

Reg. No..... Name.....

B.A. DEGREE END SEMESTER EXAMINATION OCTOBER 2016**SEMESTER – 5: ENGLISH COPY EDITOR (CORE COURSE)****COURSE: U5CRENG9– LITERARY CRITICISM – THEORY AND PRACTICE**

Time: Three Hours

Max. Marks: 75

PART A**I Answer all the following questions in a word or sentence:**

1. Who was known as the Stagyrte?
2. What is a dead metaphor? Give an example
3. What is parole?
4. What are binary opposites?
5. Define synecdoche and give an example
6. What is intentional fallacy?
7. Who were the major critics associated with Russian Formalism?
8. Who is the author of *The Golden Bough*?
9. Who put forward the theory of *dhwani*?
10. What is the meaning of the term *alamkara*?

(1 x 10 = 10)

PART B**II Answer any Eight of the following in a sentence or two:**

11. What is Plato's doctrine of ideas?
12. What did Aristotle mean by mimesis?
13. What did Horace imply by the term 'decorum'?
14. What is primary imagination? Give an example
15. What are the basic principles of New Criticism?
16. Who is an implied reader?
17. How does the School of the Absurd view human life ?
18. What is defamiliarisation?
19. What is irony?
20. Define Myth
21. What is *vyanjana*?
22. What is *riti*?

(2 x 8 = 16)

PART C**III Answer any five of the following in about 50 words each.**

23. Discuss how the technique of magic realism is used in literature
24. Discuss the political dimensions of Russian formalism.

25. How are the principles of psychoanalysis used to analyse literature?
26. What does Lacan mean by the statement "the unconscious is structured like a language"?

27. What are the concepts put forward by Reader response theory?
28. What are the defining characteristics of literature produced during the period of modernism?
29. How does Anandavardhana classify poetry? (5 x 5 = 25)

PART D

III Answer question 33 and any *one* question from 30-32, each in about 300 words:

30. Attempt a critical appreciation of the following passage:-

What a piece of work is a book! I am not talking about writing or printing. I am talking about the codex we may leaf through, that may be put away on a shelf for whole centuries and will remain there, unchanged and handy. We are so accustomed to crediting books with personality you will forgive my excursion into the pathetic fallacy when I speak of books as lying to hand with the obedience and humility of all harmless and useful beings. Of course, in a large library or bookshop we may see hundreds of yards of books and mutter, "Good God--who would want ever to add to that lot?" But this is the reaction of surfeit. The book, the stack of conveniently arranged pages, is an invention, in its physical nature as near as anything can be to remaining beyond criticism. We have them so often before our eyes that we tend to forget the ingenuity concealed in their apparent simplicity. Our world is voracious and still becoming more so. Sooner or later, unless we exercise a care and forethought which is seldom evident in the mass of human beings, we shall be left with little more than village or small town economy. It is worth noting, therefore, that the making of books can be a cottage industry. If the need is there, anyone could learn that careful swirl of the tray and flick of the wrist that distributes the pulp evenly over the mesh and gives us handmade paper. Flax, leather, cotton, silk--the heart warms at the thought of them in our era of alloys and plastic. I say this because I sometimes hear people say that the age of the book is past; and I suppose these statements to come from people who have a couple of thousand television sets on their shelves. But it will be a very advanced village industry that can manufacture a television set. Tapes, cassettes, records, radios, television sets are with us, certainly; but he would be a wise man who could predict how long we shall be able to afford them. Nor have these objects beauty in themselves.

31. How does Derrida challenge the structuralist assumptions about language?
32. Critically evaluate the contributions of Aristotle
33. Attempt a critical appreciation of the following poem:-

Why should I let the toad work
Squat on my life?
Can't I use my wit as a pitchfork
And drive the brute off?

Six days of the week it soils
With its sickening poison -
Just for paying a few bills!
That's out of proportion.

Lots of folk live on their wits:
Lecturers, lispers,

Losels, loblolly-men, louts-
They don't end as paupers;

Lots of folk live up lanes
With fires in a bucket,
Eat windfalls and tinned sardines-
They seem to like it.

Their nippers have got bare feet,
Their unspeakable wives
Are skinny as whippets - and yet
No one actually starves.

Ah, were I courageous enough
To shout Stuff your pension!
But I know, all too well, that's the stuff
That dreams are made on:

For something sufficiently toad-like
Squats in me, too;
Its hunkers are heavy as hard luck,
And cold as snow,

And will never allow me to blarney
My way of getting
The fame and the girl and the money
All at one sitting.

I don't say, one bodies the other
One's spiritual truth;
But I do say it's hard to lose either,
When you have both.

(12 x 2 = 24)