**ST. JOSEPH’S UNIVERSITY, BENGALURU - 27**

**M.A. ENGLISH – I SEMESTER
SEMESTER EXAMINATION: OCTOBER 2023**

**(Examination conducted in November/December 2023)**

**EN 7318 – ENGLISH STUDIES I**

 **(For current batch students only)**

**Time: 2 Hours Max Marks: 50**

**This paper contains TWO printed pages, FOUR parts and SEVEN questions.**

**PART A**

**I. Answer ANY ONE of the following questions. (1x15=15 Marks)**

1. For Plato, imitation itself embodied a step away from truth, since it produced an imperfect copy of the Form or essence of a given entity. In this sense, the entire world of physical phenomena for Plato was an imperfect imitation of the world of Forms. Poetry, for Plato, ranked even lower than the sensible world of appearances since it was obliged to imitate those appearances, which were already imitations of Forms.

In what ways does Aristotle counter this charge against imitation and imitative art such as poetry? Delineate the trajectory of his criticism and its impact on the question of ‘poetic value’.

2. According to the critic M.A.R. Habib “Aristotle’s thought as a whole laid the foundation for the entire classical tradition of thought and literature in the Western world”. What do you understand by the phrase “entire classical tradition of thought and literature in the Western world”? How did the development of Romantic thought challenge this?

**PART B**

**II. Answer the following questions. (2X10=20 Marks)**

3.Central to Arnold’s literary criticism is the problem of living adequately in late industrial society. Discuss this in light of his views on culture and the role of poetry in his essay “The study of Poetry”.

4. A long tradition of classical and medieval thought, prevailing into the eighteenth century, had viewed fancy (the Greek phantasia) as a more creative power than imagination (from the Latin imaginatio). Fancy was associated with the freeplay of thought whereas imagination had been restricted to the role of recalling images.

In what ways does Coleridge’s formulation of “imagination and fancy” challenge this hierarchy?

**PART C**

**III. Answer ANY ONE of the following questions. (1X5=5 Marks)**

5. “We had but this to desire in confirmation of it, that we might hear no more of that noise, which was now leaving the English coast.” Which noise is being referred to in this extract? Why do you think this episode is referred to in the essay that follows?

6. “They who have been accustomed to the gaudiness and inane phraseology of many modern writers, if they persist in reading this book to its conclusion, will, no doubt, frequently have to struggle with feelings of strangeness and awkwardness: they will look round for poetry, and will be induced to inquire by what species of courtesy these attempts can be permitted to assume that title.” Why does the author think readers will “struggle with feelings of strangeness and awkwardness” while encountering this text?

**PART D**

**IV. Read the following excerpt taken from Alexander Pope’s An Essay of Criticism and answer the questions that follow (1x10=10 Marks)**

First follow NATURE, and your Judgment frame

By her just Standard, which is still the same:

Unerring Nature, still divinely bright,

One clear, unchang’d, and Universal Light,

Life, Force, and Beauty, must to all impart,

At once the Source, and End, and Test of Art.

7.In what ways does the word ‘nature’ in this extract differ from the commonly held usage of the term? Do you agree that nature is “Universal…Source, and End, and Test of Art.”? In what ways does this differ from the romantic conception of art?