

2020

( 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 : 2×6=12

- (a) What are the six constituent parts in tragedy according to Aristotle?
- (b) What is the concept of true wit and false wit according to Addison?
- (c) What, according to Wordsworth, is the difference between science and poetry?
- (d) Elucidate Wordsworth's view of poetic diction.
- (e) What does 'disinterestedness' mean according to Matthew Arnold?
- (f) Explain Arnold's concept of poetry as the criticism of life.

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

- (a) (i) How does Sidney in *An Apology for Poetry* establish the supremacy of poetry by defending against the objections made on poetry?

Or

- (ii) Explain Quintilian's contribution to English criticism.

- (b) (i) Discuss Wordsworth's *Preface to the Lyrical Ballads* as an expression of the Romantic Movement's departure from the traditional view of poetry.

Or

- (ii) For Wordsworth, 'Poetry is the first and last of all knowledge—it is as immortal as the heart of man'. Explain with reference to the *Preface to the Lyrical Ballads*.

- (c) (i) What are the functions and qualifications of a critic according to Matthew Arnold?

Or

- (ii) Comment on Arnold's view of creation and criticism with reference to *The Function of Criticism at the Present Time*.

( Continued )



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

Two roads diverged in a yellow wood,  
 And sorry I could not travel both  
 And be one traveler, long I stood  
 And looked down one as far as I could  
 To where it bent in the undergrowth;  
 Then took the other, as just as fair,  
 And having perhaps the better claim,  
 Because it was grassy and wanted wear;  
 Though as for that the passing there  
 Had worn them really about the same,  
 And both that morning equally lay  
 In leaves no step had trodden black.  
 Oh, I kept the first for another day!  
 Yet knowing how way leads on to way,  
 I doubted if I should ever come back.  
 I shall be telling this with a sigh  
 Somewhere ages and ages hence:  
 Two roads diverged in a wood, and I—  
 I took the one less traveled by,  
 And that has made all the difference.

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

The truth is that poets are just as practical as people who build bridges or look into microscopes; and just as close to reality and truth. Where they differ from the logician and



the scientist is in the temporal sense alone; they are ahead of their time, whereas logicians and scientists are abreast of their time. We must not be so superficial that we fail to discern the practicableness of dreams. Dreams are the sunrise streamers heralding a new day of scientific progress, another forward surge. Every forward step man takes in any field of life, is first taken along the dreamy paths of imagination.

The automobile was not dug out of the ground like a nugget of gold; first men dreamed the automobile and afterward, long afterward, the practical-minded engineers caught up with what had been created by winging fantasy. He who looks deeply and with a seeing eye into the poetry of yesterday finds there all the cold scientific magic of today and much which we shall not enjoy until some tomorrow. If the poet does not dream so clearly that blueprints of his vision can immediately be drawn and the practical conversions immediately effected, he must not for that reason be smiled upon as merely the mental host for a sort of harmless madness. For the poet, like the engineer, is a specialist. He being, turned to the life of tomorrow, cannot be turned simultaneously to the life of today.

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2020

( 5th Semester )

ENGLISH

( Honours )

Paper No. : ENG (H)-502

( Fiction and Language Skills )

Full Marks : 70

Pass Marks : 45%

Time : 3 hours

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

1. Explain various elements of the novel. 10

2. (a) *Hard Times* mirrors Dickens' social concerns. Comment. 10

Or

(b) Discuss *Hard Times* as a novel that satirizes the utilitarian philosophy of education.

3. (a) To what extent does *Jude the Obscure* provide an assessment of the institution of education? 10

( Turn Over )



( 2 )

Or

(b) Analyse the relationship between Jude Fawley and Sue Bridehead.

4. (a) Explain *Mrs. Dalloway* as a stream of consciousness novel. 10

Or

(b) Woolf in *Mrs. Dalloway* demonstrates the existence of the plurality of truth. Elucidate.

5. Answer briefly the following questions :  $4 \times 4 = 16$

(a) Differentiate between a novel and a novella.

(b) Discuss the role of Sissy Jupe in *Hard Times*.

(c) Analyse the character of Mr. Phillotson.

(d) Give reasons for Clarrisa's dislike for Miss Kilman.

6. Write a comprehensive book review of any novel you have read. 14

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2020

( 5th Semester )

ENGLISH

( Honours )

Paper No. : ENG (H)-503

( Literary Criticism )

Full Marks : 70

Pass Marks : 45%

Time : 3 hours

*The questions are of equal value*

1. (a) What is the significance of the study of criticism? Elaborate the nature and function of criticism.

*Or*

- (b) Examine the relation between Creation and Criticism.

2. (a) Discuss the characteristic tendencies of modern criticism.

*Or*

- (b) Examine the doctrines of New Criticism and the Chicago Critics.

*( Turn Over )*



3. (a) Critically examine T. S. Eliot's views on the function of criticism.

Or

- (b) "A critic must have a highly developed sense of fact." Examine the statement with reference to Eliot's essay, *The Function of Criticism*.

4. (a) What argumentative and logical proof does Cleanth Brooks put forward in favour of his statement that the language of poetry is the language of paradox? Explain with textual references.

Or

- (b) Give an estimate of Cleanth Brooks as a critic with particular reference to your study of *The Language of Paradox*.

5. (a) Examine Keats' aestheticism as defined by Leavis with reference to *Ode to a Nightingale* and *Ode on a Grecian Urn*.

Or

- (b) Attempt an appreciation of F. R. Leavis' essay, *Keats*.

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