

No. of Printed Pages : 2

MEG-5

06972

MASTER'S DEGREE PROGRAMME IN  
ENGLISH

Term-End Examination

June, 2011

MEG-5 : LITERARY CRITICISM AND  
THEORY

Time : 3 hours

Maximum Marks : 100

Note : Question No. 1 is compulsory. Answer five questions  
in all. All questions carry equal marks.

1. Write short notes of about 250 words each on  
any four of the following : 5x4=20
  - (a) Concept of *mimesis*
  - (b) Sphot
  - (c) Objective correlative
  - (d) Postmodernism
  - (e) 'Feminist criticism in wilderness'
  - (f) Literature and ideology
  
2. Write a note on *Catharsis* in tragedy. 20
  
3. How does Coleridge deal with distinction between 20  
Fancy and Imagination ?

4. What are the common features of the critics associated with 'New criticism' ? 20
5. Evaluate gyno criticism against any one other critical mode. 20
6. Attempt a critical evaluation of the theory of structuralism. 20
7. Evaluate the salient features of post - colonialism. 20
8. Comment on the beginnings in new historicism in literary criticism. 20



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No. of Printed Pages : 3

MEG-5

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**December, 2011**

**MEG-5 : LITERARY CRITICISM AND  
THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

**Note :** *Attempt question no. 1 and any four of the remaining questions.*

1. Explain *any two* of the following passages with reference to their context supplying brief critical comments where necessary. **10+10**
- (a) Now, God has produced only that one real bed. The restriction to only one might have been his own choice, or it might just be impossible for him to make more than one. But God never has, and never could, create two or more such beds.
- (b) Poets, according to the circumstances of the age and nation in which they appeared, were called, in the earlier epochs of the world, legislators or prophets : a poet essentially comprises and unites both these characters.

- (c) If this figure seems somewhat high flown. Let us borrow an analogy from another art : the poem is like a little drama. The total effect proceeds from all the elements in the drama, and in a good poem, as in a good drama, there is, no waste emotion and there are no superfluous parts.
- (d) The first of these modes, righteous angry, and admonitory, they compared to The Old Testament, 'looking for the sins and errors of the past'. The second mode, disinterested and seeking 'the grace of imagination', they compared to the New Testament. Both are necessary, they concluded, for only the jeremiahs of ideology can lead us out of the 'Egypt of female servitude' to the promised land of humanism.

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2. Comment upon Aristotle's views on 'mythos' and 'ethos' in Greek tragedy. 20

3. 'To generalise is to be an idiot. To particularise is the lone distinction of merit'. In the light of William Blake's observation comment on the Romantic epistemology. 20

4. What does Ransom mean when he advocates 'Criticism Inc ! ? 20

5. How do Marx and Engels interpret literature ? 20
  6. Analyse the components of Beauvoir's thesis to indicate (a) its strengths (b) its limitations. 20
  7. Discuss the strengths and limitations of deconstruction as a method of critical inquiry. 20
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MEG-5

06513

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**June, 2012**

**MEG-5 : LITERARY CRITICISM AND  
THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Answer question no. 1 and any four of the remaining questions.*

1. Explain *any two* of the following passages with reference to their context supplying brief critical comments where necessary : **10+10**
- (a) If, then, Tragedy is superior to Epic poetry in all these respects, and, moreover, fulfils its specific function better as an art - for each art ought to produce not any chance pleasure, but the pleasure proper to it, as already stated-it plainly follows that tragedy is the higher art, as attaining its end more perfectly.
- (b) The IMAGINATION then I consider either as primary or secondary. The primary IMAGINATION I hold to be the living Power and prime Agent of all human

perception and as a repetition in the finite mind of the eternal act of creation in the infinite I AM.

- (c) Honest criticism and sensitive appreciation are directed not upon the poet but upon the poetry.
- (d) The only teaching worthy of the name is scholarly, not personal, analogies between teaching and various aspects of show business or guidance counselling are more often than not excuses for having abdicated the task.

2. What are the reasons for the artist to be kept away from the ideal state of plato ? 20
3. What roles do spontaneity, emotion and personality have in Wordsworth's theory of poetry ? 20
4. What do you understand by 'The Affective Fallacy' ? 20
5. Critically appraise the ideas of Karl Marx and Frederick Engels about class relations and class ideology. 20
6. Examine Virginia Woolf's attitude to the canon i.e., ancestors in women's writings. 20
7. Present a deconstructive analysis of John Donne's 'The Cannonization'. 20

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MEG-5

08373

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**December, 2012**

**MEG-5 : LITERARY CRITICISM AND  
THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Question No. 1 is compulsory. Answer Five questions  
in all. All questions carry equal marks.*

1. Write short notes of about 250 words each on *any four* of the following. 5x4=20
  - (a) Catharsis
  - (b) Auchitya
  - (c) Superstructure
  - (d) 'Pleasure' and 'instruction' as ends of literature
  - (e) Irony
  - (f) 'Second Sex'
  
2. What is the difference between Plato's approach and Aristotle's approach to 'imitation'? 20
  
3. Consider Wordsworth's 'Preface to Lyrical Ballads' as the manifesto of Romantic Literature. 20

4. Assess two of the seminal critical concepts formulated by T.S. Eliot. 20
5. Give reasons for Elaine Showalter's discontent with existing feminist criticism. 20
6. What is the process of 'deconstructing' a text ? Elaborate. 20
7. Show how literary criticism and theory have developed a materialistic dimension based on Marxism. 20
8. Analyze the historical importance of Post-colonialism for the Third World. 20

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MEG-5

04594

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**June, 2013**

**MEG-5 : LITERARY CRITICISM AND  
THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

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*Note : Question No. 1 is compulsory. Answer Five questions  
in all. All questions carry equal marks.*

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1. Write short notes of about 250 words each on any four of the following : 5x4=20
  - (a) Plot
  - (b) Alamkara
  - (c) Base
  - (d) Poetic diction
  - (e) Intentional fallacy
  - (f) Patriarchy
  
2. Write a critical note on 'mimesis' as the theory of representation in Classical criticism. 20
  
3. Compare the theories of imagination as presented by Shelley and Coleridge. 20

4. How does the New Criticism make use of the model of 'practical criticism' initiated by I.A. Richards ? 20
5. Draw out the ideologies set forth by Mary Wollstonecraft and Virginia Woolf as pioneer feminists. 20
6. Examine the approaches of Structuralism and Deconstruction to the theory of sign-system. 20
7. Assess the impact of Marxism on subsequent literary/critical theories in the 20<sup>th</sup> century. 20
8. Trace the emergence of cultural studies with reference to the theories of Edwards Said, Spivak and Bhabha. 20

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MEG-5

08582

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**December, 2013**

**MEG-5 : LITERARY CRITICISM AND  
THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Question No. 1 is compulsory. Answer five questions  
in all. All questions carry equal marks.*

1. Write short notes (250 words each) on any four of the following : 4x5=20
  - (a) theory
  - (b) immediatge context
  - (c) literature
  - (d) ideology
  - (e) poetic diction
  - (f) rasa
  
2. How does Aristotle meet plato's criticism of poets ? 20
  
3. Discuss the Romantic theory of art. 20
  
4. Evaluate Cleanth Brooks as a New Critic. 20

5. How does literature represent the social conditions and social structure ? 20
6. Explain the term gynocritic and give two examples. 20
7. Discuss deconstruction as a method of critical reading of a text. 20
8. In what ways does postmodernism differ from modernism ? 20



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2678

No. of Printed Pages : 2

MEG-05

**MASTER'S DEGREE PROGRAMME IN ENGLISH**

**Term-End Examination**

**June, 2014**

**MEG-05 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

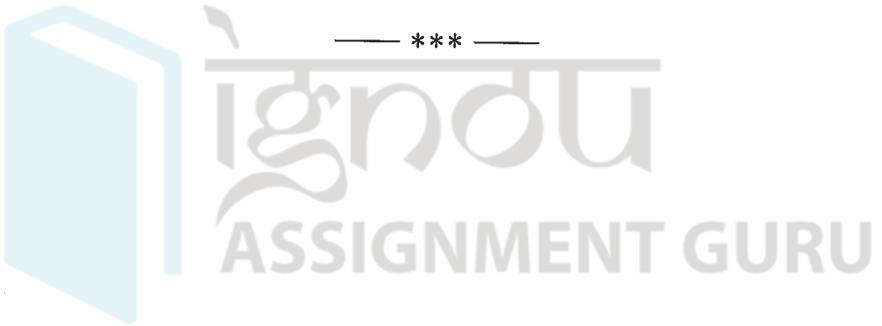
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*Note : Question 1 is compulsory. Answer **five** questions in all.  
All questions carry equal marks.*

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1. Write short notes (250 words each) on any **4x5=20**  
**four** of the following.
- (a) Linguistic sign
  - (b) Gyno texts
  - (c) The communication chain
  - (d) Purgation
  - (e) Free play of signs
  - (f) Dhvani
2. Discuss tragic failing and explain how it leads to tragedy. **20**
3. Evaluate P. B. Shelley as a romantic critic **20**
4. What is meant by 'intentional fallacy'? How would you respond to this concept of the New Critics? **20**

5. In what sense is literature a form of Propaganda? 20
6. Evaluate Virginia Woolf as a feminist critic. 20
7. How does Derrida analyse the concept of the sign to show that there can be no determinacy in meaning? 20
8. Discuss lacan's main contribution to critical theory. 20



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No. of Printed Pages : 2

MEG-5

**MASTER'S DEGREE PROGRAMME  
IN ENGLISH**

07735

**Term-End Examination**

**December, 2014**

**MEG-5 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

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*Note : Attempt question no. 1 and any four from the remaining questions.*

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1. Write short notes on any *two* of the following : 10+10

- (a) Catharsis
- (b) Myth
- (c) Poetic diction
- (d) Superstructure
- (e) Individual talent
- (f) Gender

2. For Plato, the term 'imitation' (mimesis) carries a negative connotation : to imitate is to produce a copy, a version that is less than the original.

Comment.

20

3. Discuss Coleridge's theory of 'Imagination'. 20
  4. "Writers are unable to see the truth about their societies because they are caught up in the 'false consciousness' of ideology." Examine the statement in the context of the Marxist view of literature. 20
  5. Write a critical note on "The Death of the Author". 20
  6. In placing woman as the 'other' of man, Simone de Beauvoir critically examines the issue of 'alterity' in the context of women's identity. Substantiate your answer with reference to Beauvoir's *The Second Sex*. 20
  7. "The general characteristics of reading in post-colonial criticism is that a text is 'read back' from the perspective of the colonized." Comment critically on the statement. 20
  8. Explain the concept of a structure and discuss the notion of a stable centre. 20
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No. of Printed Pages : 2

MEG-5

**MASTER'S DEGREE PROGRAMME  
IN ENGLISH**

**Term-End Examination**

10120

**June, 2015**

**MEG-5 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

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*Note : Question no. 1 is **compulsory**. Attempt any **four** from the remaining questions. All questions carry equal marks.*

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1. Write short notes on any **two** of the following : 10+10

- (a) Ethos
- (b) Hamartia
- (c) Emotions recollected in tranquillity
- (d) Objective correlative
- (e) Mode of production
- (f) Signifier

2. Discuss Aristotle's theory of tragedy and its different elements.

20

3. In higher poetry, we look for “the wisdom of the heart and the grandeur of the imagination”. Examine the statement in the context of Wordsworth’s *Preface to the Lyrical Ballads*. 20
  4. Critically examine the role of ideology in literary production following the Marxist critical theory. 20
  5. Evaluate Elaine Showalter’s ‘gynocriticism’ and its value in the context of feminist criticism. 20
  6. What is ‘deconstruction’ ? Is ‘deconstruction’ an effective tool for analysing a literary text ? Give a reasoned answer. 20
  7. Discuss critically the seminal issues that Post-Colonial theory addresses. 20
  8. Critically examine Wimsatt’s concept of “The Intentional Fallacy”. 20
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MEG-5

**MASTER'S DEGREE PROGRAMME  
IN ENGLISH**

**Term-End Examination**

**December, 2015**

**MEG-5 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Answer any **five** questions. All questions carry equal marks.*

1. Explain briefly any **three** elements of Tragedy according to Aristotle. 20
2. Elaborate the basic distinction between Fancy and Imagination as brought out by Coleridge in *Biographia Literaria*. 20
3. Comment briefly on any four obstacles to proper response that I.A. Richards catalogues in *Practical Criticism*. 20

4. Write a short essay showing how Marxism has influenced many critics in the 20<sup>th</sup> century. Illustrate your answer with suitable examples. 20
5. Feminist theories do not give sufficient attention to class conflict in society. Discuss. 20
6. Drama as a form lends itself well to the deconstruction approach. Discuss with reference to a drama text in your course. 20
7. Critically interpret Edward Said's concept of Orientalism. 20
8. What according to Matthew Arnold is the function of criticism? Elucidate. 20

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**MASTER'S DEGREE PROGRAMME  
IN ENGLISH**

**Term-End Examination**

13106

**June, 2016**

**MEG-5 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

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*Note : Answer any five questions. All questions carry equal marks.*

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1. What is the reason for Plato's hostility towards art ? Explain. 20
2. What role do spontaneity, emotion and personality have in Wordsworth's theory of poetry ? Elucidate. 20
3. What does Eliot mean by "dissociation of sensibility" with respect to the 17<sup>th</sup> century ethos ? Elaborate. 20

4. Write a short essay explaining how Marxism is opposed to both Idealism and Mechanical Materialism. 20
  
  5. What are the implications of the distinction between sex and gender as set by feminist theories? Explain. 20
  
  6. Explain Wimsatt's notion of "affective fallacy". 20
  
  7. Lacan has said that unconscious is structured like a language. Discuss. 20
  
  8. Write short notes on any *two* of the following: 2×10=20
    - (a) Rasa
    - (b) Jouissance
    - (c) Dhvani
    - (d) Sphota
-

No. of Printed Pages : 2

**MEG-5**

**MASTER'S DEGREE PROGRAMME  
IN ENGLISH**

**Term-End Examination**

**December, 2016**

06494

**MEG-5 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

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*Note : Answer any five of the following questions. All questions carry equal marks.*

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1. Write a critical note on Aristotle's concept of tragedy. 20
2. Evaluate Wordsworth's 'Preface' to the *Lyrical Ballads* (1800) as an attack on the "inane phraseology" of many 18<sup>th</sup> century writers. 20
3. The 'truth which the poet utters' according to Cleanth Brooks, 'can be approached only in terms of paradox'. Do you agree ? Supply reasons for your answer. 20

4. Explain Marx's idea of dialectical materialism.  
How does it help us in understanding literature? 20
5. Assess Mary Wollstonecraft's contribution to  
Women's rights and their education. 20
6. Comment on the implications of 'The Death of  
the Author' by Roland Barthes. 20
7. How are 'lack' and 'desire' closely connected in  
Lacan's theory? 20
8. Write short notes on any *two* of the  
following:  $2 \times 10 = 20$
- (a) Sruti
- (b) Dhvani
- (c) Mimesis
- (d) Paradox
-

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MEG-5

**MASTER'S DEGREE PROGRAMME  
IN ENGLISH**

**Term-End Examination**

**15086**

**June, 2017**

**MEG-5 : LITERARY CRITICISM AND THEORY**

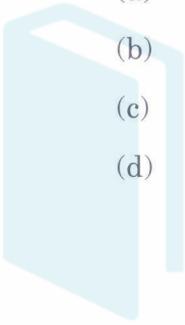
*Time : 3 hours*

*Maximum Marks : 100*

**Note :** Answer any *five* of the following questions.

1. Discuss Aristotle's view of the plot in tragedy. 20
2. What role does Shelley assign to poets in the nineteenth century ? Explain. 20
3. What according to John Crowe Ransom are the "duties" of a critic ? Explain. 20
4. Explain with the help of suitable examples, the Marxian concept of base and superstructure. 20
5. Evaluate Elaine Showalter's contribution to feminist criticism. 20

6. What according to Barthes is the difference between 'work' and 'text' ? Explain. 20
7. Briefly introduce two major post-colonial critics and their contribution to our understanding of literature. 20
8. Write short notes on any **two** of the following : 2×10=20
- (a) Signifier
  - (b) Irony
  - (c) Alamkara
  - (d) Rasa



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**MEG-5**

**MASTER'S DEGREE PROGRAMME  
IN ENGLISH**

**Term-End Examination**

**05951**

**December, 2017**

**MEG-5 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Answer any **five** questions. All questions carry equal marks.*

1. Why does Plato declare the role of the poet as subversive ? 20
2. What does Wordsworth think of the distinction between the language of prose and metrical composition ? 20

3. Write short notes on any *two* of the following : 2×10=20
- (a) Tragic Hero
  - (b) Hamartia
  - (c) Sphota
  - (d) Alamkara
  - (e) Sruti
  - (f) Objective Correlative
4. Discuss the ideas expressed by Cleanth Brooks in his essay "Irony as a Principle of Structure". 20
5. Write a critical note on the essentials of Marxist literary theory OR Freudian psychoanalysis. 20
6. Comment on the significance of the title *The Second Sex*. 20
- 
7. Why does Derrida resist definitions ? Give reasons for your answer. 20
8. What is Raymond Williams' contribution to Cultural Studies ? 20
-

No. of Printed Pages : 2

MEG-5

**MASTER'S DEGREE PROGRAMME  
IN ENGLISH**

**Term-End Examination**

09045

**June, 2018**

**MEG-5 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Answer any **five** of the following questions. All questions carry equal marks.*

1. Write short notes on any **two** of the following :  $2 \times 10 = 20$

- (a) *On the Sublime*
- (b) **Mikhail Bakhtin**
- (c) **Deconstruction**
- (d) **Resistance to Theory**
- (e) **Rasa**

2. Enumerate the six elements of tragedy according to Aristotle and explain any two of them with suitable examples. 20
3. Briefly outline Wordsworth's theory of poetic diction with special reference to the 'Preface' to the *Lyrical Ballads*. 20
4. Bring out the features of New Criticism. 20
5. Explain in your own words Marx's views of the base - superstructure relationship. How does an artist become conscious of it in his/her creations? 20
6. State Roland Barthes' ideas on 'work' and 'text' in his essay 'From Work to Text'. 20
7. What are the major concerns of postcolonial theorists? 20

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MEG-5

**MASTER'S DEGREE PROGRAMME  
IN ENGLISH**

**Term-End Examination**

08601

**December, 2018**

**MEG-5 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Answer any five of the following questions. All questions carry equal marks.*

1. Write short notes on any *two* of the following : *2×10=20*

- (a) Signifier and Signified
- (b) *Apology for Poetry*
- (c) Structuralism
- (d) Russian Formalists
- (e) Dhvani

2. Discuss 'mimesis' in the light of Plato and Aristotle's postulations. 20
3. Romantics assert that "imagination transcends reason". Discuss. 20
4. Evaluate I.A. Richards's contribution to literary criticism. 20
5. Discuss the major concerns of feminist theory. 20
6. Examine how *Waiting for Godot* problematizes the meaninglessness of life. 20
7. Attempt a critique of *Midnight's Children* as a postmodernist text. 20

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No. of Printed Pages : 2

MEG-005

16255

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**June, 2019**

**MEG-005 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Answer any five of the following questions. Each question carries 20 marks.*

1. Explain how Aristotle argues in favour of "drama as a larger and higher form of art". 20
2. Give an account of *Sphota* theory as explained by Sanskrit theoreticians. 20
3. Critically examine Wordsworth's view that "all good poetry is the spontaneous overflow of powerful feelings". 20
4. What according to John Crowe Ransom is the role of the literary critic in the modern world ? Explain. 20
5. Attempt a short essay on the relation between literature and ideology. 20

6. 'From the tyranny of man... the greater number of female follies proceed.' In the light of this statement evaluate Mary Wollstonecraft's thoughts on women. 20
7. How does Roland Barthes differentiate a 'Work' from a 'Text' ? Explain in your own words. 20
8. What are Foucault's views on discourse and power ? Explain. 20



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**MEG-5**

**MASTER'S DEGREE PROGRAMME  
IN ENGLISH**

**Term-End Examination**

**December, 2019**

**MEG-5 : LITERARY CRITICISM AND THEORY**

*Time : 3 hours*

*Maximum Marks : 100*

**Note :** Answer any **five** of the following questions. Each question carries 20 marks.

1. Explain how Plato views art as twice removed from reality. 20
2. Attempt a critique of 'Rasa' as understood in ancient Indian literature. 20
3. Critically examine S.T. Coleridge's views on the esemplastic power of the poetic imagination. 20

4. 'New criticism' emphasizes the text, not the background. Comment. 20
5. What is superstructure in Marxist criticism ? Provide examples of superstructures. How do they function ? 20
6. Evaluate Elaine Showalter's contribution to feminist criticism. 20
7. Analyse John Donne's 'The Canonization' with the tools of 'Deconstruction'. 20
8. What does Spivak mean by 'Subalternity' ? Explain with examples. 20

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MEG-05

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**June, 2020**

**MEG-05 : LITERARY CRITICISM AND THEORY**

*Time : 3 Hours*

*Maximum Marks : 100*

*Note : Answer Question No. 1 and any other four of  
the remaining questions. Each question  
carries 20 marks.*

1. Write short notes on any *two* of the following  
(200 words) :  $10 \times 2 = 20$

- (a) Structuralism
- (b) Poetry as inspiration
- (c) Fancy and Imagination
- (d) Simone De Beauvoir

2. Literary criticism has a social function. Discuss.

20

P. T. O.

[ 2 ]

3. Explain in your own words Aristotle's theory of mimesis. 20
4. Briefly explain 'The intentional fallacy' and 'The affective fallacy'. 20
5. What is meant by 'superstructure' in Marxist Theory ? How would you interpret it ? 20
6. What is meant by the death of the author in critical theory ? 20
7. Attempt a critique of post-colonial theory with special reference to Saïd, Spivak and Bhabha. 20

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**MEG-05**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**December, 2020**

**MEG-05 : LITERARY CRITICISM AND THEORY**

*Time : 3 Hours*

*Maximum Marks : 100*

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**Note :** Answer question number 1 and any **four** of the remaining questions. Each question carries 20 marks.

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1. Write short notes on any *two* of the following

(200 words) :  $10 \times 2 = 20$

- (a) Hamartia
- (b) Poetic diction
- (c) Objective correlative
- (d) Orientalism

2. Compare and contrast in your own words Plato and Aristotle as literary theorists. 20

[ 2 ]

3. Present in your own words the Romantic theory of knowledge. 20
4. What does T. S. Eliot mean by 'The dissociation of sensibility' ? 20
5. Discuss Elaine Showalter's feminist concerns in literature. 20
6. How is deconstructive reading of a poem different from a structuralist reading of it ? 20
7. What is meant by postmodernism ? Discuss with reference to Lyotard. 20

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