

**THE UNIVERSITY OF BURDWAN**  
**M. A. Part II Examination 2020 (DDE)**

**SUBJECT: ENGLISH**

**PAPER V**

**(Literary Criticism: From Plato to the Present)**

**(New Pattern)**

**Time: 2 hours**

**Full marks: 40**

*The figures in the margin indicate full marks.*

*Candidates are required to give their answers in their own words as far as practicable.*

1. Answer *any three* of the following: 3X10=30

a. Attempt a brief analysis of Plato's theory of mimesis as set forth in Book X of *The Republic*.

Or

Why does Aristotle consider the tragic hero "an intermediate kind of personage"?

Discuss.

b. The principle of decorum is fundamental to Horace's literary theory. Critically discuss.

Or

Define Longinus' concept of sublimity as stated in *On the Sublime*.

c. How does Sidney refute the charges against poetry?

Or

How does Dryden modify and extend Aristotle's views on tragedy?

Or

Discuss Pope's notion of wit in *An Essay on Criticism*.

d. Give a critical estimate of Coleridge's criticism of Wordsworth's views on poetic diction.

Or

Discuss Wordsworth's views on poetic diction as discussed in 'Preface' to the *Lyrical Ballads*.

Or

Critically examine Arnold's touchstone method.

e. Critically examine the following observation by T. S. Eliot: "The ends of criticism are the elucidation of works of art and the correlation of taste."

Or

Discuss the different ambiguities around which Empson organizes his argument in *Seven Types of Ambiguity*.

- f. Evaluate the main arguments Northrop Frye employs in his essay “Archetypal Criticism: Theory of Myth.”

Or

Assess the importance of Ransom as a literary critic.

2. Answer *any two* of the following:

2X5=10

- a. Who, according to Plato, are fit to govern the ideal republic and why?

Or

How does Aristotle define peripety and discovery?

- b. What, according to Longinus, are the five sources of sublimity?

- c. Briefly discuss Pope’s concept of ‘Nature’.

- d. What, according to Coleridge, is ‘esemplastic’ imagination?

- e. How does Leavis distinguish between a literary critic and a philosopher?

Or

What are the limitations of Crane’s method of formal analysis of the plot of *Tom Jones*?

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