

MA ENGLISH
THIRD SEMESTER (REPEAT)
HISTORY OF CRITICAL THOUGHT
MEN-301
[USE OMR SHEET FOR OBJECTIVE PART]

**SET
A**

Duration: 3 hrs.

Full Marks: 70

(Objective)

Time: 30 mins.

Marks: 20

Choose the correct answer from the following:

1 × 20 = 20

1. "The Death of the Author" was included in an anthology of Barthes' essays, namely:
 - a. *Image, Music, and Text* (1976)
 - b. *Images of Music and Text* (1978)
 - c. *Image-Music-Text* (1977)
 - d. *Imagistic Music and Text* (1976)
2. Roland Barthes suggests that the notion of an author is a/an.....
 - a. Inevitability
 - b. Fiction
 - c. Necessity
 - d. Post-Structural conception
3. T. S. Eliot understands the historical sense to be something that compels one to write with a feeling that the whole of the literature of Europe has a simultaneous.....
 - a. Existence
 - b. Prescience
 - c. Artifice
 - d. Purview
4. Eliot treats tradition as:
 - a. The dispensable baggage of the past
 - b. Something to be accepted in good faith
 - c. Both a and b
 - d. Neither a nor b
5. The immediate object of "Tradition and the Individual Talent" is to define:
 - a. The pitfalls of the popular understanding of originality
 - b. The limits of the auctorial
 - c. Poetic value and originality
 - d. None of the preceding
6. Eliot holds that the hallmark of metaphysical poetry is:
 - a. Its fidelity to thought and sensibility
 - b. Its dissociation of thought and sensibility
 - c. Its division of thought and sensibility
 - d. None of the preceding
7. "The Metaphysical Poets" was written as a review of an anthology of poems, titled:
 - a. *Metaphysical Poems of the Seventeenth Century*
 - b. *Metaphysical Lyrics and Poems of the Sixteenth Century*
 - c. *Metaphysical Lyrics of the Sixteenth Century*
 - d. *Metaphysical Lyrics and Poems of the Seventeenth Century*
8. There is always a/an..... in the Real Order that escapes our attempts to define or describe it.
 - a. Deficiency
 - b. Lack
 - c. Excess
 - d. Privation
9. As a theorist, Julia Kristeva is associated with:
 - a. Poststructuralism
 - b. Psychoanalytic Criticism
 - c. Psychosocial Criticism
 - d. Postmodernism

10. The epigraph to “The Death of the Author” is taken from a story by:
a. Honoré de Bouvere
b. Honoré de Bourdieu
c. Honoré de Beauvoir
d. Honoré de Balzac
11. Which of the following is not a part of Aristotle’s definition of tragedy?
a. It involves mimesis
b. It has an unhappy ending
c. It arouses pity and fear
d. It is performed rather than narrated
12. Which of the following is not one of the three unities?
a. Unity of Character
b. Unity of Time
c. Unity of Place
d. Unity of Action
13. On the Sublime is addressed to:
a. Cassius Longinus
b. Plato
c. Julius Caesar
d. Posthumius Terentianus
14. Philip Sidney’s *The Apologie for Poetry* was first published in:
a. 1593
b. 1594
c. 1595
d. 1596
15. According to Sidney, what is the primary reason that poetry is the most important discipline?
a. It is better than History and Philosophy
b. It directs people towards virtuous action
c. It makes women fall in love with the poet
d. It possesses beauty that is not found in other studies
16. Peri Hypsous is the original name of:
a. Aristotle’s *Poetics*
b. Longinus’ *On the Sublime*
c. Plato’s *Republic*
d. None of the above
17. When was *Biographia Literaria* published?
a. 1815
b. 1816
c. 1817
d. 1818
18. In which chapter of *Biographia Literaria* does Coleridge’s theory of imagination occurs?
a. Chapter 13
b. Chapter 14
c. Both
d. None
19. According to Mathew Arnold, a critic should not be influenced either by personal judgement or by:
a. Casual judgement
b. Fancy judgement
c. Historical judgement
d. Other’s judgement
20. Which of the following is not a requirement for a tragic hero?
a. The hero must be good
b. The hero must be male
c. The hero’s character has to be consistent
d. The hero must be of high social status

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(Descriptive)

Time : 2 hr. 30 mins.

Marks : 50

[Answer question no.1 & any four (4) from the rest]

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| 1. Elucidate Coleridge's concept of imagination and fancy. | 6+4=10 |
| 2. Write about the different sources of sublime and the causes of the false sublime. | 5+5=10 |
| 3. a) Define intertextuality citing relevant examples. | 5 |
| b) What are the two basic types of intertextuality? | 5 |
| 4. How does Philip Sidney defend the art of poetry in his "An Apologie for Poetry"? Elaborate. | 10 |
| 5. a) What do you understand by the expressions 'pastness of the present' and 'presentness of the past'? | 5 |
| b) There is perhaps a parallel between Eliot's theory of impersonality of the poet and John Keats' notion of what came to called negative capability. Comment in brief. | 5 |
| 6. a) Write a short note on Lacan's Borromean knot of human experience. | 5 |
| b) Can categorical originality be seen perhaps as an unattainable myth? | 5 |
| 7. a) T. S. Eliot's assessment of metaphysical poetry and the metaphysical poets may be called appreciative. Comment in brief. | 5 |
| b) Based on your reading of "Tradition and the Individual Talent", comment upon T. S. Eliot's perception of the relationship between tradition and the talent of an individual. | 5 |
| 8. Write short notes on any two of the following: | 5+5=10 |
| a) Hubris | |
| b) Peripeteia | |
| c) Role of the critic (Mathew Arnold's The Study of Poetry) | |

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