

**STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086
(For candidates admitted during the academic year 2008–09 & thereafter)**

SUBJECT CODE: EL/MC/LC54

**B.A. DEGREE EXAMINATION, NOVEMBER 2012
BRANCH XII – ENGLISH
FIFTH SEMESTER**

**COURSE : MAJOR – CORE
PAPER : LITERARY CRITICISM – II
TIME : 3 HOURS**

MAX. MARKS : 100

- I. Analyse any one of the following using critical concepts prescribed for your study in not less than 350 words. (1x20=20)**

BECAUSE I COULD NOT STOP FOR DEATH

- Emily Dickinson

Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste,
And I had put away
My labor, and my leisure too,
For his civility.

We passed the school, where children strove
At recess, in the ring;
We passed the fields of gazing grain,
We passed the setting sun.

Or rather, he passed us;
The dews grew quivering and chill,
For only gossamer my gown,
My tippet only tulle.

We paused before a house that seemed
A swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.

Since then 'tis centuries, and yet each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

(OR)

One fine evening a young princess put on her bonnet and clogs, and went out to take a walk by herself in a wood; and when she came to a cool spring of water with a rose in the middle of it, she sat herself down to rest a while. Now she had a golden ball in her hand, which was her favourite plaything; and she was always tossing it up into the air, and catching it again as it fell.

After a time she threw it up so high that she missed catching it as it fell; and the ball bounced away, and rolled along on the ground, until at last it fell down into the spring. The princess looked into the spring after her ball, but it was very deep, so deep that she could not see the bottom of it. She began to cry, and said, 'Alas! if I could only get my ball again, I would give all my fine clothes and jewels, and everything that I have in the world.'

Whilst she was speaking, a frog put its head out of the water, and said, 'Princess, why do you weep so bitterly?'

'Alas!' said she, 'what can you do for me, you nasty frog? My golden ball has fallen into the spring.'

The frog said, 'I do not want your pearls, and jewels, and fine clothes; but if you will love me, and let me live with you and eat from off your golden plate, and sleep on your bed, I will bring you your ball again.'

'What nonsense,' thought the princess, 'this silly frog is talking! He can never even get out of the spring to visit me, though he may be able to get my ball for me, and therefore I will tell him he shall have what he asks.'

So she said to the frog, 'Well, if you will bring me my ball, I will do all you ask.'

Then the frog put his head down, and dived deep under the water; and after a little while he came up again, with the ball in his mouth, and threw it on the edge of the spring.

As soon as the young princess saw her ball, she ran to pick it up; and she was so overjoyed to have it in her hand again, that she never thought of the frog, but ran home with it as fast as she could.

The frog called after her, 'Stay, princess, and take me with you as you said.'

But she did not stop to hear a word.

The next day, just as the princess had sat down to dinner, she heard a strange noise - tap, tap - plash, plash - as if something was coming up the marble staircase, and soon afterwards there was a gentle knock at the door, and a little voice cried out and said:

'Open the door, my princess dear,
Open the door to thy true love here!
And mind the words that thou and I said
By the fountain cool, in the greenwood shade.'

And when the princess opened the door the frog came in, and slept upon her pillow as before, till the morning broke. and the third night he did the same. But when the princess awoke on the following morning she was astonished to see, instead of the frog, a handsome prince, gazing on her with the most beautiful eyes she had ever seen and standing at the head of her bed.

He told her that he had been enchanted by a spiteful fairy, who had changed him into a frog, and that he had been fated so to abide till some princess should take him out of the spring, and let him eat from her plate, and sleep upon her bed for three nights.

'You,' said that prince, 'have broken his cruel charm, and how I have nothing to wish for but that you should go with me into my father's kingdom, where I will marry you, and love you as long as you live.'

The young princess, you may be sure, was not long in saying 'Yes' to all this, and as they spoke a brightly coloured coach drove up, with eight beautiful horses, decked with plumes of feathers and a golden harness; and behind the coach rode the prince's servant, faithful Heinrich, who had bewailed the misfortunes of his dear master during his enchantment so long and so bitterly, that his heart had well-nigh burst.

They then took leave of the king, and got into the coach with eight horses, and all set out, full of joy and merriment, for the prince's kingdom, which they reached safely, and there they lived happily a great many years.

II. Answer any FOUR of the following in about 200 words each: (4x10=40)

1. Discuss Brooks's analysis of Randal Jarrell's poem in his essay "Irony as a Principle of Structure".
2. The structuralists argue that binary oppositions are fundamental to human language, cognition and communication. Discuss.
3. Explain the two poles of a literary work that Iser discusses in his phenomenological theory.
4. What are Binary Oppositions? Briefly discuss, giving examples.
5. Explain Brooks use of the kite metaphor in his essay "Irony as a Principle of Structure."
6. Explain the concept of Sahrdaya.

III. Answer any TWO of the following in not less than 750 words: (2x20=40)

1. Discuss how according to Brooks irony serves as a principle of structure?
2. Discuss Selden's application of Binary Opposition in his analysis of 'Death of a Salesman'.
3. How does the phenomenological approach to reading help us to formulate the unformulated?
4. Explain the Rasa theory and its realization as seen in Indian aesthetics.
