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5 SEM TDC DSE ENG (CBCS) 3 (H)

2025

(Nov/Dec)

ENGLISH

(Discipline Specific Elective)

(For Honours)

Paper : DSE-3

(**Literary Criticism**)

Full Marks : 80

Pass Marks : 32

Time : 3 hours

*The figures in the margin indicate full marks
for the questions.*

UNIT—I

1. Answer any one of the following :

15

- (a) Analyze Wordsworth's definition of poetry from the development of powerful feelings to the actual composition process.

(2)

- (b) How does Wordsworth discuss the importance of ordinary and everyday occurrences as suitable subject matter for poetry?
- (c) How does Coleridge distinguish between primary and secondary imagination and how do these forms of imagination contribute to the creative process of poetry?
- (d) Elaborate on Coleridge's concept of 'esemplastic' power of imagination.

2. Answer briefly any one of the following : 5

- (a) How does Wordsworth assert the superiority of poetry over science?
- (b) What according to Wordsworth is the end of poetry?
- (c) What does Coleridge mean by the term 'organic' with relation to poetry?

(3)

UNIT—II

3. Answer any one of the following :

15

- (a) Virginia Woolf emphasizes the importance of 'moments of being' in fiction. How does she define these moments and why does she believe they are crucial for representing the inner lives of characters?
- (b) In *Tradition and the Individual Talent*, T. S. Eliot proposes that the relationship between tradition and individual talent is crucial for understanding literary creation. How does Eliot define tradition in this context, and how does he suggest it influences the work of individual poets?
- (c) "The criticism employed by a trained and skilled writer on his own work is the most vital, the highest kind of criticism." Analyze the above argument of Eliot with reference to *The Function of Criticism*.

(4)

4. Answer briefly any *one* of the following : 5

(a) What does Virginia Woolf mean by "examine for a moment an ordinary mind of an ordinary day"?

(b) How does Eliot define tradition in the essay, *Tradition and the Individual Talent*?

(c) What are Eliot's views on the 'inner voice'?

UNIT—III

5. Answer any *one* of the following : 15

(a) Discuss Richards' concept of the two pillars upon which theory of criticism must rest.

(b) What are the two uses of language according to I. A. Richards?

(5)

(c) Discuss Richards' four kinds of meaning and the manner in which the four functions or kinds of meaning are used in various aspects of speech.

6. Answer briefly any *one* of the following : 5

(a) What, according to Richards, can the faculties of the soul be reducible to and what do these faculties stand for?

(b) What is the difference between the 'truth' of science and fiction?

(c) Comment briefly on Richards' concept of 'feeling'.

UNIT—IV

7. Answer any *one* of the following : 15

(a) Brooks argues in *The Heresy of Paraphrase* that the ambiguity present in poetry is not something to be

(6)

eliminated through paraphrase, but rather an essential element that contributes to the richness of poetic experience. Discuss.

(b) Critically analyze Brooks critique of didacticism and his exploration of the tensions between art and instruction in poetry.

(c) Discuss second wave feminism with reference to any one of the texts analyzed by Maggie Humm in *Practising Feminist Criticism : An Introduction*.

(d) Discuss Joseph Conrad's *Heart of Darkness* from the perspective of third world feminisms.

8. Answer briefly any one of the following : 5

(a) What is the relationship between verbal texture and meaning in Brooks' argument?

(7)

(b) Define Creole with reference to the identity of Antoinette Cosway.

(c) Write on Marlow's treatment of Africa as a female stereotype.
