

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

SUBJECT CODE: 11EL/MC/LC54

B.A. DEGREE EXAMINATION, NOVEMBER 2016
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)

As I Grew Older

It was a long time ago.
I have almost forgotten my dream.
But it was there then,
In front of me,
Bright like a sun—
My dream.
And then the wall rose,
Rose slowly,
Slowly,
Between me and my dream.
Rose until it touched the sky—
The wall.
Shadow.
I am black.
I lie down in the shadow.
No longer the light of my dream before me,
Above me.
Only the thick wall.
Only the shadow.
My hands!
My dark hands!
Break through the wall!
Find my dream!
Help me to shatter this darkness,
To smash this night,
To break this shadow
Into a thousand lights of sun,
Into a thousand whirling dreams
Of sun!

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 neck cloth, 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 the following in about 250 words each: (3x15=45)

1. How does Cleanth Brooks define Irony? What are its implications?

OR

Who, according to Indian Aestheticians, is a ‘Sahridaya’?

2. How does I.A. Richards compare and contrast the ‘language of Science’ and ‘language of Poetry’?

OR

How do the tales of Henry James provide Todorov with a critical frame of reference?

3. Critically estimate Roland Barthes’ assessment of myth as a semiological process.

OR

What function does Rasa play in a classical Indian play (Nataka)?

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

- How, according to Cleanth Brooks, does ‘Irony’ contribute to organic growth in a poem?
- What arguments does Todorov put forth to prove that Literature is a Structure?
- What role does the Reader play in the meaning making process according to Wolfgang Iser?
- Write an essay on the theory of Rasa.