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(CBCS)

(5th Semester)

ENGLISH

SEVENTH PAPER

(Literary Theory and Criticism)

Full Marks : 75

Time : 3 hours

The figures in the margin indicate full marks for the questions

(SECTION : A—OBJECTIVE)

(Marks : 10)

Tick (✓) the correct answer in the brackets provided :

1×10=10

1. Which one of the following is not part of Plato's objection to poetry?

- (a) All arts, being imitation, distorts the truth ()
- (b) It fed and watered the passions instead of drying them up ()
- (c) Virtues are neither rewarded nor vices punished, as they should be ()
- (d) The Dramatic Unities are not always observed by poets ()

2. Spoudaios is equivalent to the English term
- (a) minor character ()
 - (b) major character ()
 - (c) noble character ()
 - (d) ignoble character ()
3. The focus of interest in study shifted from abstract notions such as God and nature to man during the
- (a) classical age ()
 - (b) medieval age ()
 - (c) renaissance period ()
 - (d) neoclassical age ()
4. Sydney's *Apologie* is written in the form of
- (a) a rhetorical argument ()
 - (b) a dramatic dialogue ()
 - (c) a versified epistle ()
 - (d) an internal monologue ()
5. Dryden uses the word 'examen' for
- (a) composition of drama ()
 - (b) critical analysis ()
 - (c) composition of poetry ()
 - (d) enlightening philosophy ()
6. "To copy nature is to copy them." Who are being referred to by Pope in this dictum?
- (a) The Ancients ()
 - (b) The Renaissance Scholars ()
 - (c) The Elizabethans ()
 - (d) The Gods ()

7. Coleridge prefers

- (a) to establish the principles of writing rather than to furnish rules on how to judge literature ()
- (b) tradition over individual talent ()
- (c) to establish facts rather than to impart pleasure ()
- (d) to instruct rather than to delight ()

8. According to Arnold, the business of criticism is “to know the best that is known and thought in the world, and by in its turn making this known, to crease _____”.

- (a) a learning environment ()
- (b) a world of sweetness and light ()
- (c) a stream of knowledge and thoughts ()
- (d) a current of true and fresh ideas ()

9. T. S. Eliot dismisses the romantic expressive theory of

- (a) self-criticism ()
- (b) self-compensation ()
- (c) self-sacrifice ()
- (d) self-expression ()

10. The fallacies which new critics wanted to avoid when reading poetry are

- (a) historical fallacy and cultural fallacy ()
- (b) analytical fallacy and personal fallacy ()
- (c) traditional fallacy and closed fallacy ()
- (d) intentional fallacy and affective fallacy ()

(SECTION : B—SHORT ANSWER)

(Marks : 15)

Give short answers to the following :

3×5=15

UNIT—I

1. What are the two grounds that Plato exiles poets from his ideal state?

OR

2. What, according to Longinus, are the sources of the sublime?

UNIT—II

3. What are the four levels of meaning found in secular poetry that correspond to the four levels of scriptural exegesis, according to Dante?

OR

4. What is meant by the term 'renaissance' and where did it begin?

UNIT—III

5. What is the standpoint of neoclassical critics on the 'unities'?

OR

6. Mention Samuel Johnson's contribution to different forms of scholarships.

UNIT—IV

7. Why does Wordsworth advocate the use of 'the language really spoken by men'?

OR

8. What is the Arnoldian concept of culture?

UNIT—V

9. What is meant by the term 'New Criticism'?

OR

10. List out at least three points from the 'reasons for misreading poetry' given by I. A. Richards.

(SECTION : C—DESCRIPTIVE)

(Marks : 50)

Answer the following :

10×5=50

UNIT—I

1. Write a note on Mimesis, highlighting the views of both Plato and Aristotle on the concept.

OR

2. Discuss Horace's idea of poetry.

UNIT—II

3. Account for the lack of study on Medieval Criticism.

OR

4. Elaborate the importance of Sir Philip Sidney as a Renaissance critic.

UNIT—III

5. Comment on Alexander Pope's contribution to Neoclassical criticism.

OR

6. Write a note on Dryden's *Essay of Dramatic Poesy*.

UNIT—IV

7. Illustrate S. T. Coleridge as a matchless contributor to literary criticism of the Romantic Age.

OR

8. Give an account of Matthew Arnold's contribution to English Literary Criticism.

UNIT—V

9. What do you understand by Archetypal Criticism? Explain.

OR

10. Comment on T. S. Eliot as a twentieth century literary critic.
