

2015

(5th Semester)

ELECTIVE ENGLISH

Paper No. : ELENG-501

( Literary Criticism )

Full Marks : 70

Pass Marks : 45%

Time : 3 hours

*The figures in the margin indicate full marks  
for the questions*

1. Answer the following questions briefly :  $2 \times 6 = 12$
- (a) What are the six constituent parts in tragedy according to Aristotle?
  - (b) What is Horace's opinion on the subject matter of poetry?
  - (c) How does Sidney differ from Aristotle in his conception of poetry?
  - (d) Briefly describe the two forms of imagination as perceived by Coleridge.
  - (e) What is the function of criticism according to T. S. Eliot?
  - (f) According to I. A. Richards, what are the two uses of language?

2. Answer the following questions : 10×3=30

(a) (i) Give a detailed account of Quintilian's theory of style.

Or

(ii) Discuss F. R. Leavis' 'conception of the business of criticism'.

(b) Discuss Wordsworth's *Preface to the Lyrical Ballads* as an expression of the Romantic Movement's departure from the traditional view of poetry and search for new trends in poetry.

(c) What is the function of criticism according to Matthew Arnold? What are the duties and qualifications expected of a critic for impartial judgement?

3. Attempt a critical appreciation of the following poem commenting on the theme and style : 14

Soldiers are citizens of death's grey land,  
Drawing no dividend from time's to-morrows.  
In the great hour of destiny they stand  
Each with his feuds, and jealousies, and sorrows.

Soldiers are sworn to action; they must win  
Some flaming, fatal climax with their lives.  
Soldiers are dreamers, when the guns begin  
They think of firelit homes, clean beds and wives.

I see them in foul dug-outs, gnawed by rats,  
And in the ruined trenches, lashed with rain,  
Dreaming of things they did with balls and bats,  
And mocked by hopeless longing to regain  
Bank-holidays, and picture shows, and spats.  
And going to the office in the train.

4. Attempt a critical appreciation of the following passage commenting on its theme and style : 14

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping and the waterside pollutions of a great city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs, fog lying out in the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little, prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon and hanging in the misty clouds.

Gas looming through the fog in divers places in the streets, much as the sun may, from the spongy fields, be seen to loom by husbandman and ploughboy. Most of the shops lighted two hours before their time—as the gas seems to know, for it has a haggard and unwilling look.

The raw afternoon is rawest and the dense fog is densest, and the muddy streets are muddiest near that leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation, Temple Bar. And hard by Temple Bar, in Lincoln's Inn Hall, at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.

This is the Court of Chancery; which has its decaying houses and its blighted lands in every shire; which has its worn-out lunatic in every madhouse and its dead in every Churchyard, which has its ruined suitor with his slipshod heels and threadbare dress, borrowing and begging through the round of every man's acquaintance, which gives to monied might the means abundantly of wearying out the right, which so exhausts finances, patience, courage, hope, so overthrows the brain and breaks the heart that there is not an honourable man among its practitioners who would not give—who does not often give—the warning, 'Suffer any wrong that can be done you rather than come here!'

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