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Register Number:

Date:

**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE-27**

**M.A. ENGLISH – I SEMESTER**

**SEMESTER EXAMINATION: DECEMBER 2022**

**EN 7318: ENGLISH STUDIES-I**

**Time- 1 ½ hrs Max Marks-50**

**This paper contains THREE printed pages and THREE Sections**

**SECTION A**

**I Read the following definition of a literary device and answer the question set on it. Each answer should not exceed five sentences**

**Symbol**: In the broadest sense a symbol is anything which signifies something else; in this sense all words are symbols. In discussing literature, however, the SYMBOL 393 term “symbol” is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or suggests a range of reference, beyond itself. Some symbols are “conventional” or “public”: thus “the Cross,” “the Red, White, and Blue,” and “the Good Shepherd” are terms that refer to symbolic objects of which the further significance is determinate within a particular culture. Poets, like all of us, use such conventional symbols; many poets, however, also use “private” or “personal symbols.”

**I A. Now answer the following (1x5=5)**

1. Explain briefly using an example how a *conventional symbol* is different from a *private symbol*

**II** **Read the following definition of a literary device and answer the question set on it. Each answer should not exceed five sentences**

**Intertextuality:** The term intertextuality, popularized especially by Julia Kristeva, is used to signify the multiple ways in which any one literary text is in fact made up of other texts, by means of its open or covert citations and allusions, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are “always-already” in place and constitute the discourses into which we are born. In Kristeva’s formulation, accordingly, any text is in fact an “intertext”—the site of an intersection of numberless other texts, and existing only through its relations to other texts.

**II A Now answer the following (1x5=5)**

1. Explain how is every text, literary or otherwise, an *inter-text?* Use an example to explain the idea.

**SECTION B**

**III A. Answer any TWO of the following in 200 words each: (2x15=30)**

1. Elaborate on the Touchstone method of Literary Criticism that Mathew Arnold promotes in his study of poetry. Do you consider this method of reading and interpretation of literary texts relevant even today? Justify your answer using suitable arguments
2. Show how the *Preface to the Lyrical ballads* by Wordsworth proposes a major difference in the way poetry is written in its time. Comment also on how different it is from the neo-classical outlook to poetry writing
3. Explain how Dryden produces an account that represents the writer as a new kind of social being.

**SECTION C**

**III A Read the following carefully and answer the question set on it in about 150 words (1x10=10)**

Over the years the *Poetics* has been both praised and disparaged. Some critics object to Aristotle's theory of poetics and regret that the work has held such sway in the history of Western literature. One contemporary critic argues that Aristotle "reduces drama to its language," and the "language itself to its least poetic element, the story, and then encourages insensitive readers...to subject stories to crudely moralistic readings that reduce tragedies to the childish proportions of Aesop-fables" (Sachs 1). Other critics have argued against such views and reclaimed the *Poetics* for their own times; often these critics emphasize the importance of reading the *Poetics* in its historical context - it was, after all, written an awfully long time ago - and stress that despite this historical barrier the insights contained in the work still hold true. Whichever side of the debate you end up on, it is important when studying the *Poetics* to take time to decode its dense text. The *Poetics* is widely considered one of Aristotle's most demanding but rewarding texts, requiring commitment in its study, but offering profound returns to the diligent reader…

1. There are two opinions presented above about the contributions of Aristotle to the study of literature. Which of the two opinions do you consider appropriate? If you do not agree with either do you have a third opinion? Argue your point of view using suitably