

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

John Zheng



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 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 **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 Studies in Criticism and Aest Howard Anderson, **Conversations with Dana Gioia** John Zheng,2020-12-28 Conversations with Dana Gioia is the first collection of interviews with the internationally known poet and public intellectual covering every stage of his busy polymathic career Dana Gioia b 1950 has made many contributions to contemporary American literature and culture including but not limited to crafting a personal poetic style suited to the age leading the revival of rhyme meter and narrative through New Formalism walloping the intellectual ghetto of American poetry through his epochal article Can Poetry Matter helping American poetry move forward by organizing influential conferences providing public service and initiating nationwide arts projects such as Poetry Out Loud through his leadership of the National Endowment for the Arts and editing twenty best selling literary anthologies widely used in American classrooms Taken together the twenty two collected interviews increase our

understanding of Gioia's poetry and poetics offer aesthetic pleasure in themselves and provide a personal encounter with a writer who has made poetry matter. The book presents the actual voice of Dana Gioia who speaks of his personal and creative life and articulates his unique vision of American culture and poetry. *Principles of Literary Criticism* Ivor Armstrong Richards, 1924

The Emergence of Dramatic Criticism in England P. Cannan, 2016-09-23 Focusing on dramatic criticism this book explores the self-authorizing strategies of writers such as Jonson, Dryden, Aphra Behn, Thomas Rymer, Jeremy Collier and Joseph Addison. Cannan focuses on how they established themselves as critics and paved the way for the birth of dramatic criticism in seventeenth and early eighteenth century England.

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.

Literary Criticism of R.S. Crane Asit Kr. Biswas, 2003 This book examines and evaluates the critical position of R. S. Crane, the leader of the Chicago School of Formalistic Criticism. Crane and his colleagues in the University of Chicago set a new trend in literary criticism in the very heyday of the New Criticism. His theory of criticism, popularly known as Critical Pluralism, is an answer to the inevitable limitations of monistic criticism. Including the New Criticism, Crane shows us the way toward a multiple response to a literary text and thereby points out the significance or utility of the diverse critical theories in the field of practical criticism. Also, Crane has left a genuine mark by emphasizing the need of a formal structural approach to the literary texts. The book will be of immense help to the scholars and literary critics.

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.

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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

A History of Criticism and Literary Taste in Europe from the Earliest Texts to the Present Day George Saintsbury, 1902 Among Our Books Carnegie Library of Pittsburgh, 1929

Whispering the Techniques of Language: An Mental Quest through **Reasons For Poetry And The Reason For Criticism**

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