Maulana Azad National Urdu University

Programme: **M.A. (English)**

III Semester Examination, November-2025

Course Title: **Literary Criticism and Theory-I** Course Code : **MAEN301CCT**

Time: **3 Hours** Total Marks: **70**

Note: This question paper consists of (3) parts: Part – A, Part-B and Part-C. Number of words to answer each question is only indicative. Attempt all parts.

Part–A contains (10) compulsory questions of multiple choice/fill in the blank/very short answer type question. Answer all questions. Each question carries (1) mark. **(10x1=10-marks)**

Part-B contains (8) questions of which students are supposed to answer (5) questions. Answer each question in approximately 200 words. Each question carries 06 marks. **(5x6=30 marks)**

Part-C contains (5) questions of which students are supposed to answer (3) questions. Answer each question in approximately 500 words. Each question carries (10) marks. **(3x10=30 marks)**

Part-A

1. Attempt all.

i. In Plato's *Republic*, poets are banished from the ideal state because—

A) they corrupt the youth with false stories B) they imitate the appearances of things rather than their truth

C) they distract citizens from their civic duties D) all of the above

ii. Aristotle's *Poetics* defines tragedy as—

A) a representation of noble actions that arouse pity and fear, leading to catharsis

B) a realistic depiction of suffering C) a celebration of divine justice

D) an imitation of happy and comic incidents

iii. According to Thomas Aquinas, beauty is related to—

A) harmony, clarity, and proportion B) passion and emotion

C) divine punishment D) mechanical imitation

iv. What is the central claim of Sir Philip Sidney in *An Apology for Poetry*?

A) Poetry is the source of moral corruption

B) Poetry teaches and delights, combining instruction with pleasure

C) Poetry must imitate nature with strict realism D) Poetry should follow religious dogma

v. Dryden's *Essay of Dramatic Poesy* compares—

A) English and Italian drama B) French and English drama

C) Classical and Romantic poetry D) Ancient and American poetry

vi. In Addison's *True and False Wit*, "false wit" includes—

A) puns, quibbles, and wordplay B) resemblance and congruity

C) surprise and proportion D) metaphor and analogy

vii. The Marxist concept of "base and superstructure" explains:

A) The aesthetic structure of literature B) The economic foundation and its influence on ideology and culture

C) The moral base of the writer's worldview D) The reader's interpretive framework

viii. According to Wordsworth, the language of poetry should be—

A) ornate and elevated B) simple, resembling the speech of common men

C) conventional and rhythmic D) metaphorically obscure

ix. Wollstonecraft's *A Vindication of the Rights of Woman* argues that—

A) women's virtue depends on obedience B) women are naturally inferior

C) education is essential for women's moral and intellectual equality D) reason is a male quality

x. In Wilde's *The Critic as Artist*, the critic is—

A) a mere commentator on art B) superior to the artist because criticism is itself a creative act

C) secondary to the creative genius of the artist D) morally bound to judge art by ethics

Part-B

2. Discuss Aristotle's concept of 'catharsis' and its relevance to modern drama.
3. Examine Thomas Aquinas's understanding of layers of meaning in language.
4. Comment on Sidney's argument that poetry "teaches and delights."
5. Write a short note on Dryden's comparison between English and French drama.
6. Analyse Addison's distinction between true wit and false wit.
7. Comment on Coleridge's distinction between imagination and fancy.
8. Examine Matthew Arnold's idea of the power of moment vs the power of man in literature and criticism.
9. Write a brief note on Marxist reading of literature as ideology.

Part-C

10. Trace the evolution of literary criticism from Plato's idealism to Wilde's aestheticism.
11. Compare and contrast Aristotle's and Dryden's views on the nature and purpose of drama.
12. Examine Wordsworth's and Coleridge's theories of poetic language and imagination.
13. Critically discuss Wollstonecraft's contribution to feminist literary thought.
14. Evaluate the interrelation between art, morality, and criticism in the writings of Sidney, Johnson, and Arnold.

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