

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 2011  
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)

**IRONY**

*by Amy Lowell*

An arid daylight shines along the beach  
Dried to a grey monotony of tone  
And stranded jelly-fish melt soft upon  
The sun-baked pebbles: far beyond their reach  
Sparkles a wet, reviving sea. Here bleach  
The skeletons of fishes, every bone  
Polished and stark, like traceries of stone,  
The joints and knuckles hardened each to each.  
And they are dead while waiting for the sea,  
The moon-pursuing sea, to come again.  
Their hearts are blown away on the hot breeze.  
Only the shells and stones can wait to be  
Washed bright. For living things, who suffer pain,  
May not endure till time can bring them ease.

(OR)

In Greek mythology, Arachne was a peasant girl who was an expert spinner and weaver of cloth. No human could spin or weave as well as Arachne or produce finer cloth. She became famous throughout Greece.

Arachne grew arrogant about her skill, began to boast that she was better than Athena, the goddess of wisdom, who invented spinning and weaving. At first, Athena laughed off Arachne's claims. Then many people began to believe them and to stay away from Athena's temples and from festivals held in her honor. Athena decided she had to teach the boastful girl a lesson.

Disguised as an old woman, the goddess came to earth and challenged Arachne to a weaving contest. When the time came for the contest, all the world was there to see it, and great Jupiter sat among the clouds and looked on.

Arachne had set up her loom in the shade of a mulberry tree, where butterflies were flitting and grasshoppers chirping all through the day. But Athena had set up her loom in the sky, where the breezes were blowing and the summer sun was shining, for she was the queen of the air.

Then Arachne took her skeins of finest silk and began to weave. And she wove a tapestry of marvellous beauty, so thin and light that it would float in the air, and yet so strong that it could hold a lion in its meshes; and the threads of warp and woof were of many colors, so beautifully arranged and mingled one with another that all who saw were filled with delight.

Then Athena began to weave. And she took of the sunbeams that gilded the mountain top, and of the snowy fleece of the summer clouds, and of the blue ether of the summer sky, and of the bright green of the summer fields, and of the royal purple of the autumn woods. The tapestry which she wove in the sky was full of enchanting pictures of flowers and gardens, and of castles and towers, and of mountain heights, and of men and beasts, and of giants and dwarfs, and of the mighty beings who dwell in the clouds with Jupiter. And those who looked upon it were so filled with wonder and delight, that they forgot all about the beauty of Arachne's weaving.

Arachne herself was ashamed and afraid when she saw it. In despair, Arachne took a rope and hanged herself. Out of pity, Athena changed the rope into a web and turned Arachne into a spider, a creature known for its spinning and weaving skills.

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

1. Briefly explain the concept the Model Spectator in Rasa Theory.
2. Distinguish between langue and parole.
3. Discuss the central premise of the phenomenological approach as expounded by Iser.
4. How does the presence of binary oppositions contribute to the making of meaning in a text?
5. What are the analogies used by Brooks to bring out the 'principle of organic relationship' in poetry?
6. Briefly discuss the principles of Structuralism.

**III. Answer two of the following in not less than 750 words each. (2x20=40)**

1. How does Brooks analyse and substantiate the importance of irony as a principle of structure in poetry?
2. Explain the concept of binary oppositions as viewed by Raman Selden in *Death of a Salesman*. Do you agree with Selden? Substantiate.
3. Discuss the tenets of Rasa theory.
4. How does the phenomenological approach help us understand the 'dialectical structure of reading'?

