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63/1 (SEM-5) DSE2/ENGHE5026

2023

ENGLISH

Paper : ENGHE5026

(Literary Criticism)

Full Marks : 80

Pass Marks : 32

Time : Three hours

The figures in the margin indicate full marks for the questions.

1. Choose the correct option from the following:
(any six) 1×6=6

- (i) The principal object in the Preface to the *Lyrical Ballads* was to choose incidents and situations from _____ life.
- (A) Urban
(B) Agrarian
(C) Common
(D) Genteel

(ii) Wordsworth said that poetry is the image of ____.

- (A) Man and Science
- (B) Man and Society
- (C) Man and Nature
- (D) Nature and Science

(iii) What does Chapter-XIV of Coleridge's *Biographia Literaria* deal with ?

- (A) Poetic diction
- (B) The theory of imagination
- (C) Metre and rhyme
- (D) Nature of poetry

(iv) "Poetry is not a turning loose of emotions, but an escape from emotion." In which of the critical essays do these words occur ?

- (A) Preface to the Lyrical Ballads
- (B) Practical Criticism
- (C) Preface to Shakespeare
- (D) Tradition and Individual Talent

(v) In her essay *Modern Fiction*, Virginia Woolf criticises some writers of her time for their excessive focus on ____.

- (A) Realism
- (B) Romance

- (C) Tradition
- (D) Experimentation

(vi) When was T. S. Eliot's essay, *The Function of Criticism* written ?

- (A) 1919
- (B) 1920
- (C) 1921
- (D) 1922

(vii) From what source Coleridge drew his inspiration for his theory of imagination ?

- (A) Aristotle's views on poetry
- (B) Classicism
- (C) German philosophy
- (D) New criticism

(viii) Which literary device often employs paradox to create a striking effect ?

- (A) Metaphor
- (B) Simile
- (C) Onomatopoeia
- (D) Oxymoron

(ix) Which technique enabled Woolf to portray the inner life of her characters?

- (A) Dramatic monologue
- (B) First person narrative
- (C) Flash back
- (D) Stream of consciousness

(x) According to Wordsworth, how many stages are there in poetic creation?

- (A) 2
- (B) 3
- (C) 4
- (D) 6

2. Answer the following questions : (**any five**)
2×5=10

- (i) What, according to Wordsworth, is the aim of poetry?
- (ii) Mention *two* functions of feminist criticism.
- (iii) Name *two* novelists whom Woolf praises in her essay, *Modern Fiction*.
- (iv) Why does Coleridge call the secondary imagination 'esemplastic'?
- (v) What, according to I. A. Richards, are the *two* uses of language?

(vi) What does 'heresy of paraphrase' mean?

(vii) What according to T. S. Eliot, are the chief tools of the critic?

3. Write short notes on **any six** of the following: 5×6=30

- (i) Wordsworth's idea of poetic diction
- (ii) Virginia Woolf's contribution to modernism
- (iii) Concept of tradition in *Tradition and Individual Talent*
- (iv) Views of Coleridge on poetic genius
- (v) Limitations of paraphrasing poems to interpret their meaning
- (vi) Close reading
- (vii) The technique of modern novel as suggested by Woolf in *Modern Fiction*
- (viii) Eliot's theory of impersonality of poetry
- (ix) Importance of Wordsworth's preface to the Lyrical Ballads in the realm of romantic criticism
- (x) Wordsworth's justification of the use of everyday language and common subjects in poetry

(b) 4. Answer **any two** of the following questions : 10×2=20

(i) Attempt a critical assessment of Wordsworth's *Preface to the Lyrical Ballads*.

(ii) Discuss Coleridge's theory of Imagination and Fancy.

(iii) Do you think feminist criticism or gender study focuses on the role of women in literary criticism ? Give a reasoned answer in the light of your reading of Maggie Humm's essay, *Practising Feminine Criticism*.

(iv) Describe how Woolf distinguishes between the materialists and the spiritualists. Whom does she consider to be superior and why ?

2. A 5. Answer **any one** of the following questions :

(i) (ii) 14×1=14

(i) Discuss T. S. Eliot's concept of tradition and individual talent in detail. How does he reconcile the idea of tradition with the individual creative process.

(ii) Evaluate how I. A. Richards analyses the nature and value of poetry in *Practical Criticism* ?

(iii) How does Cleanth Brooks emphasise the crucial role of paradox by demonstrating that paradox is 'the language appropriate and inevitable to poetry' ? Answer with suitable example from the text.