

6 SEM TDC ENG M 1

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(May)

ENGLISH

(Major)

Course : 601

(**Criticism—II**)

Full Marks : 80

Pass Marks : 32/24

Time : 3 hours

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

1. Answer the following as directed
(any eight) : 1×8=8

(a) In *Preface to Lyrical Ballads*,
Wordsworth says that “a poet is a
man speaking to ____”.

(Fill in the blank with
the correct word)

- (b) Complete Wordsworth's definition of poetry by filling up the blank with the correct word :

"I have said that poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in ____."

- (c) In Chapter—XIV of *Biographia Literaria*, Coleridge says that poetry can be composed on two subjects—one is the supernatural and what is the other?

- (d) Who propounded the concept of 'Willing suspension of disbelief'?

- (e) In the famous analogy of Eliot, what material is the filament made of?

- (f) "The mind of a mature poet differs from that of the ____ one."

(Complete this statement of
T. S. Eliot)

- (g) Point out the concept not included in I. A. Richards' "Four Kinds of Meaning"—sense, feeling, emotion.

- (h) Who, among these four, is not included as a classical poet by Arnold in *The Study of Poetry*?

Homer / Shakespeare / Tennyson / Milton

(Choose the correct option)

- (i) Whom does Arnold consider a classicist in poetry out of these three poets?

John Dryden / Thomas Gray / Alexander Pope

(Choose the correct option)

- (j) "We speak to say something, and when we listen we expect something to be said." In what context does I. A. Richards say this in "Four Kinds of Meaning"?

UNIT—I

2. Answer any one of the following :

12

- (a) "I have chosen subjects from common life, and endeavoured to bring my language near to the real language of men" Discuss Wordsworth's theory of language in poetry in the context of this statement in *Preface to Lyrical Ballads*.

- (b) Comment critically on Wordsworth's view on poetry as a 'spontaneous overflow of powerful feelings'.

UNIT—II

3. Answer any one of the following :

(a) "The imagination then I consider either as primary, or secondary." Critically assess Coleridge's concept of 'imagination' and 'fancy' as articulated in Chapter—XIII of *Biographia Literaria*.

(b) "A poem is that species of composition, which is opposed to works of science, by proposing for its immediate object pleasure, not truth" Evaluate Coleridge's view on poetry in the light of this statement in Chapter—XIV of *Biographia Literaria*.

UNIT—III

4. Answer any one of the following : 12

(a) Summarize Matthew Arnold's views on Geoffrey Chaucer as articulated in *The Study of Poetry*. Why does Arnold not consider Chaucer, a classical poet? 8+4=12

(b) Critically comment on Arnold's 'touchstone method' as an effective method of evaluation of poetry. 12

UNIT—IV

5. Answer any one of the following : 12

(a) "Poetry is not turning loose of emotion, but an escape from emotion; it is not an expression of personality but an escape from personality." Analyze Eliot's theory of impersonality in poetry as articulated in *Tradition and Individual Talent*.

- (b) Critically evaluate Eliot's views on tradition as enumerated in *Tradition and Individual Talent*.
- (c) What are the "Four Kinds of Meaning" according to I. A. Richards? Discuss their function in literary criticism.
6. Answer any four of the following : $6 \times 4 = 24$
- (a) Why does Wordsworth say that 'poetry is the most philosophic of all writing'?
- (b) Comment briefly on I. A. Richards concept of 'intention'.
- (c) How does Coleridge differentiate between prose and poetry in Chapter—XIV of *Biographia Literaria*?
- (d) Why does Matthew Arnold in *The Study of Poetry* say that poetry has a great future?
- (e) Why does Arnold say that historical and personal estimates are fallacious methods of evaluating poetry?

- (f) Describe the chemical analogy that Eliot presents in his essay, *Tradition and Individual Talent*.
- (g) Comment briefly on T. S. Eliot's views on Romantic poetry as enumerated in his essay, *Tradition and Individual Talent*.
