

A-0771

Total Pages : 3

Roll No.

MAEL-508

Criticism-II

MA English (MAEL)

Examination 2026 (Feb.)

Time: 02:00 hrs

Max. Marks: 70

Note : This paper is of seventy (70) marks divided in to two (02) Section A and B. Attempt the questions contained in these sections according to the detailed instructions given therein. *Candidates should limit their answers to the questions on the given answer sheet. No additional (B) answer sheet will be issued.*

Section-“A”

(Long Answer - type Questions)

Note:- Section ‘A’ contains Five (05) long-answer-type questions of nineteen (19) marks each. Learners are required to answer any two (02) questions only.

(2x19=38)

P.T.O

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1. Examine Wordsworth's theory of the poet's role in society. How does he link poetry to moral and social improvement?
2. Analyze Coleridge's distinction between primary and secondary imagination. What does this reveal about his understanding of artistic creation?
3. Discuss Arnold's function of criticism at the present time. How does he advocate for a cultural role in literary evaluation?
4. Explore Walter Pater's ideas on the Renaissance and its impact on modern aestheticism. How does he prioritize beauty over morality in art?
5. Discuss the influence of emotion and subjectivity in Romantic criticism. How does this shape the critic's approach to literature?

Section-"B"

(Short -answer - type questions)

Note:- Section 'B' contains eight (08) short-answer type questions of eight (8) marks each. Learners are required to answer any Four (04) questions only.

(4x8=32)

1. What is the significance of practical criticism in I.A. Richards' methodology?
2. Trace the development of the New Critical thought.
3. What was the effect of Aesthetic movement on English literature?
4. Discuss Arnold's views on the grand style in poetry.
5. What role does fancy play in Coleridge's critical framework?
6. How does Wordsworth view the relationship between man and nature in poetry?
7. How is "objective correlative" necessary for expression of emotions?
8. Explain the difference between Romantic and Victorian approaches to criticism.
