

M.A. (Part—II) English (Semester—III) Examination

3.2 : ENGLISH

(Critical Theory)

Time : Three Hours]

[Maximum Marks : 80

Note :— All questions are compulsory.

1. Write critical analysis/contextual explanation of the following passages (attempt any **FOUR**) :
 - (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.
 - (b) As is painting, so is poetry : some pieces will strike you more if you stand near, and some, if you are at a greater distance : one loves the dark; another, which is not afraid of the critic's subtle judgment, chooses to be seen in the light.
 - (c) For the poet is a light and winged and holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him : when he has not attained to this state, he is powerless and unable to utter his oracles they do not speak of them by any rules of art : they are simply inspired to utter that to which the Muse impels them.
 - (d) A play ought to be, a just and lively image of human nature, representing its passions and humours, and changes of fortune to which it is subject, for the delight and instruction of mankind.
 - (e) Let us, then, keep the study of literature centripetal, and base the learning process on a structural analysis of the literary work itself. The texture of any great work of art is complex and ambiguous, and in unravelling the complexities we may take in as much history and philosophy as we please, if the subject of our study remains at the centre.
 - (f) The imagination then I consider either as primary, or secondary. The Primary Imagination I hold to be the living power and prime agent of all human perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM. 16
2. (A) Write short notes on any **TWO** of the following :
 - (i) Dissociation of Sensibility
 - (ii) Similarities and differences between an epic and a tragedy
 - (iii) Arnold's concept of disinterestedness
 - (iv) Willing suspension of disbelief. 8
- (B) Choose the correct alternative from those given below. Write full sentences :
 - (i) Ion is a _____.
 - (a) Philosopher
 - (b) Sophist
 - (c) Rhapsode
 - (d) Poet
 - (ii) 'The four kinds of meaning' is taken from I.A. Richards' _____.
 - (a) Principles of Literary Criticism
 - (b) Pseudo-statement
 - (c) Science and Poetry
 - (d) Practical Criticisms

- (iii) According to T.S. Eliot the emotion of art is _____.
(a) Personal (b) Impersonal
(c) Philosophical (d) Non-philosophical
- (iv) John Dryden chooses a spokesperson for himself named as _____ in the essay on Dramatic Poesy.
(a) Crites (b) Eugenius
(c) Neander (d) Lisideus
- (v) _____ is the speaker's attitude towards his/her listener/audience.
(a) Sense (b) Feeling
(c) Intention (d) Tone
- (vi) Horace was a _____ poet-critic.
(a) Greek (b) Roman
(c) German (d) French

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3. Discuss Aristotle's definition of Tragedy.

OR

What are the sources of sublimity in literature according to Longinus ? 15

4. On what grounds does Crites defend the ancient Greek and Roman Poets and Dramatists ?

OR

Why does Wordsworth choose the life of rustics and common men for the subject of his poetry ? 15

5. What, according to Matthew Arnold, are the basic functions of a literary critic ?

OR

Discuss I.A. Richards' Four Kinds of meaning. 15

6. Attempt a critical analysis of the following text :

- (a) The glories of our blood and state
Are shadows, not substantial things;
There is no armor against fate;
Death lays his icy hand on kings.
Scepter and crown
Must tumble down
And in the dust be equal made
With the poor crooked Scythe and Spade.
Some men with swords may reap the field
And plant fresh laurels where they kill,
But their strong nerves at last must yield;
They tame but one another still.
Early or late
They stoop to fate
And must give up their murmuring breath,
When they, pale captives, creep to death.

The garlands wither on your brow,
Then boast no more your mighty deeds;
Upon death's purple altar now
See where the victor-victim bleeds.

Your heads must come
To the cold tomb;
Only the actions of the just
Smell sweet and blossom in their dust.

OR

- (b) Teaching, more even than most other professions, has been transformed during the last hundred years from a small, highly skilled profession concerned with a minority of the population, to a large and important branch of the public service. The profession has a great and honourable tradition, extending from the dawn of history until recent times, but any teacher in the modern world who allows himself to be inspired by the ideals of his predecessors is likely to be made sharply aware that it is not his function to teach what he thinks, but to instill such beliefs and prejudices as are thought useful by his employers. In former days a teacher was expected to be a man of exceptional knowledge or wisdom, to whose words men would do well to attend. In antiquity, teachers were not an organized profession, and no control was exercised over what they taught. It is true that they were often punished afterwards for their subversive doctrines. Socrates was put to death and Plato is said to have been thrown into prison, but such incidents did not interfere with the spread of their doctrines. Any man who has the genuine impulse of the teacher will be more anxious to survive in his books than in the flesh. A feeling of intellectual independence is essential to the proper fulfillment of the teacher's functions, since it is his business to instil what he can of knowledge and reasonableness into the process of forming public opinion. In antiquity he performed this function unhampered except by occasional spasmodic and ineffective interventions of tyrants or mobs. In the Middle Ages teaching became the exclusive prerogative of the Church, with the result that there was little progress either intellectual or social. With the Renaissance, the general respect for learning brought back a very considerable measure of freedom to the teacher.

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