

Reg. No.....

Name.....

**B.A. DEGREE END SEMESTER EXAMINATION: OCTOBER 2022**  
**SEMESTER 5: ENGLISH COPY EDITOR (CORE COURSE)**  
**COURSE: 15U5CRENG09 : LITERARY CRITICISM – THEORY AND PRACTICE**  
*(Common for Supplementary 2015/2016/2017/2018 admissions)*

Time: Three Hours

Max. Marks: 75

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

1. Name the critic who said “ Jonson was the Virgil, the pattern of elaborate writing; I admire him but I love Shakespeare.”
2. Name two books by Aristotle.
3. How did Vamana explain the term *alamkara*?
4. What is *dhvani*?
5. What is New Criticism?
6. What are the four types of meaning according to I. A. Richards?
7. What is syllogism?
8. Who is a *sahrudaya*?
9. How does Marx turn Hegel on his head?
10. Who developed the notion of ‘negative capability’? (1 x 10 =10)

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

11. What are Dryden’s observations on the genre of tragicomedy?
12. What is the eternal glory of art?
13. What does Napoleon say about charlatanism?
14. What is aesthetic experience according to I A Richards?
15. How does Coleridge define poetry?
16. Write a note on ‘objective correlative’.
17. What is post structuralist mode of literary analysis?
18. What is transference?
19. How does Aristotle define tragedy?
20. What is the difference between primary and secondary imagination?
21. What is *Vakrokti*?
22. What are the three unities? (2 x 8 = 16)

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

23. What is the Romantic notion about a poet?
24. How does Jones establish that Hamlet’s actions were motivated by Oedipus complex?
25. How does Eagleton demonstrate the interrelationship between ideology and literary form?
26. What is the *Rasa* theory?
27. How did the neoclassical critics interpret Spoudiaos?
28. What are the major topics discussed in the *Natyasastra*?
29. What is Johnson’s attitude to the metaphysical poets? (5 x 5 = 25)

## PART D

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

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

The Australian novelist and poet David Malouf tells us that “the real enemy of writing is talk.” He warns particularly of the dangers of speaking about work in progress. When writing, one is best advised to keep one’s mouth shut, so that the words flow out, instead, through one’s fingers. One builds a dam across the river of words in order to create the hydroelectricity of literature.

“Influence.” The word itself suggests something fluid, something “flowing in.” This feels right, if only because I have always envisaged the world of the imagination not so much as a continent as an ocean. Afloat and terrifyingly free upon these boundless seas, the writer attempts, with his bare hands, the magical task of metamorphosis. Like the figure in the fairy tale who must spin straw into gold, the writer must find the trick of weaving the waters together until they become land: until, all of a sudden, there is solidity where once there was only flow, shape where there was formlessness; there is ground beneath his feet. (And if he fails, of course, he drowns. The fable is the most unforgiving of literary forms.)

31. Critically evaluate T S Eliot’s contribution to English literary criticism.

32. Trace the evolution of the major streams of Indian aesthetics.

33. Attempt a critical appreciation of the following poem:-

The poets die like flies but I am lying slightly to one side,  
Contented in my Spain or Siam, content too to keep my hide.  
How well they wrote, those friends now fettered, how the Indo-Anglian tongue  
Allowed them to be lovely-lettered, their lives lived when the world was young.  
I’ll live and hold my words in, for I am wearied of hypothesis;  
And, in place of getting glory, kisses take from my missis.

Then the world shone, by their showing; then publishers seemed to care;  
Then calls for cheques of last year’s owing did not fall on empty air.  
Then newspapers asked them for pieces; and printed them unchanged; and paid;  
But now there are so many wheezes which make the craft a thrifty trade.  
In a wilder whirl of weeklies, tabloids titting on page threes,  
I will shirk my duty meekly and kisses take from my missis.

They did not care much what the world said: they taught it instead how to speak.  
They did not, when a poem pleaded, to meetings go in Mozambique.  
But I will stay my poems, spending strength now with a shriller pen  
My theme and language both defending, to live fourscore years and ten.  
And if it prove my prime is over, if I’ve no chance at wordly bliss  
Why I will spurn so false a lover and kisses take from my missis.

This hand once penned those poems: never shall I find so true a friend.  
I’ve a thirst for all forever, but the lines come to an end.  
So Arun and Dom and Nissim – I will shun their hard-earned grief  
And much though I will always miss ’em, in softer shadows find relief.  
And when I’m ninety and young writers ask why I wrote no more than this  
I will answer, “But, you blighters! I kisses took from my missis.”

(12 x 2 = 24)