

QP CODE

H1153

Enrollment Number:

Name:

B.A DEGREE EXAMINATIONS, MARCH 2026

Sixth Semester

B.A. English Language and Literature

B21EG06DC – Principles of Literary Criticism

(2022 Admissions)

(Supplementary)

Time: 3 Hours

Max Marks: 70

Section A

Answer any ten of the following questions in a word or sentence each. Each question carries 1 mark.

1. Explain 'catharsis' in the context of tragedy.
2. What are the six elements of tragedy according to Aristotle?
3. Who authored 'An Apology for Poetry'?
4. Name any three rasas explained in Natyashastra.
5. What is the primary defence Sidney offers for poetry?
6. Define 'othering' in postcolonial theory.
7. Which work by Wordsworth outlines his views on poetic diction?
8. What does Arnold consider as the function of criticism?
9. Define 'dissociation of sensibility'.
10. What do Wimsatt and Beardsley mean by 'intentional fallacy'?
11. Who proclaimed, 'the death of the author'?
12. Define 'alamkara'.
13. What does 'dhvani' signify in Indian poetics?
14. Who is the author of 'Natyashastra'?
15. During which century did Philip Sidney write *An Apology for Poetry*?

(1X10=10)

Section B

Answer any five of the following questions in two or three sentences each. Each question carries 2 marks.

16. How does Aristotle define 'the tragic hero'?
17. What is the role of 'anagnorisis' in a tragic plot?
18. How does Sidney differentiate between poetry and philosophy?
19. Describe Wordsworth's views on poetic diction.

20. Differentiate between primary and secondary imagination.
21. Discuss the significance of 'ambiguity' in Empson's literary analysis.
22. Explain Wimsatt and Beardsley concept of 'affective fallacy'.
23. Illustrate key features of second wave feminism.
24. Discuss Freud's views on id, ego, and superego.
25. Discuss the importance of Rasa in Indian aesthetics.

(2X5=10)

Section C

Answer any six of the following questions in one page each. Each question carries 5 marks.

26. Discuss the relevance of Aristotle's 'hamartia' and 'anagnorisis' in modern dramatic narratives.
27. Discuss Arnold's concept of Touchstone Method—its theoretical basis, application, and limitations.
28. Evaluate the strengths and limitations of Plato's Theory of Forms in understanding poetic representation.
29. Critically evaluate Sidney's view on the relationship between poetry and history.
30. Analyse Coleridge's distinction between fancy and imagination and its implications for poetic creativity.
31. Evaluate Wordsworth's separation of poetic diction from ordinary language in shaping poetic meaning.
32. Explore Arnold's concept of 'Functions of Criticism'.
33. Compare William Empson's concept of 'ambiguity' and Brooks's 'paradox'.
34. Examine the contributions of Structuralism and evaluate its relevance to literary analysis today.
35. Discuss Ecofeminism and Black feminism.
36. Explain how Freud's id, ego, and superego can be used to interpret a literary character's inner conflict.
37. Analyse the role of dhvani in generating aesthetic pleasure through suggestion.

(5X6=30)

Section D

Answer any two of the following questions in three pages each. Each question carries 10 marks.

38. Trace the historical evolution of the concept of mimesis from Plato through Aristotle to the Romantic poets. What does this evolution reveal about 'changing attitudes toward representation'?
39. "The New Critics separated the work from its author and context." Critically evaluate this claim with reference to key New Critical concepts (Richards, Empson, Brooks, Wimsatt & Beardsley).

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40. Examine how poststructuralist theories -Barthes, Foucault, Derrida, challenge classical concepts of text, meaning, and author.
41. Discuss the influence of Indian aesthetic theories (rasa, alamkāra, dhvani) on modern literary criticism or creative writing.

(10X2=20)