

The author of a work of imagination is trying to affect us wholly as human beings, whether he knows it or not; and we are affected by it, as human beings, whether we intend to be or not. I suppose that everything we eat has some effect upon us than merely the pleasure of taste and mastication; it affects us during the process of assimilation and digestion; and I believe that exactly the same is true of anything we read.

The fact that what we read does not concern merely something called our literary taste, but that it affects us directly, though only amongst many other influences, the whole of what we are, is best elicited, I think, by a conscientious examination of the history of our individual literary education. Consider the adolescent reading of any person with some literary sensibility. Everyone, I believe, who is at all sensible to the seductions of

poetry, can remember some moment in youth when he or she was completely carried away by the work of one poet. Very likely, he was carried away by several poets, one after the other. The reason for this passing infatuation is not merely that our sensibility to poetry is keener in adolescence than in maturity. What happens is a kind of inundation or invasion of the undeveloped personality, the empty (swept and garnished) room, by the stronger personality of the poet. The same thing may happen at a later age to persons who have not done much reading. One author takes complete possession of us for a time; then another, and finally they begin to affect each other in our mind. We weigh one against another; we see that each has qualities absent from others, and qualities incompatible with the qualities of others: we begin to be, in fact, critical: and it is our growing critical power which protects us from excessive possession by one literary personality. The good critic — and we should all try to be critics and not leave criticism to the fellows who write reviews in the papers — is the man who, to a keen and abiding sensibility, joins wide and increasingly discriminating reading. Wide reading is not valuable as a kind of hoarding, and the accumulation of knowledge or what sometimes is meant by the term 'a well-stocked mind'. It is valuable because in the process of being affected by one powerful personality after another, we cease to be dominated by anyone, or by any small number. The very different views of life, cohabiting in our minds, affect each other, and our own personality asserts itself and gives each a place in some arrangement peculiar to our self.

(447 words)

The author of imaginative work impacts his audience intentionally or unintentionally. Everything people do has impact on them, be it an eating or reading. However, reading has direct impact. A meticulous survey of one's literary career helps ^{make} one makes a true picture of that man. In adolescence, poetry ^{overwhelms} overwhelms one. One after the other poet takes hold of one's mind. It is because of undeveloped personality, not due to youth. It can happen in later age if one is not a good reader. While, in ^{the} mind of voracious readers, writers affect ^{each other} each other, and he develops his critical skills by evaluating them. Critical skills protects him from being infatuated by anyone. Moreover, a good ^{has} critic develops discriminating skills through reading. Hence, voracious reading exposes one to multiple perspectives, and subsequently ^{helps} makes one to assert his personality and arrange these views as he wishes.

Idea is generally ok. Punctuation needs a little improvement.

1113 out of 447 words

(2) ~~An~~ art of Reading.

(2) Reading: A Source of Critical and Intellectual Growth.