**Annai vailankanni Arts and Science College,Thanjavur**

**PG &Research Department of English**

**QUESTION BANK**

**CLASS: I MA ENGLISH**

**TITLE OF THE PAPER: LITERARY CRITICISM**

**SUB CODE:**

**UNIT I:**

**2 MARKS**

**1. What does Plato say about the poets?**

 Plato admits that poets are divinely inspired and write under divine ecstasy. The poets are possessed creatures writing under the influence of the godly muses.

**2. What would happen when the poets speak about Homer?**

If a poet had learned the rules of art, he would have known to speak not of one theme only but of all themes.

 .**3. How does a poetaster behave?**

Every poetaster is puffed with pride and praise which he bestows on himself. He is boastful and refuses to correct himself.

.**4. What is the purpose of Longinus’s “ On the Sublime”?**

 The purpose of Longinus’s “On the Sublime” is correcting the faults of Caecilius’s essay and makes some other preliminary observations.

**5. Write short notes on The Iambic poems.**

The Iambic rubs the galled mind, in making shame the trumpet of villainy by directly and openly attacking wickedness.

**6. Which are the books from which most of the rules for writing dramas have been derived?**

Aristotle’s ‘The Poetic, and Horace’s ‘The Art of Poetry’ are the two books from which most of the rules for writing dramas have been derived.

**7. What is ‘tripology?**

Johnson tires the reader by explaining the same thought by three different phrases heaped on each other. Walpole calls this ‘tripology’.

 **8. What is the difference between Johnson’s style and Dryden’s style?**

 Dryden’s style could not be imitated but Johnson’s style could be. Even in his time, his writing was most admired and was parodied.

**9. What Boswell says about Johnson’s prose style?**

 Boswell says Johnson never uses a parenthesis: and his style, though ponderous and wearisome, is a transparent as the smarter snip-snap of Macaulay.

**10. What is the noble purpose of the poems of Wordsworth?**

 The poem of Wordsworth has noble purpose. His poems are likely to enlighten the understanding of his readers and purify their affections.

**5 MARKS**

1. **How does Plato prove that writing is not by art but by inspiration?**

 State of inspiration-Magnet or stone of Heraclea-to compose a poem, the poet is mad- speak of one theme-diviner and holy prophets, simply an invention of the muses-lesson god –intended to teach

**2. Write a paragraph on the various kinds of critical writings in Italy and in England.**

 There was the poetic-versified treatise on the art of poetry-scientific –ambitiously prefaced treatise-on the art of poetry like Aristotle’s ‘Poetics’-of apologies –defense of poetry –written in reply to the criticism of moralists-other enemies of poetry-best of such defences in the English language are those of Sir John Harrington prefixed - translation of ‘Aristo’ and that of George Chapman prefixed to his translation of ‘Illiad”.

**3. What are the views of Johnson on the language used by the characters of Shakespeare?**

 The language of the characters-natural-truthful the incidents-determine the speech-agrees with the character—dialogue –ease - simplicity- belong to common conversation-characters –true to life-discrimination f true passion-conversation –above grossness-below refinement-proprietyresides, and where this poet-seems-to have-gathered-comic dialogue.

**4. Johnson’s theory based on the ancients, defend.**

 The foundation of Johnson’s theory –not the system of any earlier modern critic-but the practice of the ancients- In the “Rambler”-we are told –many rules have been advanced without consulting nature of reason—ancient poets-nature-reason is historical sense-rules framed by neoclassicist –only specific rules –taken to be generally stylistic-real rules-governing literature-those derived from-operation of reason-ideal can be realized through study, experience and mental effort.

**5. What according to T.S. Eliot is a real tradition?**

Every nation-every race has not only its own creative-but-its own critical turn of mind—based upon the religions-the morals –art –true throughout all of history-nation raises and falls-when a kingdom expands- city dies in a cloud of flames-tradition-lost. Eliot’s words –every city-every family-every individual-has- his- her own tradition-habits-ideas-though process-event hough thought process-tradition-is one’s own critical and creative turn of mind.

**10 MARKS**

**1. How does Plato prove that writing poetry is not by art but by inspiration?**

Introduction

State of Inspiration

Magnet or stone of Heraclea

To compose a poem, the poet is mad

Diviners and Holy prophets.

Conclusion

**2. The Classical and Romantic Elements in Sidney’s ‘An Apology for Poetry’.**

Introduction

Sidney’s Advocacy of classical rules

Advocacy of Classical Metres

The Romantic Element-Exuberant Imagination

Imitation

Romantic views of inspiration

Sidney’s praise of Old English Masters.

Conclusion

**3.Write Neanders’s Defence of Ryyme.**

Introduction

Ryhme is natural and Effectual in serious plays

Ryhme can be made to appear Natural in itself

Rhyme can be made to appear Natural in Drama

The Use of Rhyme in Drama should not be a Rule

Perfection Achieved in the use of Rhyme in Drama

The increasing popularity of plays written in Rhyme

Remarks of a common or mean nature

The End of Discussion.

Conclusion

**4. Write Wordsworth’s views on the subject matter of poetry.**

Introduction

Incidents of Humble life

Universal principles of Human Conduct

Man in nature

Real language of men

Use of Rustic language and its advantages

Arguments against Poetic Diction

Limitations of Wordsworth’s Poetry

Conclusion

**5. Write Eliot’s views on Traditional and Individual Talent.**

Introduction

The Significance of Traditional Elements

Importance of Criticism

The importance of tradition to the individual talent

Definition of Tradition

Relationship between the past and the present

Conclusion

**6. Wordsworth’s theory of poetic diction: Its Limitations and Contradictions: Introduction**

Real language of man

Use of Rustic language and its advantages

Arguments against poetic Diction

Coleridge’s criticism against Wordsworth’s theory of Language

Conclusion