



KURUKSHETRA UNIVERSITY KURUKSHETRA
Established by the State Legislature Act XII of 1956
'A+' Grade, NAAC Accredited
Roll No.-Cum-Admit Card



Exam Class : M.A.(ENGLISH) (FULL PAPERS) - PART-II
Exam Held in : Jul 2021
Exam Center : GURU NANAK KHALSA COLLEGE, KARNAL-02 - BL-1

Student Name : POOJA RANI
Father's Name : RAM GOPAL

Roll No. : 4834012
Regn. No. : 19-PCD-70105

Sr.No.	Subject Code	Subject Name	Date of Examination
1	PAPER-IX(I)	LINGUISTIC, STYLISTICS AND ELT OR ENGLISH LANGUAGE	
2	PAPER-VI	CRITICAL THEORY	
3	PAPER-VII	AMERICAN LITERATURE	
4	PAPER-VIII	INDIAN WRITING IN ENGLISH	
5	PAPER-X(I)	LITERATURE & GENDER	

Signature of Candidate

Date of NOC Issuance:

This Slip to be preserved by the candidate and show on demand on any day of the Examination.

Important Note:

Controller of Examination

- For detailed admit card instructions, kindly refer <http://printrollnumber.kuk.ac.in/getrollno.php>.
- The Theory examinations of UG/PG examinations will be conducted in **blended mode (offline as well as online)**.
- If there is any type of discrepancy/query of candidates, they can E-Mail at rollenquiry@kuk.ac.in or can contact at University Helpline Nos. 70821-13076, 70821-13164 or 70821-13073.
- The candidates shall confirm their date of examinations from the date-sheets available on the university website www.kuk.ac.in.
- The candidates who wish to give their examinations through online mode will have to mandatorily register themselves at <https://kukonlineexam.com> before 48 hours of the commencement of examinations. After the successful registration, the candidates shall have to undergo a mock test at <https://kukonlineexam.com> in order to make themselves familiar with the online conduct of examinations platform.
- The students who want to opt offline examination will be required to register themselves at the examination centre mentioned on their Admit Card-cum-Roll No. by paying a onetime fee of Rs. 50/- per candidate per class as registration fee in the concerned Examination Centre/College at least one day before the commencement of examination so that the arrangement for offline examination be made by the Centre.
- The students will be allowed to change the option i.e. online to offline or offline to online during the whole examination duration once. Therefore, the candidates are required to choose it carefully.
- Guidelines for the students who have opted for the online mode of examinations:-**
 - He/she must have a laptop/smart phone/desktop with camera with latest configuration with high speed internet.
 - The candidates will sit in front of webcam displaying their full view to the invigilator for the full duration of the paper.
 - The following activities by the candidate during the online examination will be treated as use of Unfair Means Case viz. moving away from the main screen of phone/laptop/desktop screen, covering the screen, talking, login from multiple devices, writing personal information like mobile no. etc. on the answer sheet, frequent disconnections/disappearance during examinations etc.
 - The candidates must ensure that the correct question paper has been supplied to him/her.
 - The candidate shall attempt the paper using blue/black pen in his/her handwriting.
 - The candidate will be required to login his/her account 20 minutes before the commencement of the examinations. The candidate will not be allowed to login his/her account after 30 minutes of commencement of examinations. The candidate will be required to attempt 100% paper as per instructions given in the question paper. The time allotted will be 4 hours (i.e. 9.30 A.M. to 1.30 P.M. in the morning shift and 1.30 P.M. to 5.30 P.M. in the evening shift) for online examinations including time of uploading of the Answer-Sheet at the portal (<https://kukonlineexam.com>).
 - The candidate will receive the question paper in his/her login ID & will solve the same on the hard copy of the answer sheet as available on www.kuk.ac.in
 - The candidate will be required to write his/her Roll No., Page No. & Paper Code on each page of Answer Sheet. Signatures shall be put mandatorily on each page by the candidate.
 - The candidate will create and upload the PDF file (maximum size 22 MB) with admit card as his/her first page along with the answer sheet and will name the file with his/her roll no. OR The candidate can also upload the answer sheet page-wise in jpeg format.
 - In no case the answer sheet will be accepted, if the candidate fails to upload his/her answersheet within the stipulated period i.e. total 4 hours.
- Guidelines for the students who have opted for the offline mode of examinations (physical examination with paper/pen) :-**
 - The candidates with poor internet connectivity or resources will be required to appear in offline mode.
 - The candidates will reach the examination centre mentioned on their Roll No. and get themselves registered by paying a onetime fee of Rs. 50/- per candidate per class as registration fee at least one day before the commencement of examinations.
 - The candidate who opts for offline examinations will reach the examination centre half an hour before the commencement of examinations.
 - The candidates must ensure that the correct question paper has been supplied to him/her.
 - The candidates will attempt the paper in her/his handwriting using blue/black pen only.
 - The candidate will be required to attempt 100% paper in the allotted time as per the instructions given/mentioned in the question paper. The time shall be allotted as mentioned in the question paper.

Format of Answer-book to be used by the student

- i) Univ. Roll No. (in figures) 4834012 (in words) Forty eight lakh thirty four thousand twelve
ii) Name of the student POOJA RANI iii) Class/Semester M.A. (Final)
iv) Name of the Paper: Critical Theory v) Code of Paper: 9312
vi) Total No. of Pages written by candidate: 26 vii) Sign. of the Student Pooja PI
viii) Date of Exam 11 August, 2021

Ans- 1 (a)

(a) According to our definition, tragedy is an imitation of an action that is complete and whole. A whole is that which has a beginning a middle and an end. A beginning is that which does not itself follow anything by casual necessity. These three part of a complete plot - the beginning, the middle and the end must follow each other in the natural sequence. They should be not allowed to overlap each other. A careful and artistic handling of these three stages of the complete plot requires much artistic taste and management of the incidents on the part of the author. A good dramatist creates a whole plot connecting these three stages.

KUK



KUK

Page No. 2



Roll No. (in figures) 4834012

Code of Paper 9312

Ans- 1 (b)



Sign. of the Student

KUK

10019



Ans. 1 (C)

Arnold however says that this impression about Keats's character is wrong. Keats's poetic devotion to the cult of beauty and love should not be interpreted as weakness of character. Keats was a poet and a poet has got to be devoted to the phenomenon of beauty. Moreover, Keats was not a sensuous man merely. There was essentially some sterling worth in him. Keats could not have been a great poet he is, if his vision and experience of life had been confined within the narrow ben of a merely sensuous man. Arnold says that Keats certainly had the elements of high character and had made persistent efforts. He preferred the hard life of independent exertion to a life of passive ease and dependence.



KUK

Page No. 4



Roll No. (in figures) 4834012

Code of Paper 9312

Ans - 1 (d)



KUK

Sign. of the Student

Pooja





KUK

Page No. 5



Roll No. (in figures) 4834012

Code of Paper 9312

Ans-3

The poetics → The poetic is chiefly concerned with Tragedy. which is regarded as the highest poetic form. "But the theory of Tragedy is worked out", says Abercrombie. Aristotle gives a definition of Tragedy a derivation of six parts from this definition and a discussion of the ranking of the parts.

The definition of the Tragedy →

Thus in a tragedy we have the object imitated namely action. The medium of imitation is language made beautiful by different means. The manner of imitation is direct presentation.

The purpose of imitation is to bring about the 'purgation'. The manner is indicated by the spectacle and the objects of imitation are the other three moral bent, thought and plot

KUK

Sign. of the Student





KUK

Page No. 6Roll No. (in figures) 4834012Code of Paper 9312

Constituent parts of Tragedy → Having examined the definition, nature and function of Tragedy. Aristotle comes to considerations of its formative or Constituent parts. He enumerates six formative elements of a Tragedy.

Plot, Character, Diction, Thought, spectacle and Song Plot. Character and thought are concerned with object of representation

(a) Plot → Aristotle declares Plot to be of 'the soul of Tragedy' more important than the mere revelation of personal qualities, process of the dramatic characters concerned. Characterisation is subsidiary. It only adds to the revelation of what is best reveal in action.

(b) Characterization → As regards characterization in general, Aristotle lays down his four qualities. First, the character must be good. Secondly, they must be appropriate. Thirdly, they must have life likeness. Fourthly, they must have

KUK

Sign. of the Student

10099





KUK

Page No. 7Roll No. (in figures) 4834012Code of Paper 9312Consistency-

(C) Diction → Aristotle has a lot to say on the poetic action. He states the essential difference between the language of verse and ordinary prose speech. To realise the difference one should take an epic line and see how it reads when ordinary words substituted.

(d) Thought → Thought is "the power" of saying whatever can be said or what is appropriate to the occasion. Thought is required where a statement is made or some statement is proved or disproved. Thought is the intellectual element in a Tragedy.

(e) Spectacle → The spectacle or the scenic effect has more to do with stagecraft than with the writing of poetry, and hence Aristotle is of the view that the dramatist must depend for his effects on his ~~own~~ own powers, rather than on spectacle.

KUK

Sign. of the Student

90019



KUK

Page No. 8



Roll No. (in figures) 4834012

Code of Paper 9312

(b) Song of melody → song or the lyrical element is to be found the choric parts of Tragedy. It is the "embellishment" which distinguishes the Tragedy from the Epic. It is the element that makes 'Tragedy Pleasant'.

Superiority of Tragedy to Epic Poetry → Both

epic and Tragedy imitate serious subjects in a grand of verse. But they differ in as much as Epic imitates only in one kind of verse.

Tragedy uses different kind of verse for its Choral odes and its dialogues.

The epic is more lengthy and so more comprehensive and varied. It has also reality of presentation and unity of action both of which the Epic lacks. The

Tragedy is superior because "All the parts of an Epic are included in Tragedy. But those of Tragedy are not all of them to be found in the Epic."

KUK

Sign. of the Student

80019





KUK

Page No. 9



Roll No. (in figures) 4834012

Code of Paper 9312

Conclusion → Although the poetics has its own defects. It is not properly edited and contains a number of cryptic utterances, ambiguities and contradictions needs a great deal of modification for modern applications, ignores personality or soul of the poet while dealing with style and overlooks the religious origin of Greek drama. Yet it contains much that is of lasting interest. In it we see Aristotle as the first, of the systematic theories an early exponent of the historical and psychological methods. It gives us a theory of tragedy. Aristotle's view may be challenged But their history is the history of tragedy. But major defect of his theory of Tragedy is that his conclusions are based entirely on the drama with which he was familiar and hence often his views are not of universal application. His canons do not apply to a large number of Elizabethan. His breathes a new

KUK

20012

Sign. of the Student





KUK

Page No. 10



Roll No. (In figures) 4834012

Code of Paper 9312

life and soul into the concept of poetic imitation and shows that it is a creative process.

Ans- 5

'Preface to the Lyrical Ballads' → It is written by William Wordsworth. It has an epoch-making significance. It has setup a new critical values. It strikes a new note in the history of English Literary Criticism. It makes a dividing line. It brings one era to close and marks the beginning of a new one. Wordsworth is not without affinities with the 18th century, yet his preface speaks of many new things.

Revolt against 18th century of Poetic Diction → The Preface marks a revolt against the established poetic diction of 18th century. The poetic diction was empty and silly against which Wordsworth raised his voice

KUK

Sign. of the Student

90019





KUK

Page No. 11



Roll No. (In figures) 4834012

Code of Paper 9312

in the preface. It was a reaction against the belief. Wordsworth felt that such language tended to separate poetry from human life where as poetry was in reality closely connected with human nature. He called that kind of language glossy and unfeeling. Therefore Wordsworth advocated the use of language really used by men. Wordsworth did not like the poetic diction as such. He only tried to purify it and avoided mechanical devices which made the language of poetry too much artificial.

Themes of poetry: → The preface marks a revolution in matter of selection of subject. The neo-classicists considered that the proper study of mankind is man. But the mankind consisted of sophisticated city dwellers who belong to the upper part of society. The gallants, their gossips, their fashionable parties, their



KUK

Sign. of the Student

10019





KUK

Page No. 12



Roll No. (in figures)

4834012

Code of Paper

9312

love games - all these formed the subject of neo classical poetry. But Wordsworth change the notion.

Wordsworth considered that man is a fit subject for poetic composition and he felt that if a poet did not leave behind a proud record of creative work dealing with human life. He was not worthy to be ranked among the first rate poets. So for his poetic inspiration he turned to man.

Language of poetry → As in subject, so in language, Wordsworth marks a deviation. Wordsworth's view on the language of poetry are the result of his revolt against the neoclassical poetry. He changed the concept that poetry needs a spacial language. As such the language of poetry should be the same as that of prose. Poetry is a sharing of experience. The poet is not an isolated being. His subject should be



KUK

Sign. of the Student

90079





KUK

Page No. 13



Roll No. (in figures) 4834012

Code of Paper 9312

simple and plain. "Poetry sheds no tears such as angels weep, but natural and human tears."

Wordsworth is of the opinion that the is essentially a man speaking to men. So he must use the language of men in real life. The neo classical poets advocated that the language of poetry was different from the language of prose, whereas Wordsworth declared that neither is nor can be any essential difference between the language of poetry and prose.

Wordsworth goes on to say, "The language too, of those men, has been adopted because such man hourly communicated with the best objects from which the best part of language is originally derived."

Concept of poetry → In his concept of poetry Wordsworth strikes a new note.

Wordsworth's preface explains this concept. Wordsworth rejected the intellectual aspect on the

KUK

Sign. of the Student

10019





KUK

Page No. 14



Roll No. (In figures) 4834012

Code of Paper 9312

Origin of poetry: For the first time, he emphasised the role of emotions. According to him, poetry takes its origin in emotion. The poet is possessed of a unique experience.

Wordsworth speaks of the role of imagination in the making of poetry. The imaginative activity is a drawing all things to one. The images too modify each other. Though in the preface, the word imagination occurs only twice.

Conclusion → The preface surely heralds the Romantic Movement. The process of poetic creation is the first romantic critics efforts to define the poetic process. The poet's own feelings are his stay and support. His emphasis is on the individualism of the poet. The poet can trust his own emotions and feelings. Thus Wordsworth's preface is of



Sign. of the Student

KUK

P0019





KUK

Page No. 15



Roll No. (in figures) 4834012

Code of Paper 9312

the nature in English Literature. Wordsworth also ~~vide~~ vindicates the principle of Liberalism in literature which is romantic approach.

Ans-6

The Complete work of Shakespeare →

Dr.

Johnson, who edited the complete works of Shakespeare in his preface to Shakespeare appears before us not only as a Shakespearean critic but as a literary critic. Dr. Johnson's statement about the plays of Shakespeare are largely influenced by the ideas of his age.

According to Johnson, "Shakespeare's play have won admiration of the readers and views of the world. Because his plays present general human nature. Shakespeare deal with the universal elements in his plays"

KUK

Sign. of the Student

10019





KUK

Page No. 16



Roll No. (in figures) 4834012

Code of Paper 9312

In fact, his language is quite
competible with the material because
the incidents chosen plays
are simple.

Characterisation →

Dr. Johnson Comparing
Shakespeare to other play writers. The
other authors give unrealistically
great importance to the passion of
love. According to Dr. Johnson
Love is only one of many
passions and it has no great
influence upon the sum of life.
Shakespeare's characters are distinct
and easily identified because
the speeches are assigned to the
speakers. Shakespeare's characters are
not hyperbolic they are neither full
of human sentiments presented in
human language. His plays are the
mirror of life.

Mixing of Tragic and Comic →

Shakespeare has

KUK

Sign. of the Student

90019





KUK

Page No. 17



Roll No. (in figures) 4834012

Code of Paper 9312

been criticized for mixing together tragedy and comic and Johnson admits that Shakespeare's plays are not critical either tragedies or comedies. They are compositions of distinct kind which show the real state of nature. Life in the world is a mixture of good and ill, happiness and sorrows. There can be mingled and displayed in endless combinations. Such mingling expresses the course of life much better in a world. Shakespeare always succeeds in his purpose. He makes us laugh or mourn or sit silent with expectation. Dr. Johnson defended not only Shakespeare's practice of mingling the tragic and the comic in the same play but also defended his violations of the unities of time and place. Hence Dr. Johnson differs largely from the Neo-classical doctrine.



KUK

Sign. of the Student

10019





KUK

Page No. 18



Roll No. (in figures) 4834012

Code of Paper 9312

Shakespeare's language → It is possible that in every nation there is a style which never becomes obsolete. However the conversation of common people is above grossness and below refinement. It is always proper.

The dialogues ~~in~~ of Shakespeare are more pleasing to the ears than those of any other authors. who is equally remote in terms of time. Shakespeare deserves to be studied as one of the masters of English. The dialogues of Shakespeare has been acknowledged to be smooth and clear.

Johnson's Edition → In doing the work of editing, Johnson has been of the fact that a lot of paper has been wasted in confuting others. Almost every critic has to pass through ups and downs of reputation. Several critics have violently attacked the notes of other editors.

KUK

Sign. of the Student

fooiq





KUK



Page No. 19

Roll No. (in figures) 4834012

Code of Paper 9312

Johnson briefly considers their criticism. He hopes that this would be said of his own work also.

He has received information from every one of his predecessors. There are several difficult passages where Johnson has found himself ignorant.

He hopes that his labours will be judged by the learners and the judicious. Thus Johnson shows his penetrating power which probes to the very core of Shakespeare's art. Of course we can not agree that Shakespeare is better in his comedies than in his tragedies. But Johnson's praise for Shakespeare as the dramatist is wholly justified.

Conclusion → In this way, Dr.

Johnson's appreciation of Shakespeare's plays is liberal and unbiased.

KUK

Sign. of the Student

10019



Although he conforms to the doctrines of his age in certain matters. He is bold enough to violate certain other doctrine which he finds to be unreasonable and obstructive. That his criticisms of Shakespeare is unprejudiced and objective is clear from the fact his praise of Shakespeare is well combined with his presentation of certain drawbacks in the plays of this great genius.

Ans-8

Introduction →

Eliot's essay "Tradition and Individual Talent" is an unofficial manifesto of Eliot's critical creed. Eliot is of the opinion that the writer must have faith in some system of writing and that a work of art must conform to the past tradition. According to him,

KUK



KUK



Page No. 21

Roll No. (in figures) 4834012

Code of Paper 9312

A work of art must conform to tradition in such way that it alerts the tradition as much as it directed by it. According to Eliot's Conception tradition and individual talent go together.

About Tradition →

Tradition is a gift of the historic sense. A writer with this sense of tradition is fully conscious of his own generation of his place in the present, but he is also acutely conscious of his own relationship with the writers of the past. The historical sense involves a perception. One who has the historical sense feels that the whole of the literature of Europe from Homer down to his own day. In brief the sense of tradition implies (a) recognition of the continuity of literature.

KUK

Sign. of the Student

90019





KUK



Page No. 22

Roll No. (in figures) 4834012

Code of Paper 9312

a critical judgement as to which of the writers of the past to be continued to be significant in the present and a knowledge of these significant writers obtained through painstaking effort. Tradition represents the accumulated wisdom and experience of ages. and so its knowledge is essential for ~~and~~ really great and noble achievements.

Comparison is reciprocal →

The comparison is made for purpose of analysis. and for forming a better understanding of the new. Moreover, this comparison is reciprocal. The past helps us to understand the present and the present throws light on the past. It is in this way alone that we can form an idea of what is really individual and new. It is by comparison

KUK

Sign. of the Student

Post 9





KUK



Page No. 23

Roll No. (in figures) 4834012

Code of Paper 9312

alone that we can distinguish the traditional from the individual elements in a given work of art.

Value of Individuality ~~and talent~~ The artist must continually surrender himself to some one who is more valuable than himself. He must allow his poetic sensibility to be shaped and modified by the past. He must continue to ~~and~~ acquire the sense of tradition throughout the career. In the beginning his self, his individuality may assert extinction of personality. He must acquire greater and greater objectivity. His emotions and passions must be ~~depersonalized~~ depersonalized. He must be as impersonal and objective as a scientist. The personality of the artist is not important. The important thing is his sense of tradition.



KUK

Sign. of the Student

Pooja





KUK

Page No. 24



Roll No. (in figures) 4834012

Code of Paper 9312

A good poem is a living whole of all the poetry that has ever been written. He must forget his personal joys and sorrows. Thus the poet's personality is merely a medium, having some significance.

That is why Eliot holds that, 'Honest criticism and sensitivity appreciation is directed not upon the poet but upon the poetry.'

Formula of emotions →

There may be even an inverse relationship between the private experience of the poet and their expression in his poetry. The experiences which are valuable for the man may not be important for the man. That is why Eliot considers Wordsworth's formula emotion recollected in which emerges out of the concentration of experience within in the poet's mind and is thus a kind of escape from his

KUK

Sign. of the Student

fool 9





KUK

Page No. 25



Roll No. (in figures) 4834012

Code of Paper 9312

personality.

The experience which enters the poetic process says Eliot may be of two kinds. They are emotions and feelings. Poetry may be composed out of emotions only or out of feeling only. or out of both. The poet's mind is like a jar receptacle in which are stored numberless feelings emotions etc. They remain there in an unorganized and chaotic form till all the particles which can unite to form a new compound are present together.

Conclusion → Thus the poetry is organisation rather inspiration. And the greatness of a poem depends on its ~~or~~ organisation and not on emotions. The more intense the poetic process the greater the poem is rejecting somatic subjectivism. Eliot says, "Poetry

KUK

Sign. of the Student

Pooja





KUK

Page No. 26Roll No. (in figures) 4834012Code of Paper 9312

is not a turning loose of emotion,
but an escape from emotion.
It is not the expression of the
personality⁴. Eliot however does not
~~personally~~ deny personality or emotion
to the poet.

Only he must depersonalized his
emotions. There should be an extinction
of his personality.



Sign. of the Student

KUK

80019