

Total No. of Questions – 7]
(2062)

[Total Pages : 4

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M.A. Examination

ENGLISH

(Literary Criticism from Aristotle to T.S. Eliot)

Paper-IX

(Semester-III)

Time : Three Hours]

[Maximum Marks :

{ Regular : 60
Private : 75

The candidates shall limit their answers precisely within the answer-book (40 pages) issued to them and no supplementary/continuation sheet will be issued.

Note : Attempt *four* questions in all. Question No. 1 is compulsory.

1. Compulsory Question

Write brief notes on any *six* of the following in about 100 words each :

- (a) What is the opinion of the Aristotle about three unities in the play?

- (b) What are Anagnorisis and peripeteia? Discuss briefly.
 - (c) Why is plot more important than character and speech in a tragedy?
 - (d) Examine Dryden's idea on the organic unity of poetry.
 - (e) What are Dryden's views on the comparative superiority of the ancients and the moderns?
 - (f) How has Coleridge differentiated prose and poetry in chapter XIV of *Biographia Literaria*?
 - (g) Write a short note on the "Willing suspension of disbelief".
 - (h) According to Arnold "Touchstone method is the right method to judge poetry." Discuss.
 - (i) What are the two false standards of judgement as propounded by Arnold in "The Function of Poetry"? Briefly discuss.
 - (j) Discuss T.S. Eliot's Concept Tradition.
 - (k) What does Eliot mean by historical sense and how it can be acquired?
 - (l) Why does Eliot compare the mind of the poet to a catalyst? Discuss.
2. On what grounds can Aristotle's theory of catharsis be challenged? Give reasons for your answer.

OR

Consider the remark of Aristotle that there can be a tragedy without character but not without plot?

3. Explain Dryden's views on the three unities? Do these views show a conflicting attitude towards verisimilitude in the theatre?

OR

To what extent Dryden's *Essay on Dramatic Poesy* can be read as a dialogue sustained by persons of several opinions?

4. Bring out Coleridge's views on the nature and function of imagination and the ways in which it is distinguished from fancy.

OR

What is Coleridge's idea of a good poet expressed in *Biographia Literaria*? Who among his contemporaries fits the description best?

5. Arnold proposes the touchstone method for analyzing poetry. Discuss the method and its application to evaluate the British poetry.

OR

F.R. Leavis described Arnold's criticism as "higher pamphleteering." How far is this true of the "The Function of Criticism at the Present Time"? Give reasons for your answer.

6. How is Eliot's account of tradition related to his notion of progress of an artist as 'a continual extinction of personality'?

OR

What main arguments are expounded by Eliot in his essay "The Frontiers of Criticism"?

7. What according to you are the qualifications of a critic? Discuss in detail.

OR

Write an essay on the Mimetic vs. Expressive Theories of poetry.

OR