

Account for Coleridge's objection to Wordsworth's theory of poetic diction.

Introduction :-

William Wordsworth, one of the greatest pioneers reacted sharply against the 18th Century poetic diction. Every contemporary literary genius felt to be a great rebel consequently. Wordsworth also protested against the tradition and uses established by Augustan poet. It is a fact that Wordsworth also and Coleridge composed Lyrical Ballads with mutual collaboration. Wordsworth propagated his theory of poetic diction raised a cyclone of protest by several poets and critics in his theory of poetic diction. Wordsworth stressed on the use of a simpler language with in the rich of collagers and shaphered. It was his opinion that poetry doesn't come out of the narrow groves of town life and it embraces the life of nature and humanity in it. In the pre its simplest and most unsophisticated form. In the preface to the Lyrical Ballads, he felt and used a new language for the new language poetry of the new age.

Wordsworth theory of poetic diction by Coleridge :-

Samuel Taylor Coleridge, one of the greatest pioneers of the Romantic movement express in his own way the theory of Wordsworth theory of poetic diction in his own way. He had made a fantastic selection

from the Common life and the language required and spoken of common man. Wordsworth was a true and great adorer in nature and it was a preceptor for him. He was born in the lap of nature and had an enchanting intimacy with the marvellous and anaesthetic beauties of nature. His poetry depicts and demonstrates his true love and association with the natural scenery as he narrates in his romantic poetry. He frankly admits the facts that only the friendship will not be fruitful when people have essential qualities like economic competence and knowledge. In his opinion rural life deprived of these qualities will certainly obstruct the rapid growth and prosperity of the mind and soul. In such a critical situation every human being will become selfish. The choice of the language adopted by Wordsworth in his theory of poetic diction is his second dogma. Coleridge further opines that what Wordsworth calls the common language of man is generally found in dialect. It means to say that the common is a matter of a part of a group not of the whole. It is observed that the standard language is all ready present in the mind of the chooser. Then, the refined rustic language will not differ from the language of the people living in the cities or town and more over such a language can be used for only some kinds and not for all kinds. The chief principle of Wordsworth's theory of poetic diction - when we minutely examine Wordsworth's elaborated statement about

poetic diction we are bound to pay heed of the language. In his views the language of poetry should not be the language "really used by men", and it should be selection of such language. All the words of the people can't be used in poetry only selected words can serve the purpose of the common. The language should be the language of men, having a vivid sensation. It means to say that language used by the commoners, in a state of annihilation can form the language of poetry. It must have certain pictorial qualities and imagination. The poet must give the colour of his imagination to a particular language employed by him in poetic composition. There is no essential difference between the words we use in prose as well as poetry. Wordsworth analysis that if words are properly selected, they would provide the rough frame work of the language of poetry. The language is often heightened by feeling and emotion with the help of an imaginative power, the poet can select words suitable for poetic composition.

Wordsworth adopted the fundamental principles of his theory of poetic diction is some of his poems, the elements of simplicity in the language are perceived due to adoption of the poetic language which is well with in the rich of common people. The following line display his use of ordinary words

His view on the value of poetry :-

In his criticism of poetry, Richards also considers the value of the state of mind of course, experiences and naturally both good and bad in experiences result from the play of impulses the mind is ever engaged in the unconscious process of reconciling their conflicting claims. Richards divides impulse into two kind - appetencies and aversions, in plain words desires and dislikes. He further ^{explains} ~~extence~~ the definition of the word 'important' and says, "Anything is valuable which will satisfy an appetency without involving the frustration of some equal or more important appetency, in other words, the only reason which can given for not satisfying is that more important desires will there by be thwarted".

Besides poetry, the great art, according to Richards is that which increases people's happiness, to the redemption of the oppressed, or to the enlargement of our sympathies with ~~an~~ another art to vitalise our soul and outlook. Richards also refutes the art for art's sake theory. He remarks that of all the great critical doctrines, the moral theory of art has the most great minds behind it.

The function of Language :-

In his books of literary criticism, Richards discloses his great interest in verbal and textual analysis. Language is made of words and thus the study of words is of great importance for understanding the total meaning of a work on four factors - sense, feeling, tone

and intention sense means something that is communicated by the plain internal meanings of the words. Feelings refers to the impulses of the writer or speaker about the state of affairs. Tone means the tendency of the writer towards ~~the~~ his readers. The writer or the speaker selects and arranges his words differently as his audience varies. Intention means the writers or speakers aim which may be conscious and unconscious. It controls the emphasis, shapes the arrangement and draws attention to some important thing.

His influences and contributions :-

In ~~the~~ fact, I.A. Richards is a strange figure in the field of English literary criticism. He is often appreciated for his original ideas he has done substantial and lasting contribution to the growth and development of the new criticism. His most famous books 'Principles of literary criticism' has made him popular as an eminent psychologist and aesthetician. A famous critic, George Watson, has summed up his contribution to literary criticism in the following lines, "Richards is simply the most influential theorist of the country as Eliot is the most influential of descriptive critics, and so often, practice anticipates theory. Still, Richards has his own independent achievement as an aesthetician which could have happened almost as

readily if Eliot had never existed, and he is inescapably a part of this story by virtue of the techniques of analysis that he inspired".

It is true that Richards turned criticism into science. He dexterously used the methods of use ^{and} the methods of scientific investigation to literary judgement. According to him, poetry represents a certain systematization in the poet. The critic should also be able to judge the value of differences and experiences.

Conclusion:-

Richards made metaphor seem to be only a shifting and displacement of words and fundamentally it is not only a grace and ornament or added power of language about thought Richards says, "Thought is metaphoric, and proceeds by comparison and the metaphors of languages derive their ^{form} from". Richards inspired several followers and the most ~~notable~~ notable of them is William Empson. He also gave a new term to criticism in England and America.