

STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086
(For candidates admitted during the academic year 2015-16 and thereafter)
SUBJECT CODE: 15EL/MC/LC25

B. A. DEGREE EXAMINATION, APRIL 2019
BRANCH XII – ENGLISH
SECOND SEMESTER

COURSE : MAJOR – CORE

PAPER : LITERARY CRITICISM - I

TIME : 3 HOURS

MAX. MARKS : 100

SECTION A

I. Answer any three of the following in about 200 words each. **(3x15=45)**

1. How does Aristotle define tragedy?
2. In *Apology for Poetry*, why does Sidney say “There is no art delivered to mankind that hath not the works of Nature for his principal object, without which they could not consist, and on which they so depend, as they become actors and players, as it were, of what Nature will have set forth.”?
3. What according to Coleridge is the difference between Fancy and Imagination?
4. According to the *Natyasastra*, who is a model spectator?
5. Write a short note on Arnold’s Touchstone method.

SECTION B

II. Answer any two of the following in about 600 words each. **(2x20=40)**

1. How does Aristotle employ mimesis as an aesthetic concept?
2. What, according to Sidney, is the relationship between pleasure and learning?
3. Explain, with an example, how *sattvikabhavas* are necessary for theatrical representation.
4. How and why does Arnold consider poetry to be better than history?

SECTION C

III. Analyse the extract given below using any of the concepts prescribed for study. **(1x15=15)**

In this long summer wilderness
 seized and devoured by wildfire,
if I should shut my eyes
 even a wink,
I see
 dead of night, a tall house
 in a cool yard, and the girl
with freckles
 like kino flowers,
hair flowing as with honey,
 her skin a young mango leaf.
(What he said in the desert)

Or

Analyse the following passage using any critical concept prescribed for study.

ANTIGONE*strophe 1*

See me, citizens of my fatherland, setting forth on my last way, looking my last on the sunlight that is for me no more; no, Hades who gives sleep to all leads me living to Acheron's shore; who have had no portion in the chant that brings the bride, nor hath any song been mine for the crowning of bridals; whom the lord of the Dark Lake shall wed.

CHORUS*systema 1*

Glorious, therefore, and with praise, thou departest to that deep place of the dead: wasting sickness hath not smitten thee; thou hast not found the wages of the sword; no, mistress of thine own fate, and still alive, thou shalt pass to Hades, as no other of mortal kind hath passed.

ANTIGONE*antistrophe 1*

I have heard in other days how dread a doom befell our Phrygian guest, the daughter of Tantalus, on the Sipylian heights; I how, like clinging ivy, the growth of stone subdued her; and the rains fail not, as men tell, from her wasting form, nor fails the snow, while beneath her weeping lids the tears bedew her bosom; and most like to hers is the fate that brings me to my rest.

CHORUS*systema 2*

Yet she was a goddess, thou knowest, and born of gods; we are mortals, and of mortal race. But 'tis great renown for a woman who hath perished that she should have shared the doom of the godlike, in her life, and afterward in death.

ANTIGONE*strophe 2*

Ah, I am mocked! In the name of our fathers' gods, can ye not wait till I am gone,-must ye taunt me to my face, O my city, and ye, her wealthy sons? Ah, fount of Dirce, and thou holy ground of Thebe whose chariots are many; ye, at least, will bear me witness, in what sort, unwept of friends, and by what laws I pass to the rock-closed prison of my strange tomb, ahme unhappy! who have no home on the earth or in the shades, no home with the living or with the dead.

CHORUS*strophe 3*

Thou hast rushed forward to the utmost verge of daring; and against that throne where justice sits on high thou hast fallen, my daughter, with a grievous fall. But in this ordeal thou art paying, haply, for thy father's sin.
