Chapter II

RICHARDS' POETIC THEORY

i. Emotive Language

The medium of the poet, as we know is words or language and he shapes it according to his will. Yet language as a medium exercises certain influences on him and his work. In The Foundations of Aesthetics the authors point out:

"every medium has as a material its own effects on our impulses". 1

Modern structuralist studies 2 emphasise the influence of language on the writer. But as a critic Richards was not a structuralist.

There are writers who argue that pleasure is the end of poetic experiences. They stress the role of medium in giving full play to the impulses, such full play shall give the maximum pleasure to the poet and the reader. The poet should fully respect the characteristics of the medium and exploit it to the fullest. Art is the exploitation of medium.

Objects arouse impulses in the poet which he seeks to synthesise through a process of 'inclusion'. The medium he chooses for expression also necessitates a readjustment of the impulses. A mutual accommodation of the experiences and the medium is not a simple process. A language adequate for
the expression of the poetic experiences must make itself available to the poet. Richards knew that no theory of poetry would be complete unless it is replenished by a theory of language. Richards and C. K. Ogden expounded a theory of language in the book *Meaning of Meaning*³. For our purpose however what Richards has said about the two distinctive uses of language, 'the referential' and 'the emotive' in his *Principles of Literary Criticism* and *Science and Poetry* is more relevant. Also we have to think about what he has written about the "Resourcefulness of Words" and "Poetry as an Instrument of Research" in his book *Speculative Instruments*⁴

In the essay "The Resourcefulness of Words" Richards writes:

Words could not do their work unless they could rightly mean many more things than any one man in any one view can see them as meaning . . . All non-technical words have ambiguity among the conditions of their service to us. They could not cover our needs without it. We are afraid of this.⁵

He wants us to study the ambiguity of the words rather than to look for their dictionary meanings. Richards says that this quality of ambiguity he prefers to describe as 'The Resourcefulness of Words'.
Pseudo Statements

In his essay, "Poetry as an Instrument of Research", Richards describes how he was denounced by critics for using the expression 'pseudo-statement'. By pseudo-statement he did not mean false statement. Pseudo-statements are different from statements which build up science or any fabric of factual discourse. He explains:

The point here, however is that there is an important use of words – very frequent in poetry, which does not freeze its meanings, but leaves them fluid, which does not fix an assertional clip upon them in the way that scientific prose and factual discourse must...

Poems are constituted of pseudo-statements. They are composed of words that have resourcefulness. On the basis of this he attempts a definition of a poem.

In poetry the words are so used
"that their meanings are free so as to dispose of themselves to make up together whatever they can..."

Richards averred that there are two distinctive uses of language, the referential and the emotive. It is pointed out that the poetics of Richards is founded on the opposition between the emotive and referential functions of language.
Scientific language produces statements, poetry produces pseudo-statements. The delicate organisation of the mind can be achieved only by freeing our source of knowledge from the narrow limitations of factual statements. It is emotive language that accomplishes this freedom.

Five Functions of Language

Richard distinguished five functions that language could have in a given context. They are:

1. Symbolising a reference.
2. Expressing an attitude towards a listener or reader.
3. Expressing an attitude towards the object spoken of or written about.
4. Promoting certain intended effects through such statements and
5. Managing or supporting the whole statement effectively.

In *Emotive Language Still*, Richards speaks of six functions of language and in 'Semantics' of seven functions.

Richards said that besides the functions mentioned above there are also broad uses or principles of structuring or organisation to which all the functions in varying degrees may be put, the 'referential' and 'the emotive'. Their uses correspond to the division, science and art.
Referential Language is a certain type of expository prose, the ideal medium for scientific communication. It is emotive language that engages the attention of literary theorists.

**Emotive Language**

Richards describes emotive language with clarity and precision. 'Emotive language' is more massive, more dense with association (and inter animation) than 'referential language'. Emotive language has a body to it, it employs all the devices of language, sound, rhythm, image, stanzaic pattern, typography and so forth. Moreover emotive language ties the writer to history.

"What are awakened are feelings, attitudes, impulses to action which were in the move in these past situations with which the emotive words are enjoined".12

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.

The emotive use is expressed through the emotive meaning of words. Richards believes that 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.

Richards admits that emotive language does not deny poetry its sense of words and statements.

"So far as words are used emotively no questions as to their truth in the strict sense can arise. Indirectly no doubt truth in this strict sense is involved".13

Poetry which conveys experience gives us meaning as well. Poetry does not totally abolish or do away with referential meaning, but it is never limited by its referential sense. Also though both the emotive element and the referential element are distinct in principle, they may occur together in poetry. In poetry, the emotive use of words co-exists with the symbolic use of words though the emphasis is on the former. The point is that:

Many, if not most of the statements in poetry are there as means to be manipulations and expressions of feelings and attitudes, pseudo-statements made with emotive language are also true, but their truth consists in their service in producing certain desired attitudes.14

The truth of these pseudo-statements is entirely determined by their effect in releasing or organising our
impulses. Erroneous statements shall not be mistaken for pseudo-statements. Pseudo-statements are not at all false. Utterances which are false from a scientific point of view may be poetically true.

In *Principles of Literary Criticism*, Richards deals with language as a medium. A statement may be used for the sake of the effects in emotion and attitude produced by the references it occasions. This is the emotive use of language. We may use language either for the sake of the references or we may use it for the sake of the attitude and emotions which ensue.

Many arrangements of words evoke attitudes without any relation to references. They operate like 'musical phrases'. But in the initial state of our encounter with words, the emotive level unfolds itself. It is not references that are important, but the attitudes. Since it is attitudes that really matter, it is of no consequences whether the references such as there, are true or false. Their sole function is to bring about and support the attitudes. A logical connection between ideas and a logical evolution of thought are characteristics of referential language. But in emotive language a logical structure, if present may be an obstacle, it is altogether unwanted. The series of attitudes due to the references should have their own proper organization. Our emotional interconnections and this have no dependence 'of logical relations'.
The Intellectual and Emotional Streams

In Science and Poetry, Richards writes that the experience of reading poetry has two branches, the major and the minor. The two branches are interconnected. The minor branch is the intellectual stream, the major branch is the emotional stream. Richards writes:

The intellectual stream is comparatively easy to follow, it follows itself so to speak, but it is the less important of the two. In poetry it matters only as a means, it directs and excites the active stream . . . the realm of pure thought is not an autonomous state. Our thoughts are the servants of our interest and even when they seem to rebel, it is some among our interests which are in insurrection. 18

Richards continues:

In the poetic approach, the relevant consequence are not logical or to be arrived at by a partial relaxation of logical. Except occasionally and by accident logic does not enter at all. The relevant consequences are those which arise through our emotional organisations. The acceptance which a pseudo-statement receives is entirely governed by its effect upon our feelings and attitudes. 19
Richards says that a pseudo-statement is true if it
suits and serves some attitude or links together attitudes
which on the other grounds are desirable. The truth in a
pseudo-statement is opposed to scientific truth.

Christopher Norris in The Deconstructive Turn says:
"Poetry is seen as an emotive use of language, as
opposed to the cognitive or referential uses
available to sciences. And it is precisely here
according to Richards that its unique and
irreparable value lies".20

With emotive language a poet creates a verbal structure
adequate to express the balanced poise of impulses that
constitutes his aesthetic experiences.

In Principles of Literary Criticism Richards writes:
Words when used symbolically or scientifically not
figuratively and emotively are only capable of
directing thought to a comparatively few features
of the more common situation. But feeling is
sometimes a more subtle way of referring, more
dangerous also, because more difficult to
corroborate and to control and liable to
confusion.21
Raman Selden writes:

Richards' psychological theory with its strange neurological diagram and pseudo-scientific underpinning, soon seemed outmoded. However his account of poetry's power to harmonise impulses by the use of non-referential (emotive) language was taken up and developed in New Criticism. The new critics also preserved his rather crude poetry-prose distinction in more subtle forms.22

According to Richards, emotive language arouses emotional attitudes which in their turn stimulate broad areas of mental experiences. These are organised by these attitudes and a temporary equilibrium is achieved. A stable and balanced poise experienced by the poet is communicated to the reader through the poem. A poet is basically a communicator, his major concern is to master the art of communicating with the reader the equilibrium of impulses he has experienced.

ii Communication

In Principles of Literary Criticism Richards says:

"An experience has to be formed before it is communicated, but it takes the form it does largely because it may have to be communicated".23.
The poet's major pre-occupation is to make the work embody, accord with and represent the precise experience upon which its value depends.

"The degree to which it accords with the relevant experience of the artist is a measure of the degree to which it will arouse similar experiences in others".24

Man is a communicating animal. He has been communicating for thousands of years. The structure of the human mind has been largely determined by this fact.

"A large part of the distinctive feature of the mind are due to its being an instrument for communication".25

The desire to communicate and to produce a work which has communicative efficiency is inborn in man. Every communicator must verify for himself whether his production satisfies him.

In any case it is certain that no more careful study of communicative possibilities, together with any desire to communicate however intense is ever sufficient without close natural correspondence between the poet's impulses and possible impulses in his reader.26

Communication succeeds only when there is such close
correspondence between the poet's experiences and the reader's experiences. Communication in emotive language cannot be successfully accomplished by any deliberate or conscious attempts. The process of communication of poetic experiences is both indirect and unconscious. As we have seen already the process of poetic creation is a mystery which can not be explained.

**Different Theories**

There are different theories of communication. There is a view that in communication there is an actual transference of the poet's experiences into the mind of the reader. But the process is explained in a different way too. The explanation is that since the human minds are wider than we believe them to be, parts of one mind pass over to become parts of another and minds interpenetrate and intermingle. The thought that there are different minds is illusory, but Richards does not agree with this view.

Richards says:

"All that occurs is that under certain conditions separate minds have closely similar experiences".

We start then from natural isolation and severence of mind.

Communication takes place when one mind so acts upon its environment that another mind is influenced by it. In that mind an experience should occur which is like the
experience in the first mind. Communication as such is a complicated affair. Communications involving attitudes are deeper than those in which references alone are concerned. It is attitudes that art and poetry chiefly communicate.

Paul DeMan, a modern critic has to say the following about the communication theory of I. A. Richards:

For Richards, the task of criticism consists in correctly apprehending the signifying value or meaning of the work, an exact correspondence between the author's originary experiences and its communicated expression. for the author, the labour of formal elaboration consists in constructing a linguistic structure that will correspond as closely as possible to the initial experience. Once it is granted that such a correspondence is established by the author it will exist for the reader and what is called communication can occur. 30.

In general communication is easy between people whose circumstances have corresponded. People must have an exceptional fund of common experience, if they are to communicate with one another effectively. Even people endowed with communicative gifts have succeeded in difficult instances to the extent to which past similarity in experience could be made use of. Without such similarities communication is impossible.
In difficult cases the communicator has to impart to the listener most of the causes of the listener's experiences. The listener has often to struggle against the intrusion of elements from his own past experiences which are irrelevant.

The Vehicle of Communication

The vehicle of communication must inevitably be complex. The effect of a word varies with other words among which it is placed. What is highly ambiguous by itself becomes definite in a suitable context, so it is throughout. The effect of any element depends upon the other elements present with it. Certain experiences are incommunicable and indescribable. They are so subtle that they elude any attempt at apprehending them. But in the arts we find the record of even most subtle experiences in the only form in which these things can be recorded.

Arts and poetry are thus the records of experience which have seemed worthy to the most sensitive and discriminating person.

Richards says:

"The arts are our store-houses of recorded values."
Richards points out that they spring from and penetrate the finest hours in the lives of exceptional people. Such hours are remarkable for their control and command of experiences at its highest.

During such hours the varying possibilities of existence are most clearly seen, the different activities are most exquisitely reconciled. They are hours.

"When habitual narrowness of interest or confused bewilderness are replaced by an intricately wrought composure".32

Critics like Chetan Karnani have said that according to Richards it is not fruitful to find out the drive that prompts a poet to create a poem. Chetan Karnani writes:

The communicative aspect is what matters the most in the arts. Those who indulge in finding out the motives, the drives and the unconscious of the artist are only amusing themselves because that sort of detective work is a good exercise in biography, but has no relevance to a work of art itself.33

The communicator has his own distinct faculties. The communicator is pre-eminently accessible to external influences and discriminating with regard to them. He enjoys the freedom to hold his impressions in suspension. With
remarkable case, these impressions form new relations between themselves. Unlike the ordinary man the poet has greater range, delicacy and freedom in the connection he makes between the difficult elements. Also he has greater power in communicating his experience.

iii The Poet and the Reader.

In What is Art, Tolstoy introduces his theory of infectiousness of art. I. A. Richards does not subscribe to Tolstoy's theory of art. Yet he was influenced by it.

Tolstoy writes:

There is one indubitable sign of distinguishing real art from its counter-feit, namely, the infectiousness of art. If a man without exercising effort and without altering his stand-point in reading hearing or seeing another man's work, experiences a mental condition which unites him with that man and with others who are also affected by that work, then the object evoking that condition is a work of art.34

Tolstoy defines a work of art on the basis of its infectious quality. He says:

If a man is infected by the author's condition of soul, if he feels this emotion and this union with others, then the object which has affected this is...
art. If there be not this union with the author and with others who are moved by the same work then it is not art. (Tolstoy, 228)

The quality that Tolstoy values most in an artist is sincerity. He says:

"But most of all is the degree of infectiousness of art increased by the degree of sincerity in the artist". 35

We see that Richards also values sincerity in the artist to the utmost. As Rene Welleck says:

Richards' theory is thus a restatement of the affective theory of art which can be traced back to Aristotle's catharsis and has its ancestry in the tradition of the psycho logical aesthetics in Germany and the United States... 36

Initially Richards was of the view that there was no aesthetic mode or aesthetic state as differentiated from other modes and states.

"The world of poetry is in no sense any different reality from the rest of the world. It has no special laws, no other peculiarities. It is made up of experiences of exactly same kind as those that come to us in other ways." 37
Yet he points out:
"It is more highly and more delicately organised than ordinary experience of the street or the hill side. It is fragile. Further it is communicable."38

Richards had to admit that there was difference between ordinary experience and poetic experiences. The chief difference is that greater number of impulses are integrated by artistic experiences. Finally he says that art effects a resolution, an inter-animation and a balancing of impulses.39.

The ordinary experience does not effect such a resolution. Impulses consist of stimuli which induce in us attitudes, imaginal and incipient activities or tendencies of action. In poetry the poet embodies his experience of balancing of impulses, harmony and equilibrium. Therefore, it has its special effect upon the reader. Before we examine how a poem produces an equilibrium in the mind of the reader, we may consider the general effects of the poetry upon the reader.

Poetry Orders Our Minds

According to Richards poetry orders our minds, makes us happier and healthier. Poetry brings about an enlargement of mind the widening of the sphere of the human
sensibility. Poetry gives us a shock of discovering how everything is alive with new aspects. Poetry is closer to reality, as such it breaks up unreal ideas and responses. 'It stretches our mind'.

Richards asserts that poetry makes a fuller complete life more easy. He deplores:

"Not a tenth of the power of poetry is released for the general benefit".

Richards seems to echo Matthew Arnold when he says that poetry is capable of saving us. No doubt, it is a perfectly possible means of overcoming chaos. It is because:

In Richards, as in Shelley and in the Neo-Platonic tradition poetry has become identified with myth and religion or in Richards with myth deprived of its ancient claims to truth and religion stripped of its revelation doctrines, biblical history and any claim of knowledge.

Persons who are insensitive to poetry have generally a low imaginative life. Richards denies a work of art its objective structure. A poem is 'a mental condition', the whole 'state of mind'. There is nothing 'out there’. Beauty is not inherent in physical objects, it is a character of some of our responses to objects.
Strata of a Poem

Richards analyses the different strata of a poem meticulously. On the surface are the printed words. There are the sounds imagined or voiced. One could feel in a poem the presence of relatively free images. Poetry can not dispense with references totally. But it chiefly deals with emotions. In a poem sound and meaning merge, meter and sense are unified. The greatest thing in poetry is that it evokes volitional attitudes. That is why it is said that a poem is a mental state.\textsuperscript{46} In \textit{Practical Criticism} Richards says (footnote on 204):

the whole state of mind, the mental condition, which in another sense is the poem. Roughly the collection of impulses which shaped the poem originally to which it gave expression, and to which in an ideally susceptible reader it would again give rise.

A poem is a unique experience which exists in our mind. Richards defines a poem as a

a class of experiences which do not differ in any character more than a certain amount, varying for each character from a standard experience. We may take as the standard experience the relevant experiences of the poem when contemplating the completed composition.\textsuperscript{46}
A poem does not have a specific or proper meaning. It is words that chance to say something. In "Goodbye and other Poems" Richards writes:

A poem is on a page
Or in a reader's eye,
For in a poet's mind
Its freedom may engage.
For I, a poem, I
Myself alone can find
Myself alone could bind. 47

Richards concludes that each person understands a poem according to his 'levels of response and width of appeal' and that each person recreates the experience which a poem comprises, according to his own symbol and psychological contexts.

The theme of subjectivity is developed in regard to all aspects of the poem. Words in poetry are free to mean as they please. Therefore Richards pointed out that poetic language is bound to be ambiguous. For communication the use of metaphoric language is needed.

"A metaphor is a shift, a carrying over of a word from its normal use to a real use" 48 There are sense metaphors, sense arising out of a similarity or analogy, between the original object and the new one. In an emotive metaphor the
shift rises out of a similarity between the feelings that
the new situation and the normal situation arouse.

Richards says:
"Metaphor is a semi-surreptitious method by which a
greater variety of elements can be brought into
the fabric of experience".49

With the aid of the metaphor, the poet can crowd in to
the poem much more than what he would be able to do other
wise. The metaphoric language brings about an inter-
relation of sense, tone, feelings and intention which he
elaborates in 'Practical Criticism'. Every poem is a fine
blend of sense, feelings, tone and intention. It is
constituted of a metaphoric language integral of emotive
language in to which the metre has merged. Metre can
expedite the self-organisation of the mind. Initially the
poet's sensibility is stimulated by some experience which
disturbs him. The mind thus disturbed seeks a state of
balance or equilibrium. The poet organises the impulses
that are stimulated and helps them attain a balanced poise.
It is this poise that he transcribes in a verbal structure.
This structure in its turn stimulates the reader. The mind
of the reader thus stimulated seeks a state of equilibrium.
Poise

Poise is achieved only when impulses are satisfied. Richards gives us a detailed discussion of the value of poetry in his 'Principles of Literary Criticism'.

"We pass as a rule from a chaotic to a better organised state by ways we know nothing about, typically through the influences of other minds. Literature and the arts are the chief means by which these influences are diffused. It should be unnecessary to insist upon the degree to which high civilization, in other words, free, varied, unwasteful life depends upon them in a numerous society."50

Anything is valuable which will satisfy an appentency without involving the frustration of some equal or more important appentency.

"That organisation which is least wasteful of human possibilities is the best".51

The mind is a nervous system, it is a system of impulses as well. As the mind of the reader comes in to contact with a poem it experiences a stimulation and this necessitates an adaptation or adjustment. Richards says that there are certain patterns in which organic responses form themselves. Such are the emotional states of fear,
grief, joy and anger. The nature of the mental state depends on the stimulus that the poem provokes. It also depends on how the poem provokes the permanent a periodical tendency to which the mind is susceptible. The emotional states engendered are feelings and not sensations.

The reader perceives the poem, even as he experiences it, he has to find a mode of meeting it.

As a rule a process of extra ordinary complexity takes place between perceiving a situation finding a mode of meeting it.52

The reader enjoys eqanimity only when the impulses aroused by the poem attain a state of poise, balance, or equilibrium. Chetan Karnani says:

Richards concludes that each person understands a poem according to its levels of responses and width of appeal and each person recreates the experience which a poem comprises according to his own symbolic and psychological contexts.53

Though a poem is exquisite and powerful a reader may misread it for various reasons. In his 'Practical Criticism' Richards gives us a detailed account of the various sources of misreading.
iv. Sources of Misreading

Visceral and vascular changes produce a host of elements that go into the consciousness. Every change of thought is accompanied by some degrees of general organic change. We have images of their organic sensation just as we have changes of tastes.

The assumption is that "Feeling is their bodily sensation and imagery aroused through a complete system of instincts by the things we think of." 54

According to this assumption a mass of this sensation and imagery of definite internal structure is referred to as feeling or emotion.

James Ward was of the view:

"we have not first a change of feeling, and then a change in our sensation, perceptions and ideas, but these changing, change of feeling follows". 55

Richards seems to subscribe to this view, in 'complementarities' he says that emotions came to art in six different ways. 56

The first incidence of emotion is simply as part of a vehicle. We may have full acquaintances with the form of
a work of art. Yet we fail to apprehend it because our state of mind in contemplating it is incomplete. Emotions which should directly be aroused by the form which is necessary to apprehension of the import of the form may be lacking.

In instances where such emotion is missing emotion may be introduced as a vehicle.

The second incidence of emotion is due when it occurs in the nature of some imports. Most but not all of the imports with which art deals arouse emotion when grasped. The difference between the second case and the other is seen very clearly, if we compare the emotions which accompany the reading of any tragedy with the emotions which ensue as the import of the tragedy is understood. The first is constricting and painful, the second is emotions of expansion and release. It is a mistake to conclude that art alone can arouse emotion, for it is possible to arouse emotions imaginatively without the works of art. This may be done as a sort of sentimental exercise. Then we have the emotion which rises from a perception of the perfect fulness of vehicle to proposition. Emotion occurs in connection with the ease or difficulty with which we apprehend an import.

It is true that the poem evokes emotions in the reader. On that account we cannot conclude that there has been a
communion of the poet's sensibility with that of the reader through the poem. Richards says that many readers misread the poem they claim to have enjoyed.

Richards lists ten sources of misreading the poem. Each stands in the way of enjoying the poem. First must come the difficulty of making out the plain sense of poetry. Readers of poetry fail to make out its prose sense, its plain overt meaning, and equally they misapprehend its feelings, its tone and its intention. Parallel to, not unconnected with these difficulties of interpreting meaning are the difficulties of 'sensuous apprehension'. Words in sequence have a form to the mind's ear and the mind's tongue and larynx, even when silently read they have a movement and may have a rhythm.

There are difficulties that are connected with the place of imagery, chiefly poetic imagery in poetic reading. Our capacity to visualise differs widely. But images are erratic things, lively images aroused in one mind need have no similarity to the equally lively images stirred by the same line of poetry in another mind. Also such images may have nothing to do with what must have existed in the poet's mind. The influence of mnemonic irrelevances is also powerful and pervasive.

Stock response is another source of misreadings. The reader may have formed certain views and emotions relating
to certain things. He will be able to read a poem only in the light of his pre-conceived notions. Such stock-responses render genuine appreciation impossible.

Another source of misreading is sentimentality. Some readers with over-facility move in certain emotional directions. Certain other readers may be inhibited which is described as hardness of heart. Another source of misreading is the interferences of doctrinal loyalties such as religion, political, and philosophical prejudices.

Then there is the reader’s assumption about the poetic technique, for example the reader may have a liking for pure rhyme, but the poet’s conception of rhyme may be different. As according to Richards, still another source of misreading is the reader’s critical assumptions and prior demands on the nature of poetry.

Sense, Feeling, Tone and Intention

In "Practical Criticism" I.A. Richards lists the four distinct aspects of poetry as Sense, Feeling, Tone and Intention.58

It is difficult to identify and grasp feelings. Richards says that, 'for handling feeling we have nothing at all'; with a logical machine of great sensitiveness and power, sense may be elucidated, the difficulty with feelings.
is that they vanish when we turn our introspective attention upon them. The poets express both sense and feelings through metaphor. We have already seen what metaphoric language is, readers must be familiar with such language.

A good reader can overcome difficulties in appreciation and experience the mental state the poet has communicated in his poem.

v. The Sherrington Model.

I. A Richards wanted to portray the mind under the experience of art. For that he formed such scientific expressions as impulses, attitudes, and equilibrium. These terms helped him form an elaborate metaphor to describe experiences. He found that it was not possible to depict the mental state through intelligence and so associated creative intuition with it.

The mind under the experience of art is an energy system of prodigious complexity. The organising of impulse is an extremely delicate process, it affects an indefinitely large number of stable poises. Richards badly needed a testing structure to describe this state. After a careful study of C.S Sherrington \textsuperscript{59} he devised a model patterned after a posited feature of the human system, its integrative action. This was chiefly a psychological approach.
Sherrington himself was conscious of the inadequacies of psychology. Yet its findings on the working of the human mind were more scientific than those on any other branch of knowledge.

**Process of Identification**

It was difficult to explain scientifically the process of the reader's identification with the poetic experiences symbolised in the verbal structure. It was far too early in the history of the scientific enquiry to be so definite about mental action. Yet Richards found that Sherrington's neuro-psychology constituted the latest research in the field. In England, such an account of the mental action was sure to be substantiated by future research. Behaviourism and psychoanalysis informed by the gestalt school and corrected by neurophysiology could be utilised to explain the mental action, but that was possible only partially. In fact Richards himself made use of both to some extent in order to expound his theory which was basically expressive and affective.

"Sherrington's concept of nerve integration" writes Jandith P. Swashy, "gave unified meaning to a host of phenomena and processes previously discussed in isolation".63
According to Sir John Eccles:

In almost every respect, Sherrington's conceptual developments with regard to the synapses during the early decades of this century were on the direct path to the present position.64

By 1920, Sherrington's concept of nerve integration had been widely absorbed. Rechards says: "I translated Shelley into Sherrington"65. Ideas expressed in poetic phrasology by Shelley were scientifically expressed.

The Common Path Model

The common path model of nerve impulse integration enunciated by Sherrington helped Richards organise a wide range of psychological activities and gave him the neural foundation for his concept of attitude and an analogue for poetics of organic contextualism. The translation of Shelley into Sherrington was itself part of a larger goal, the complementarity of idealism and positivism. It was a re-statement of the English romantic values in twentieth century terms.66

Sherrington unifies his experimental data with a thesis that animal behaviour results from the integrative action of nervous system. Integration begins with the impulse, a physico-chemical event in nerve cells over between cells (which Sherrington discovered and named
synapses) and passes into the adjacent cells and the action continues.

Three billion impulses per second traverse the nervous system in various patterns one of which is the reflex arc, the neural pathway of evolutionary responses. Reflexe-arcs in turn are integrated to bind one part of the organism to another part. The organism carries out but one main thing at a time. The integrated motor nurses the infant mind, higher consciousness merely increases the range, the fineness and adaptability of motor control.67

A central idea of integrative action from which Richards drew the structure of his model concerns the interplay of impulses; these impulses are along their reflex arcs in the nervous systems including 'all the resources' of the brain.68 Claims of precedence must be settled among the impulses for both activation and restraint of muscular tissue. The actual thing in nature is not for one exciting stimulus, to begin immediately after another ceases, Sherrington writes:

but for an array of environmental agents acting concurrently on the animal at any movement, to exhibit correlative change in it so that one or other group of them becomes, generally by increase in intensity, temporarily pre-potent. Thus there dominates now this group, now that group in
Sherrington posited a common path model to explain how impulses are co-ordinated.

Impulses are either allied or antagonistic to one another as they stand in competition for the path ways of the nervous system. A common path is one on which allied impulses travel to perform a given action, and a final common path is the last exit running before the nervous system into the effective motor or a glandular organ. By that point all activating impulses must be canalized and all restraining impulses shunted away.

Critics have pointed out the textual similarity between Sherrington and Richards on the nature of reflex action. Sherrington says:

A simple reflex is probably a purely abstract conception because all parts of the nervous system are connected together and no part of it probably capable of reaction without affecting and being affected by various other parts, and it is a system certainly never absolutely at rest. But the simple reflex is convenient, if not a probable fiction. Reflexes are of various degrees of complexity and it is helpful in analysing complexes to separate from their reflex components which we may consider apart and that as though they were simple reflexes.
And here is what Richards says:

In actual experiences single impulses of course never occur. Even the simplest human reflexes are very intricate bundles of naturally dependent impulses and in any actual human behaviour the number of simultaneous and connected impulses occurring is beyond estimation. The simple impulse in fact is a limit and the only impulses psychology is concerned with are complex. It is often convenient to speak as though simple impulses were in question, as when we speak of an impulse of hunger or impulse to laugh...71

Unitary Harmony

Richards takes Sherrington's definition of impulse and makes it the instrument producing a wide variety of mental happenings. But Sherrington also suggests that behavioural patterns emerge from the integration of impulse. If the nervous system is in tact, as a result of the reactions of the various parts of that system, the simple reflexes are combined. They form 'unitary harmonies'.72

It is Sherrington's great unitary harmony on the physical and behavioural plane that Richards interprets as reconciliation of behavioural acts which satisfy impulses. This happens in consciousness. This reconciliation helps us 'to better dominate the environment'.73 Sherrington based
his neuro psychological model on Darwinian idea of evolution. Chiefly in Richards:

Nerve integration at one crucial juncture is raised to the nth power to explain the ordinary process of the highest mental action. He has taken Sherrington's concept and generalised the term to cover all final common paths, however complex and their competitions as to outcomes in either physical action or mental attitude. 74

Richards describes the poem as a collection of impulses transferred from the poet to the reader. There are millions of feelings impulses, mostly semi-independent. They are trapped in a momentary structure of fabulous complexity. They achieve an equilibrium of opposed impulses.

According to Richards, a poem is a structure of a fabulous complexity and this structure is the expression of an integral mental structure. Richards' conception of a poem, is modelled after Sherrington's integrated structure.

vi. Synaesthesia.

The Foundations of Aesthetics written by James Ward, C.K Ogden and I.A Richards has a beautiful structure. In ninety two pages Richards and co-authors outline sixteen theories of beauty. Its aim is not to bring theories into
opposition with one another, but by distinguishing them to allow each its separate sphere of validity.

In The Foundation of Aesthetics the authors attack the theory of expressionism advocated by Croce with its emphasis on intuition, feelings, form, method and end. By intuition is meant the perception of poetic element by means of which the value of a work is constituted. This raised the question whether a particular intuition is art or non art. A discussion of this question led to a tentative answer that it was based on one's own impression and taste.

Richards and his co-authors described their theory of beauty as synaesthesis and not as synaesthesia which has been common in literary usage. Synaesthesia we know is the use of analogues between the senses, one sense replacing, supplementing or interpreting another. Richard's and his co-authors selected the word synaesthesis bringing attention to both the scientific and philosophical tradition to which they were heavily indebted. All the terms share the Greek root "aesthesis" which means perception by the senses especially by feeling, but also by seeing, hearing etc.

The prefix 'syn' derives from the Greek 'syn' meaning 'together with'. Conaesthesis is a term which Richards adopted in "Principles of Literary Criticism". This word
also shares the same root, but its prefix derives from the Greek 'Koinos' meaning common.

The mind synthesises from pre-existent elements and experience a sense of wholeness and complexity.  

It is pointed out that proponents of synaesthesia were concerned with supplementing or combating extreme British Associationism - (British Associationism - This reduced psychological activity to the association of selective conceptions and is based on Hume's phenomenalism. See - *A dictionary of Philosophy*, (Moscow: Progress Publications, 1967).) with its tendency towards atomist perception, feelings, and sensation. Ward's concept of synaesthesia is pivotal in the making of Richards' synaesthesia.

In Ward's philosophy, sensation, motor responses, feelings and ideas are great objects. These objects are presented to a subject which had great power of curious attention. Though attention is involuntary in its primordial state attention becomes voluntary in the course of evolutionary development. It is drawn by whatever is intense in the external field.

In actual experience sensations and feelings do not exist in isolation from one another.

"Every sensation is a differentiation within a presentational continuum of consciousness, that
partakes of the intensity which belongs to it". 79

Ward tried to bring Kant's 80 axiom of intuition into line with our present knowledge. Axioms govern transcendental imagination that links concepts of the understanding into the manifold data of sensuous intuition.

Ward refers to the anticipation of perception by which Kant accounts for the "flowing character of consciousness". It is because of the anticipation of perception that every sensation and its correspondent phenomenal reality attains its intense magnitude. Though we can anticipate it 'a priori' we cannot know its specific empirical qualities 'a priori'. As for Ward axioms help explain inter-relations of sensations presented to consciousness.

As with visual and actual perception so with the perception of feelings. Ward objected to the reduction of feelings to absolute and identical units of feelings by Herbert Spencer 81 and to units of sensibility by G.H Lowes 82. "The analogical leap between the physical the mental and the psychologial was to be characteristic in Richards' construction of his own psychological model.

In an organism's primordial state, experience has only a vagueness and a generality to it. However as the premature general sensibility or coenaesthesia develops and
as organs of sensations and faculties of perception differentiate, we find 'new characteristics', not the lapses, of old ones. Coenaesthetic experiences are not mixtures nor complex sensations - for sensations are single, - rather sensation - complexes. (The complex whole is greater than the sum of its parts).

**Synesthesia and Coenaesthesia**

Richards synaesthesia resembles Ward's coenaesthesia in its focus upon the conscious free subject, in the wide range of sensations, images and feelings involved and their movements about the centre. The similarity is in the stress upon the synthetic, dynamic activity of the impulses, as they are experienced together in broadening or deepening the mood. Also there is comparison in the ideal of an underlying tonal unity, that does not cause the freedom of the democratic particulars.

Like Ward Richards approaches synaesthesia from the emotional and psychological sides. Seemingly he gives the strong impression that ideas matter little or not at all. But this impression is not right, for we have seen that ideas and feelings are part of the poetic experience. The three overlapping phases of Richard's concepts of synaesthesia are equilibrium, harmony and freedom.
The state of equilibrium is not one of passivity, inertia, overstimulation, or conflict. The state may not be described in such terms as Nirvana, Ecstasy or at oneness with nature.

The word synaesthesia covers both equilibrium and harmony. It creates an aesthetic state in which impulses are experienced together. In equilibrium there is no tendency to action. Action is not at all the proper outcome of aesthetic appreciation. Where impulses are harmonised, they work together and such disciplined co-ordination in action is much to be desired in other places.

In aesthetic equilibrium the mind's various impulses are systematised and intensified. This is beyond the range of everyday experience. It serves as an example of order, complexity and completeness for experience. The impulses enjoy the free play of the intellect and emotions in a complete systematisation. Such completeness means that the mind does not feel any frustration.

It is the sense of other needs that causes disequilibrium. But in equilibrium the mind does not need anything, there is no tendency to action to supply a need. If there is a tendency to action in a state of any type of equilibrium that state is not related to beauty; it is a state caused by some other stimulative.
Harmony is the process by which impulses strive together towards an end state. It is a consciousness. For Richards it was easier to define harmony in the negative. If the impulses in aesthetic contemplation begin to interfere with one another, the experience breaks down. Then the experience will not be aesthetic; if it is aesthetic it will be of a lesser aesthetic kind.

In oscillation or dead-lock two or more conflicting states of mind fail to resolve. The phases alternate either too rapidly or too weakly. As a result neither can claim the other fully in aesthetic balance. In false balance only one self-sufficient state is allowed to hold the field, the operations are suppressed. False balance gives a sense of completeness. So it may be mistaken for synaesthesis.

Intense joy or driving anger may lend lucidity, self-possession and freedom to the mind. These states are equally characteristic of synaesthesis. But this is not its hallmark for such a state may repeat itself. The mind may even tire, the suppressed impulses will exert pressure to disturb the harmony. This is the reason why Richards says that his concept of equilibrium is different from that of Wilbur M. Urban or of Ethel D Puffers.
The Balance of Impulse

The balance of impulses according to Urban arises from elimination of elements which are unharmonious and of all disturbing elements. In the thought of Ethel D. Puffers equilibrium and balance of forces arise through the suppression of antagonistic impulses. Both Wilbur M. Urban and Ethel D. Puffers have advocated a process of exclusion.

But Richards and his co-authors of The Foundations of Aesthetics are of the view that a true aesthetic equilibrium requires inclusiveness and dynamic progression. At some point it reaches a limit, it brings the whole personality into play. Balance refreshes and never exhausts. 88

Richard H. Fogle was among the first to point out that synaesthesis is the origin of Richards' poetry of inclusion. In synaesthesis unity triumphs over heterogeneity and opposition of distinguishable impulses. If we suppress impulses, the balance produced should be false, and the poetry made will be of lesser quality. In such poetry in spite of the false balance, the sets of impulses run parallel. It is a lesser poetry of 'exclusion'. 89

The final phase of synaesthesis includes the interplay of impulses, heightened attention and distance. This goes under the name of freedom.
"As we realize beauty we become more fully ourselves the more our impulses are engaged . . . . Our interest is not canalised in one direction rather than another. It becomes ready instead to take any direction we choose .... Simultaneously as another aspect of the same adjustment our individuality becomes differentiated or isolated from individuality of things around us. As we become more ourselves, they become more themselves, because we are less dependent upon the peculiar impulses which they arouse in us".90

This is the final stage. In the early stage as the subject apprehends the object, the object arouses in the subject impulses which such an object alone could have aroused. These impulses correspond to the impulses produced in the poet who presents the object. The experience of poetry that the reader gets corresponds to the experience of the poet.

The interplay of impulses recalls Schiller's play instinct and equipoise in 'On the Aesthetic Education of Man' (1795)91

Richards found Schiller's theory of equipoise historically analogous to and yet different from synaesthesia. In Synaesthesia nothing excercises any force in one direction. There is a state of readiness and we
choose the direction that we wish to take. The self becomes more intensely aware of its individuality distancing itself from other things. This again accounts both for interpersonality and the source of freedom from any one determining force. In synaesthesia one experiences a fullness of beauty, the sense of all possibilities before one. Equilibrium makes the reader fully alive rather than partially alive. This constitutes synaesthesia which is true ground plan for all aesthetic experiences.

In numerous ways, synaesthesia fore-shadows the entire development of Richard's aesthetic theory, and psychological criticism. It contains the synthetic dynamic principle of equilibrium of opposed impulses and takes into account his notion of clarity, alterness, readiness, impersonality, freedom, wholeness and completed being. Synaesthesia invokes an ordering of impulses. This is possible only if the poem producing it has an inner unity. There should be an organic interanimation in the poem, and mutual interdependence of the parts.

Chung-Yung

The Confucian Chung-yung, the Doctrine of Equilibrium and Harmony appealed to Richards. According to this doctrine when the feelings have been stirred they act in their due degree; there issues what may be called, 'The
State of Harmony' and together they lead one the 'Way to Heaven'.

A state of harmony as intense as this resulting from poetic enjoyment was expounded by Abhinava Gupta and the other Acharyas of India. We wish Richards could plumb the depths of Rasa Sidhanta also. Nevertheless his final statement of synaesthesia which he has based on the affective theories of the West and Western philosophy is very much similar to the theory of 'Santa Rasa' of Abhinava Gupta.

It is our endeavour in this thesis to find out the aesthetic areas where Richard's "Theory of Synaesthesia" and Abhinava Gupta's "Theory of Santa Rasa" meet.
Notes


10. Ibid, XVI.

11. I. A. Richards, "Emotive Language Still", Complementaries P. XVII.

12. I. A. Richards, P. XVIII.


"Many arrangements of words evoke attitudes without any references being made enroute. They operate like musical phrases". I. A. Richards, 268.

Yevgeny Basal's, *Semantic Philosophy of Art*, (Moscow: Progress Publishers, 1979) 36. The task of statements in poetry is to act on the emotions, to order them and to organize impulses and attitudes... Statements in poetry are not logical influences, logic here is subordinate to feelings.


16 I. A. Richards, 267.

17 Raman Selden, *From Plato to the Present*, 185.

*Principles of Literary Criticism*, 2nd Edn. 101, 211 - 212.

Raman Selden, *The theory of Criticism From Plato to the Present*, 166. Richards valued not the immediate sensations of aesthetic experience, but the permanent and lasting modifications in the structure of the mind, which the reading of poetry could effect.

19 Raman Selden, (Ed). Theory of Criticism Quoted from Plato to the Present, 185.
Science and Poetry, 13-14, 58-61.
21 I. A. Richards, Principles of Literary Criticism, 131.
22 Raman Selden, Theory of Criticism, From Plato to Present, 167.
23 I. A. Richards, Principles of Literary Criticism, 25.
What has to be reproduced is what is affecting the artist and nothing else. Nothing dugged from some other context or irrelevant experiences.
25 I. A. Richards, 25.
26 I. A. Richards, Principles of Literary Criticism, 29.
27 I. A. Richards, Principles of Literary Criticism, 175.
28 I. A. Richards, 176.

"We agreed with the psycho analysts that our minds are private but all the same we manage to communicate because of all in each of every mind"

30 Paul DeMan, Blindness and Insight, (London: Methuen, 1963)

31 I. A. Richards, Principles of Literary Criticism, 32.

32 Principles of Literary Criticism, 32.

33 Chetan Karani, Criticism, Aesthetics, Psychology, 29.


Principles of Literary Criticism, 187.

Raman Selden, Theory of Criticism From Plato to Present, 164.

35 Tolstoy, What is Art, 228.

36 René Wellek, A Theory of Modern Criticism Vol, VI, (London: Johnathan Bedford square) 223.

37 I. A. Richards, Principles of Literary criticism, 78.

38 I. A. Richards, 78.

39 I. A. Richards, Principles of Literary Criticism, 113.

40 I. A. Richards, Principles of Literary Criticism, 67.
42 Rene Wellek, 223.
43 Rene Wellek, 223.
45 Rene Wellek, 229.
47 Chetan Karnani, 14-15. From *Goodbye and Other Poems* (London, 1952)
48 I. A. Richards *Practical Criticism*, 221.
50 I. A. Richards, *Principles of Literary Criticism*, 57.
51 I. A. Richards, *Principles of Literary Criticism*, 52.
52 I. A. Richards, 102.
 Also see Chetan Karnani, *Criticism, Aesthetics and Psychology*, 7.
"Four aspects can be easily distinguished. Let us call them Sense, Tone, Feeling and Intention".

"I should have made it clear that my model was to be found in Sherrington" noted Richards in 1970. "I just translated Shelley into Sherrington".

Compare what Shelley says in Critical Texts (225).

"But there is a principle within the human being ....... to the impression which excite them" with what Sherrington says

"There is in the mind of each person a pre existing structure of the mind, the organizational system of possible impulses."
It is pointed out by John Paul Russo that this was a sort of Blakean overcoming of the division of senses. Refer Glenn O'Malley - Shelley and Synaesthesia (Evanston III : North Western University Press, 1964) Refer F.note 42 on page 720 of John Paul Russo.
The three overlapping faces of Richards' concept of synaesthesis are equilibrium, harmony and freedom.

"In this regard synaesthesis psychologises the ancient principle of 'Concordia Discors'.