circle

Defamiliarization

- ▣ Victor Shklovsky introduced the concept of defamiliarization in “Art as Technique” (1916).
- ▣ Defamiliarization means “making it strange.”
- ▣ Art and literature have the ability to make us see the world anew – to make that which has become familiar, because we have been overexposed to it, strange again.
- ▣ The technique of art is to make objects unfamiliar

New Criticism

- ❑ Post-World War I school of Anglo-American literary critical theory that insisted on the intrinsic value of a work of art and focused attention on the individual work alone as an independent unit of meaning.
- ❑ The foundations laid in books and essays written during the 1920s and 1930s by I. A. Richards (*Practical Criticism* [1929]), William Empson (*Seven Types of Ambiguity* [1930]), and T. S. Eliot ("The Function of Criticism" [1933]).
- ❑ R. P. Blackmur, Cleanth Brooks, John Crowe Ransom, Allen Tate, Robert Penn Warren, and William K. Wimsatt.
- ❑ Generally southern, religious, and culturally conservative, they advocated the inherent value of literary works (particularly of literary works regarded as beautiful art objects) because they were sick of the growing ugliness of modern life and contemporary events.

- ▣ Received its name from John Crowe Ransom's 1941 book *The New Criticism*.
- ▣ Treat a work of literature as if it were a self-contained, self-referential object.
- ▣ Viewing the text as a carefully crafted, orderly object containing formal, observable patterns, the New Criticism has sometimes been called an "objective" approach to literature
- ▣ Examines the relationships between a text's ideas and its form, between what a text says and the way it says it
- ▣ Attempts to be a science of literature, with a technical vocabulary
- ▣ Working with patterns of sound, imagery, narrative structure, point of view, and other techniques discernible on close reading of the text, they seek to determine the function and appropriateness of these to the self-contained work.

- ▣ The "intentional fallacy" is when one confuses the meaning of a work with the author's purported intention (expressed in letters, diaries, interviews, for example).
- ▣ The "affective fallacy" is the erroneous practice of interpreting texts according to the psychological or emotional responses of readers, confusing the text with its results.
- ▣ Reader should interpret the text , telling in what ways each of its parts contributes to the central unity
- ▣ Key phrases are ambivalence, ambiguity, tension, irony and paradox