

Poetry

- ▶ For many reasons, many people are afraid of poetry.
- ▶ They think that it's too difficult, or too old-fashioned, or that it exists to express emotions that are better kept private.

Reasons For Poetry And The Reason For Criticism

Mohammad Hanief



Reasons For Poetry And The Reason For Criticism:

Reasons for Poetry & The Reason for Criticism William Meredith, 1982-01-01 In *The Reason for Poetry* the first of two lectures contained in this booklet the poet William Meredith argues for a more generous definition of poetry To move away from the narrow appreciation of poetry as what I like Meredith suggests that readers must shift their focus from their own expectations on reading a poem to an understanding of the poet's intentions He describes the three roles the poet can assume as dissident trying to create a ritual for effecting change apologist possibly focusing on errors or imperfections in society and human nature but implying an underlying acceptance of the model and solitary establishing intense though limited agreement with the reader as individual to individual Far from being definitive he argues these descriptions merely awaken the reader to the infinity of intentions one can allow the poet He concludes that it is in being generous with the poet that the reader discovers one of the greatest powers of poetry the power to astonish In *The Reason for Criticism* the second lecture in the booklet Meredith advocates a similar generosity of spirit among critics Using his own poetry and various pieces of criticism Meredith distinguishes between constructive and destructive criticism Impressionistic and oblique praise he suggests can enlighten a subject critically more effectively than the most attentive destructive act MM *The net of Hephaestus. A study of modern criticism and metaphysical metaphor* David M. Miller, 2019-04-15 No detailed description available for *The net of Hephaestus A study of modern criticism and metaphysical metaphor*

After Taste. Critique of insufficient reason Slavko Kacunko, 2021-06-02 After Taste is an inquiry into a field of study dedicated to the reconsideration reconstruction and rehabilitation of the concept of Taste Taste is the category whose systematic historical and actual dimensions have traditionally been located in a variety of disciplines The actuality and potential of the study is based on a variety of collected facts from readings and experiences which materialize in the following features One concept figurative Taste two thinking traditions analytic and synthetic continental and three interrelated dimensions systematic historic and actual are presented in three volumes As such the study presents a salient comprehensive companion for wider readership of humanities approaching conceptions of Taste for the first time Moreover After Taste is intended for anyone who hopes to make a further contribution to the subject Since its appearance and apparently short triumph some 250 years ago the concept of non literary Taste remained the linchpin of aesthetic theory and practice but also a category outreaching aesthetics Taste as the personal unity of the production theory and criticism of art and literature which was still largely taken as a given in the eighteenth century has meanwhile given way to a highly differentiated art world in which aesthetic discourse is placed in such a way that it can seemingly no longer have a conceptual or linguistic effect on general opinion making The critical role of Taste judges ratings and rankings in the feuilleton politics and social media on the one hand and the responding search for new canons on the other have had a huge impact on the academic and popular discourse today However Taste's impact on society is in fact all encompassing and yet without getting even close to the magnetic North of the

academic compass After Taste fills the gaps of systematic research by a comprehensive tracing of the emergence of the doctrines discourses and disciplinary dimensions of Taste up to the peak of its systematic and historical trajectory in the eighteenth century and onwards into the present day The guiding goal is a post disciplinary rehabilitation of the contested category as a preparation for its productive usage in emerging academic and popular contexts Three intertwined research hypotheses form the guiding goal of an overall study of the agencies of Taste its institutionalizations and expert cultures The

- 1 first part provides a missing systematic perspective on the concept of Taste as a key factor for understanding the human faculties value theories and practices of valuating
- The 2 second part traces the events at the peak of Taste s systematic and historical trajectories up until the late eighteenth century and verifies the historiographical hypothesis about the instrumentality of Taste for the production reception and distribution of culture
- The 3 third part reconstructs the major moments in which the contested concept of Taste experiences its post disciplinary rehabilitation in preparation for its future productive usage in the academic and popular discourses and practices It shows how the category of Taste became the foundation legitimation and the catalyst for the emerging division of labour faculties and disciplines confirming the hypothesis of the immense impact and actuality of Taste in the contemporary world

Understanding I.A. Richards' Principles of Literary Criticism Kalika Ranjan Chatterjee, 2002 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

The Sacred Wood, Essays on Poetry and Criticism T. S. Eliot, 2024-02-03 The Sacred Wood Essays on Poetry and Criticism is a collection of literary essays written by T S Eliot Originally published in 1920 these essays explore various aspects of poetry literary criticism and the nature of artistic expression The collection is a significant work that sheds light on Eliot s views on poetry and provides insights into the modernist literary movement The Sacred Wood is significant not only for its exploration of specific poets and literary traditions but also for its broader contributions to the theory of poetry and criticism Eliot s essays are characterized by their erudition intellectual rigor and a desire to reevaluate and rejuvenate

literary traditions in the face of a changing cultural landscape The collection remains a cornerstone in the study of modernist literature and literary criticism *Literary Criticism* Dr. R. P. Tiwari, 2025-04-02 Comprehensive guide to Literary Criticism covering key thinkers from Plato to I A Richards Includes each author's mission major works critical contributions and evaluations ideal for literature students and exam aspirants seeking clarity on classical to modern critical thought

Grounds of Literary Criticism Suresh Raval, 1998 This sophisticated and wide ranging look at literary criticism addresses the major theorists of today and proposes a constructive approach to challenging critical debates Disclosing conflict as the inevitable outcome of historical change Suresh Raval refuses the stark either/or choice between the foundationalist stance which seeks to find the right answers and the relativist position which denies the possibility of identifying right and wrong Raval explores the question of conflict in literary criticism and theory by analyzing how different theories have treated key issues not to resolve these problems but to show why they resist decisive solution Principles of Literary Criticism Ivor Armstrong Richards, 1924 **Modernism on Fleet Street** Patrick Collier, 2016-12-05 British modernism came of age at a time of great cultural anxiety about the state of journalism The new newspapers with their brief flashy articles striking visuals hyperbolic headlines and sensational news stood at the center of debates about reading in the period seeming to threaten the viability of representative democracy the health and vitality of the language and the very future of literature itself Patrick Collier's study brings an impressive array of archival research to his exploration of modernism's relationship to the newspaper press People who sought to make their way as writers could neither remain neutral on this issue nor abandon journalism which offered an irreplaceable source of income and self advertisement Collier discusses five modern writers T S Eliot James Joyce Virginia Woolf Rebecca West and Rose Macaulay showing how their work takes part in contemporary debates about journalism and examining the role journalism played in establishing their careers In doing so he uncovers tensions and contradictions inherent in the identity of the serious artist who relied on the ephemeral forms of journalism for money and reputation *Seamus Heaney and the Language Of Poetry* Bernard

O'Donoghue, 2017-09-08 This book scrutinizes Heaney's language in order to examine his theory of poetry and the writer's responsibility to art and politics The author himself a poet works chronologically through the poetry and discusses it in light of Heaney's writings on the appropriate language of poetry Chapters also look at Heaney's language and at the government of the tongue The Cambridge History of Literary Criticism: Volume 4, The Eighteenth Century George Alexander Kennedy, 1989 This comprehensive 1997 account of eighteenth century literary criticism is now available in paperback

The Cambridge History of Literary Criticism: Volume 4, The Eighteenth Century H. B. Nisbet, Claude Rawson, 2005-12-08 This is a comprehensive 1997 account of the history of literary criticism in Britain and Europe between 1660 and 1800 Unlike previous histories it is not just a chronological survey of critical writing but a multidisciplinary investigation of how the understanding of literature and its various genres was transformed at the start of the modern era by

developments in philosophy psychology the natural sciences linguistics and other disciplines as well as in society at large In the process modern literary theory at first often implicit in literary texts themselves emancipated itself from classical poetics and rhetoric and literary criticism emerged as a full time professional activity catering for an expanding literate public The volume is international both in coverage and in authorship Extensive bibliographies provide guidance for further specialised study

The Ethics of Criticism Tobin Siebers,2018-03-15 Tobin Siebers asserts that literary criticism is essentially a form of ethics The Ethics of Criticism investigates the moral character of contemporary literary theory assessing a wide range of theoretical approaches in terms of both the ethical presuppositions underlying the critical claims and the attitudes fostered by the approaches Building on analyses of the moral legacies of Plato Kant Nietzsche and Freud Siebers identifies the various fronts on which the concerns of critical theory impinge on those of ethics Among Our Books Carnegie Library of Pittsburgh,1929

William Empson and the Philosophy of Literary Criticism Christopher Norris,2014-01-13 Following the publication of *Seven Types of Ambiguity* in 1930 William Empson was quickly recognised as a critic of great originality and unique creative gifts and he has inspired a whole new method and style of approach in literary criticism But this is the first full length study of his work and it is an important part of Dr Norris s purpose to account for the gulf that has emerged between Empson s viewpoint and the development of his ideas by others especially the American New Critics and for the consequent failure of Empson s later books to generate the informed discussion they demand and deserve Here particular attention is given to his critical summa *The Structure of Complex Words* To understand Empson s work as a consistent whole Dr Norris argues one must relate it to his philosophy of humanistic rationalism This is to give a new perspective not only to his practical criticism but also to his differences with Eliot and Leavis and to his anti Christian polemic

The Cultural Politics of the New Criticism Mark Jancovich,1993-11-26 Mark Jancovich examines the development of the New Criticism during the late 1920s and early 1930s and its establishment within the academy

The Dynamics of Criticism in T.S. Eliot Mohammad Hanief,2000 The Book Is The Most Authentic One Ever Written On The Subject Apart From Its Wide Ranging And Usually Inaccessible Materials It Has Been Written In Such A Lively And Fluent Style That It Ravishes Both The Uninitiated And The Expert The Common Reader And The Scholar Besides Having Functional Utility For Examinations Interviews And Competitions And Elite Occasions It Is A Source Of Critical Strength And Ideas For Any Reader Of Taste And Interest Irrespective Of His Particular Language Literature And Department Mohammad Hanif Has Made A Diligent Collection Of Material From And About T S Eliot S Critical Writings And Has Arranged It Straightforwardly In Eight Chapters On The Sources Of Eliot S Ideas On His Views About Poetry Criticism Drama And The Novel And His Style Is Lively Clear And Forceful On The Whole He Roused By Attention By Some First Hand Observation On A Point Of Detail For Instance Eliot And Benda On Eliot S Possible Debt To Pater And On Eliot S Humour The Inclusion Of Chapter 6 On Eliot S Criticism Of The Nover Is Welcome And Mr Hanif Does Show That Eliot Ranged Widely In This Department Of Literature

Broken Ground William Logan, 2021-05-11 In *Broken Ground* William Logan explores the works of canonical and contemporary poets rediscovering the lushness of imagination and depth of feeling that distinguish poetry as a literary art. The book includes long essays on Emily Dickinson's envelopes, Ezra Pound's wrestling with Chinese, Robert Frost's letters, Philip Larkin's train station and Mrs Custer's volume of Tennyson, each teasing out the depths beneath the surface of the page. *Broken Ground* also presents the latest run of Logan's infamous poetry chronicles and reviews which for twenty-five years have bedeviled American verse. Logan believes that poetry criticism must be both adventurous and forthright and that no reader should settle for being told that every poet is a genius. Among the poets under review by the preeminent poet critic of his generation and most hated man in American poetry are Anne Carson, Jorie Graham, Paul Muldoon, John Ashbery, Geoffrey Hill, Louise Glück, John Berryman, Marianne Moore, Frederick Seidel, Les Murray, Yusef Komunyakaa, Sharon Olds, Johnny Cash, James Franco, and the former archbishop of Canterbury. Logan's criticism stands on the broken ground of poetry soaked in history and soiled by it. These essays and reviews work in the deep undercurrents of our poetry, judging the weak and the strong but finding in weakness and strength what endures. *The Broadview Anthology of Victorian Poetry and Poetic Theory: Concise Edition* Thomas J. Collins, Vivienne J. Rundle, 2000-03-15 The *Broadview Anthology of Victorian Poetry and Poetic Theory: Concise Edition* is less than half the length of the full anthology but preserves the main principles of the larger work. A number of longer poems such as Tennyson's *In Memoriam* are included in their entirety; there are generous selections from the work of all major poets and a representative selection of other work. The work of Victorian women poets features very prominently and a substantial selection of poetic theory is included to round out the volume. *Horace on Poetry* C. O. Brink, Prof C O Brink, 2011-06-09 This is the first of Professor Brink's three-volume commentary on Horace's literary epistles originally published in 1963. The volumes' chief focus is the primary source of Horatian literary criticism, the *Epistula ad Pisones* known as the *Ars Poetica* to most ancient and modern readers. Volume I of *Horace on Poetry* looks at the structure of the *Ars Poetica*, Neoptolemus and literary criticism and the criticism and satire of Horace. Professor Brink's overriding argument is that the common dismissal of the *Ars* as a disorderly piece fails to take into account Horace's architectonic style. For Brink, this disorder is itself part of an intrinsic poetic design. The complete three-volume commentary constitutes one of the fullest scholarly commentaries on Horace's critical writing. It will continue to be of great value to all with an interest in this much-debated subject.

The book delves into Reasons For Poetry And The Reason For Criticism. Reasons For Poetry And The Reason For Criticism is an essential topic that must be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Reasons For Poetry And The Reason For Criticism, encompassing both the fundamentals and more intricate discussions.

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