

o/c

3 (Sem-6) ENG M 1

2014

ENGLISH  
( Major )

Paper : 6.1

( Literary Criticism )

Full Marks : 60

Time : 3 hours

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

1. Answer the following questions very briefly :

1×7=7

- (a) What is hubris?
- (b) What, according to Aristotle, are the principal emotions aroused through the performance of a tragedy?
- (c) To whom was Gosson's *School of Abuse* dedicated?
- (d) When was Sidney's *An Apologie for Poetrie* published?
- (e) When was *Biographia Literaria* published?

(f) In which of his texts does Matthew Arnold introduce the concept of the touchstone method?

(g) In which text does Wordsworth's definition of poetry appear?

2. Give short answer to the following questions :

$2 \times 4 = 8$

(a) What is anagnorisis?

(b) Explain the term 'peripetia'.

(c) What is Wordsworth's recommendation about the language of poetry?

(d) Briefly comment on Matthew Arnold's concept of high seriousness.

3. Answer any *three* of the following questions :

$5 \times 3 = 15$

(a) What is catharsis? Explain.

Or

How does Aristotle argue that poetry is more philosophic than history, and hence has more intrinsic worth than history?

- (b) What is sublimity in poetry as discussed in *On the Sublime*?
- (c) Write a note on Wordsworth's ideas about the language of poetry.
- (d) Write a note on Coleridge's concept of organic form.
- (e) What is 'negative capability'? Explain.
4. (a) Would you agree that Aristotle's treatment of tragedy in the *Poetics* constitutes a new way of looking at poetry as art? Discuss. 10

Or

- (b) How does Aristotle define tragedy in the sixth chapter of the *Poetics*? How does he further elaborate the ideas contained in the definition? Discuss.
5. (a) Write a note on *On the Sublime* as a work of aesthetics and literary criticism. 10

Or

- (b) How does Philip Sidney's *An Apologie for Poetrie* describe the nature of poetry and answer Puritan objections to imaginative literature?

6. (a) What is the neoclassical doctrine of the dramatic unities? How does Johnson discuss Shakespeare's disregard for these unities?

10

Or

- (b) What does Coleridge say about imagination and fancy in his *Biographia Literaria*? Discuss.

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