

(7 pages)

Reg. No. :

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M.A. (CBCS) DEGREE EXAMINATION,
NOVEMBER 2024.

Third Semester

English — Core

CONTEMPORARY LITERARY CRITICISM

(For those who joined in July 2023 onwards)

Time : Three hours

Maximum : 75 marks

PART A — (15 × 1 = 15 marks)

Answer ALL questions.

Choose the correct answer :

1. Who wrote *Biographia Literaria*?
(a) S.T. Coleridge (b) William Wordsworth
(c) Samuel Johnson (d) T.S. Eliot
2. Coleridge's concept of "imagination" is divided into
(a) Primary (b) Active
(c) Productive (d) Poetic

3. Northrop Frye is associated with which critical theory?
(a) Archetypal criticism
(b) Marxist criticism
(c) Psychoanalytic criticism
(d) New criticism
4. Derrida is closely associated with which moment in literary theory?
(a) Structuralism
(b) Poststructuralism
(c) Formalism
(d) New historicism
5. Derrida challenges the traditional concept of
(a) Presence (b) Metaphysics
(c) Language (d) Reality
6. Lévi-Strauss is associated with
(a) Psychoanalysis
(b) Structural anthropology
(c) Postmodernism
(d) New criticism

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7. Cleanth Brooks argues that irony is essential to understanding
 - (a) Plot
 - (b) Theme
 - (c) Structure
 - (d) Character
8. Which movement in literary theory is Brooks associated with?
 - (a) Marxism
 - (b) Romanticism
 - (c) New criticism
 - (d) Feminism
9. Freud links creative writing to
 - (a) Historical events
 - (b) Political movements
 - (c) Unconscious desires
 - (d) Social norms
10. Roland Barthes makes a distinction between "work" and
 - (a) Sign
 - (b) Text
 - (c) Language
 - (d) Genre
11. Barthes suggests that a "text" is
 - (a) Author-centric
 - (b) Reader-centric
 - (c) Publisher-centric
 - (d) Editor-centric

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12. Eagleton's essay connects capitalism with
 - (a) Romanticism
 - (b) Modernism and postmodernism
 - (c) Realism
 - (d) Surrealism
13. M.H. Abrams critiques which movement?
 - (a) Deconstruction
 - (b) Feminism
 - (c) Marxism
 - (d) Structuralism
14. Abrams contrasts deconstruction with
 - (a) Formalism
 - (b) Romanticism
 - (c) Humanism
 - (d) Structuralism
15. Lévi-Strauss states myths are composed of
 - (a) Signifiers
 - (b) Analogy
 - (c) Mythemes
 - (d) Archetypes

PART B — (5 × 4 = 20 marks)

Answer ALL questions, choosing either (a) or (b).
Each answer should not exceed 250 words.

16. (a) What is an "archetype" according to Northrop Frye?

Or

- (b) According to Freud, what is the connection between daydreaming and creative writing?

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17. (a) Define Derrida's concept of "play" in structuralism.

Or

- (b) What is the significance of binary oppositions in Lévi-Strauss's study of myth?

18. (a) Explain the role of irony in literary structure according to Cleanth Brooks.

Or

- (b) Explain the term "interpretive anarchy" as used by M.H. Abrams.

19. (a) How does Barthes distinguish between "work" and "text"?

Or

- (b) Briefly explain how Eagleton links capitalism to modernism.

20. (a) Define the term "mytheme" as used by Lévi-Strauss in "The Structural study of Myth".

Or

- (b) What is M.H. Abrams's primary concern with the deconstructive approach to literary criticism?

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PART C — (5 × 8 = 40 marks)

Answer ALL questions, choosing either (a) or (b)

Each answer should not exceed 600 words.

21. (a) How does Eagleton relate postmodernism to the capitalist mode of production?

Or

- (b) Analyse how Frye's archetypal criticism views literature as an interconnected system of myths and symbols.

22. (a) Discuss Derrida's critique of the center in traditional structuralist thought.

Or

- (b) Analyse Lévi-Strauss's approach to understanding myth as a structure within human society.

23. (a) Discuss Barthes' argument that a text is a multi-dimensional space.

Or

- (b) Discuss Freud's ideas about how creative writing relates to unconscious desires.

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24. (a) How does Frye classify literary genres based on archetypes? How does this approach contribute to literary criticism?

Or

- (b) Discuss Eagleton's critique of postmodernism in relation to the capitalist system.

25. (a) Analyse Abrams's views on deconstruction in contrast to humanism.

Or

- (b) Discuss the central arguments of the essay "The deconstructive angel". How does Abrams challenge the key principles of deconstructive criticism?
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