

STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086
(For candidates admitted during the academic year 2011–12)

SUBJECT CODE: 11EL/MC/LC54

B.A. DEGREE EXAMINATION, NOVEMBER 2013
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. (1x15=15)

Batter my heart, three-person'd God, for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new.
I, like an usurp'd town to another due,
Labor to admit you, but oh, to no end;
Reason, your viceroy in me, me should defend,
But is captiv'd, and proves weak or untrue.
Yet dearly I love you, and would be lov'd fain,
But am betroth'd unto your enemy;
Divorce me, untie or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

OR

'NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!'

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's

voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, - nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, - all helped the emphasis.

'In this life, we want nothing but Facts, sir; nothing but Facts!'

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

II. Answer any THREE of the following in about 250 words each: (3x15=45)

1. Write an essay on I.A. Richards' '*Four Kinds of Meaning*'.

OR

Bring out the implications of the term *sahridaya*.

2. How does Cleanth Brooks builds his theory on the basis of the concept of '*irony*'?

OR

What is called the structural analysis of literature?

3. Discuss the implications of the terms '*natya*' and '*rasa*'.

OR

Explain the theory of beauty propounded by Ananda Coomaraswamy drawing your reference from his essay.

III. Answer any TWO of the following in not less than 500 words each: (2x20=40)

1. Why does Wolfgang Iser say that with regard to a literary work "one must take into account not only the actual text but also, in equal measure, the actions involved in responding to the text"?
2. "Every artist discovers beauty, and every critic finds it again when he tastes of the same experience through the medium of the external signs" Discuss.
3. "Brooks repeatedly asserts that the entirety of a poem must be considered in order to discover its meaning, and that irony often functions as a significant part of a poem's fundamental structure" Comment on this statement with a suitable example.
4. How does Barthes view Myth as a sign system?
