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*This question paper contains 4 printed pages.*

Your Roll No

MA / II

J

ENGLISH— COURSE 10

(Literary Criticism – I)

(Admissions of 2003 to 2008)

Time : 3 hours

Maximum Marks 75

*(Write your Roll No on the top immediately on receipt of this question paper )*

*Answer Q. No 1 which is compulsory, and three others. Q. No 1 carries 30 (6×5) marks and the others carry 15 marks each*

- 1 Identify and write brief explanatory and critical comments on any five of the following:
- (a) (i) "And not only did men pass into animals, but I must also mention that there were animals tame and wild who changed into one another and into corresponding human natures – the righteous into gentle and unrighteous into the savage, in all sorts of combinations "

OR

- (ii) "Then the imitative poet who aims at being popular is not by nature made, nor is his art intended, to please or to affect the national principle in the soul, but he will appeal rather to the lachrymose and fitful temper, which is easily imitated?"
- (b) (i) "The truth is that, just as in the other imitative arts one imitation is always of one thing, so in poetry the story, as an imitation of action, must represent one action, a complete whole, with its several incidents so closely connected that the transposal or withdrawal of any one of them will disjoin and dislocate the whole For that which makes no perceptible difference by its presence or absence is no real part of the whole."

OR

- (ii) "Epic poetry, then, has been seen to agree with Tragedy to this extent, that of being an imitation of serious subjects in a grand kind of verse. It differs from it, however, (1) in that it is in one kind of verse and in narrative form, and (2) in its length --- which is

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due to its action having no fixed limit of time, whereas Tragedy endeavours to keep as far as possible within a single circuit of the sun, or something near that ”

- (c) (i) “Liberty, it is said, is all-powerful to feed the aspirations of high intellects, to hold out hope, and keep alive the flame of mutual rivalry and ambitious struggle for the highest place ”

OR

(ii) “There is no art delivered unto mankind that hath not the works of nature for his principal object, without which they could not consist, and on which they so depend as they become actors and players, as it were, of what nature will have set forth ”

(d) (i) “A beautiful prospect delights the soul, as much as a demonstration, and a description in Homer has charmed more readers than a chapter in Aristotle Besides, the pleasures of the imagination have this advantage, above those of the understanding, that they are more obvious, and more easy to be acquired ”

OR

(ii) “Tragedy was not in those times a poem of moral general dignity or elevation than comedy; it required only a calamitous conclusion, with which the common criticism of that age was satisfied, whatever lighter pleasure it afforded in its progress ”

(e) (i) “However exalted a notion we would wish to cherish of the character of a Poet, it is obvious, that while he describes and imitates passions, his employment is in some degree mechanical, compared with the freedom and power of real and substantial action and suffering ”

OR

(ii) “During the last year of my residence at Cambridge I became acquainted with Mr Wordsworth’s first publication, entitled *Descriptive Sketches* and seldom, if ever, was the emergence of an original poetic genius above the literary horizon more evidently announced ”

(f) (i) “Providence, as the moralists are careful to tell us, generally works in human affairs by human means, so when we want to make right reason act on individual inclination, our best self on our ordinary self, we seek to give it more power of doing so by giving it public recognition and authority, and embodying it so far we can, in the State ”

OR

(ii) "Criticism must maintain its independence of the practical spirit and its aims. Even with well meant efforts of the practical spirit it must express dissatisfaction, if in the sphere of the ideal they seem impoverishing and limiting. It must not hurry on to the goal because of its practical importance."

Q 2(a) In order to assess correctly Plato's theory of poetry and his attack on it, we must remember that the aim of his literary criticism is frankly utilitarian, that of educating the youth and forming them into good citizens of his ideal state. It is from this practical point of view that he judges poetry and finds it wanting. Justify or refute this statement with reference to the text.

OR

(b) Comment on the relationship between the state and the arts in *The Republic*.

Q 3 (a) Aristotle does not consider Poetic Justice as necessary for tragedy. He regards it more in keeping with the spirit of comedy. Do you agree? Justify your answer with some illustrations from the text.

OR

(b) In *The Poetics*, Aristotle originates the historical method of inquiry. He notes different phases in the evolution of Greek poetry, and his work becomes a starting point for subsequent literary histories. Critically examine this statement with reference to the text.

Q 4 (a) What are the main ideas that appear in Longinus's treatment of Plato, and what are their implications for the long-standing quarrel between poetry and philosophy?

OR

(b) Philip Sidney's *Apologie* is an epitome of Renaissance criticism. Do you agree? Give a reasoned answer.

Q 5 (a) Johnson's sound commonsense and intelligence are seen in the way by which he justifies Shakespeare by judging him with reference to his age. Examine this statement with reference to the text.

OR

(b) Addison represents neoclassical attitudes tempered by good sense, a large share of tolerance, and positive good taste. Justify or refute this statement with reference to the text.

Q 6 (a) Do you think that Wordsworth's *Preface to the Lyrical Ballads* is an unofficial manifesto of the Romantic movement? Critically examine the statement

OR

(b) "A poem is the very image of life expressed in its eternal truth" How does Shelley defend his criticism against poetry in the light of the given statement?

OR

(c) Arnold's theory of poetry is to be understood as a counterblast to Romantic individualism, subjectivity and contempt for authority. Do you agree with the statement? Support your statement with reference to the text