

02654

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

December, 2011

**MEG-5 : LITERARY CRITICISM AND
THEORY**

Time : 3 hours

Maximum Marks : 100

Note : *Attempt question no. 1 and any four of the remaining questions.*

1. Explain *any two* of the following passages with reference to their context supplying brief critical comments where necessary. **10+10**
- (a) Now, God has produced only that one real bed. The restriction to only one might have been his own choice, or it might just be impossible for him to make more than one. But God never has, and never could, create two or more such beds.
- (b) Poets, according to the circumstances of the age and nation in which they appeared, were called, in the earlier epochs of the world, legislators or prophets : a poet essentially comprises and unites both these characters.

- (c) If this figure seems somewhat high flown. Let us borrow an analogy from another art : the poem is like a little drama. The total effect proceeds from all the elements in the drama, and in a good poem, as in a good drama, there is, no waste emotion and there are no superfluous parts.
- (d) The first of these modes, righteous angry, and admonitory, they compared to The Old Testament, 'looking for the sins and errors of the past'. The second mode, disinterested and seeking 'the grace of imagination', they compared to the New Testament. Both are necessary, they concluded, for only the jeremiahs of ideology can lead us out of the 'Egypt of female servitude' to the promised land of humanism.

2. Comment upon Aristotle's views on 'mythos' and 'ethos' in Greek tragedy. 20
3. 'To generalise is to be an idiot. To particularise is the lone distinction of merit'. In the light of William Blake's observation comment on the Romantic epistemology. 20
4. What does Ransom mean when he advocates 'Criticism Inc ! ?' 20

5. How do Marx and Engels interpret literature ? 20
 6. Analyse the components of Beauvoir's thesis to indicate (a) its strengths (b) its limitations. 20
 7. Discuss the strengths and limitations of deconstruction as a method of critical inquiry. 20
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