

ENGLISH - Course 10  
(Literary Criticism - I)  
(Admission of 2003 to 2008)

Time : 3 hours

Maximum Marks : 75

(Write your Roll No. on the top immediately on receipt of this question paper.)

Answer Q No. 1 which is compulsory and three others.

Q.No. 1 carries 30 (6 x 5) marks and other carry 15 marks each.

1. Identify and write brief explanatory and critical comments on any five of the following:
- (a) (i) "Thus for then we are pretty well agreed that the imitator has no knowledge worth mentioning of what he imitates. Imitation is only a kind of play or sport, and the tragic poets, whether they write in iambic or in heroic verse, are imitators in the highest degree?"

OR

- (ii) "The law would say that to be patient under calamity is best, and that we should not give way to impatience, as the good and evil in such things are not clear, and nothing is gained by impatience; also, because no human thing is of serious importance, and grief stands in the way of that which at the moment is most required."
- (b) (i) "A tragedy, then, is the imitation of an action that is serious and also, as having magnitude, complete in itself; in language with pleasurable accessories, each kind brought in separately in the parts of the work; in a dramatic, not in a narrative form; with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions."

OR

- (ii) "The distinction between historian and poet is not in the one writing prose and the other verse – you might put the work of Herodotus into verse, and it would still be a species of history; it consists really in this, that the one describes the thing that has been, and the other a kind of thing that might be."

(c) (i) "I do not mean to say that imposing language is appropriate to every occasion. A trifling subject tricked out in grand and stately words would have the same effect as a huge tragic mask placed on the head of a little child."

OR

(ii) "Nature never, set forth the earth in so rich tapestry as divers poets have done: neither with pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too-much-loved earth more lovely: her world is brazen, the poets only deliver a golden."

(d) (i) "For the English are naturally fanciful, and very often disposed by the gloominess and melancholy of temper, which is so frequent in our nation, to many wild notions and visions, to which others are not so liable."

OR

(ii) "The great contention of criticism is to find the faults of the moderns, and the beauties of the ancients. While an author is yet living we estimate his powers by his worst performance, and when he is dead, we rate them by his best."

(c) (i) "The Poet writes under one restriction only, namely, the necessity of giving immediate pleasure to a human. Being possessed of that information which may be expected from him, not as a lawyer, a physician, a mariner, an astronomer, or a natural philosopher, but as a Man. Except this one restriction, there is no object standing between the Poet and the image of things; between this, and the Biographer and Historian, there are a thousand."

OR

(ii) "The fancy is indeed no other than a mode of memory emancipated from the order of time and space; and blended with, and modified by that empirical phenomenon of the will which we express by the word *choice*. But equally with the ordinary memory it must receive all its materials ready made from the law of association."

(f) (i) "A great poem is a fountain for ever overflowing with the waters of wisdom and delight; and after one person and one age has exhausted all its divine effluence which their peculiar relations enable them to share, another and yet another succeeds, and new relations are ever developed, the source of an unforeseen and un-conceived delight."

OR

(ii) "Providence, as the moralists are careful to tell us, generally works in human affairs by human means; so when we want to make right reason act on individual inclination, our best self on our ordinary self, we seek to give it so far as we can, in the State."

Q 2(a) In *The Republic* Plato sought a cure for the ills of society not in politics but in philosophy, and arrived at his fundamental and lasting conviction that those ills would never cease until philosophers became rulers. Justify or refute this statement with reference to the text.

OR

(b) Comment on the concept of the ideal city as envisioned by Plato in *the Republic*.

Q 3 (a) Do you agree that Aristotle's *The Poetics* is often thought to be an 'answer' to Plato, a final rebuttal of his views on poetry. Justify the statement by giving instances from the text.

OR

(b) In *The Poetics*, Aristotle's ethical approach to human life is richly suggestive. Critically examine this statement with reference to the text.

Q 4 (a) At one point of time Longinus suggests that sublimity is the image of greatness of soul. How does he justify this statement in his essay?

OR

(b) Sidney's defence of poetry is not merely about finding a viable theory of poetry but also an attempt at a defence of English poetry. Discuss.

Q 5 (a) Do you think that Johnson was right in his approach and attitude while judging the works of Shakespeare? What were his main arguments in his essay Preface to "Shakespeare"? Answer the questions with reference to the text.

OR

(b) How does Addison define the idea of imagination while treating poetry as neoclassical subject? Answer the question with reference to your text.

Q 6 (a) "Poetry is the first and last of all knowledge – it is as immortal as the heart of man." How do you understand the idea of poetry as defined by Wordsworth in the light of the given statement in his *Preface to the Lyrical Ballads*.

OR

(b) "Coleridge in *Biographia Literaria* has based literary criticism on human psychology: he has used psychology to explain the process of artistic creation." Do you think so? Give a reasoned answer.

OR

(c) Do you think that Arnold is a classicist in his views on the manner and style of poetry? Justify your answer with suitable illustrations from the text. The function of Criticism at the Present Time.