

(6 pages)

S.No. 9162

RMENS 9

(For candidates admitted from 2005–2006 onwards)

M.A. DEGREE EXAMINATION, NOVEMBER 2023.

English

LITERARY CRITICISM

Time : Three hours

Maximum : 100 marks

1. Answer any TEN of the following in about 50 words each: (10 × 2 = 20)

- (a) What, according to Aristotle, is the object of imitation in tragedy?
- (b) Define anagnorsis.
- (c) What does Sidney mean by “speaking picture”?
- (d) What does “poetic truth” mean?
- (e) What is a quibble to Shakespeare?
- (f) Who puts forward the defense of English drama?

- (g) Whom does Wordsworth mean by “common man”?
- (h) What, according to Coleridge, constitutes poetic faith?
- (i) What, according to Arnold, is “high seriousness”?
- (j) What does Richards mean by sense?
- (k) What does Eliot mean by tradition?
- (l) What, according to Brooks, is the language of poetry?
- (m) Define inductive method.
- (n) How does Wilson view art?
- (o) Which Ode of Keats moves downwards towards extinction?

2. Answer any FIVE of the following in about 200 words each: (5 × 6 = 30)

- (a) How does Aristotle trace the origin and development of poetry?
- (b) What are Sidney’s remarks on meter?
- (c) How does Brooks distinguish paradox and irony?

- (d) How does Leavis praise Keats?
 - (e) Comment on Arnold's estimate of Burns.
 - (f) How does Frye view myth in "Archetypes of Literature?"
 - (g) Discuss Dryden's evaluation of the English drama.
3. Answer any TWO of the following in about 500 words each: $(2 \times 15 = 30)$
- (a) Examine Aristotle's views on the superiority of tragedy.
 - (b) How does Johnson establish Shakespeare's status as a classic?
 - (c) Examine Richards's analysis of the four kinds of meaning.
 - (d) How does the essay "Tradition and Individual Talent" bring forth Eliot's views on the inter-relation between traditional and individual talent?
 - (e) Analyze Wordsworth's views on the nature and function of poetry.

4. Attempt a critical analysis of the following passages, commenting on the structure, texture, tone and socio-cultural background of the passage: $(2 \times 10 = 20)$
- (a) No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of æsthetic, not merely historical, criticism. The necessity that he shall conform, that he shall cohere, is not one-sided; what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new. Whoever has approved this idea of order, of the form of European, of English literature, will not find it preposterous that the past should be altered by the present as much as the present is directed by the past. And the poet who is aware of this will be aware of great difficulties and responsibilities.

(b) Taking up the subject, then, upon general grounds, I ask what is meant by the word Poet? What is a Poet? To whom does he address himself? And what language is to be expected from him? He is a man speaking to men: a man, it is true, endued with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind; a man pleased with his own passions and volitions, and who rejoices more than other men in the spirit of life that is in him; delighting to contemplate similar volitions and passions as manifested in the goings-on of the Universe, and habitually impelled to create them where he does not find them. To these qualities he has added a disposition to be affected more than other men by absent things as if they were present; an ability of conjuring up in himself passions, which are indeed far from being the same as those produced by real events, yet (especially in those parts of the general sympathy which are pleasing and delightful) do more nearly resemble the passions

produced by real events, than any thing which, from the motions of their own minds merely, other men are accustomed to feel in themselves; whence, and from practice, he has acquired a greater readiness and power in expressing what he thinks and feels, and especially those thoughts and feelings which, by his own choice, or from the structure of his own mind, arise in him without immediate external excitement.
