

POST-GRADUATE COURSE  
Term End Examination – December, 2008

ENGLISH

PAPER I

Time — 4 hours

Full marks : 100

(Weightage of marks : 80%)

*Special credit will be given for accuracy and relevance in the answer. Marks will be deducted for incorrect spelling, untidy work and illegible handwriting. The weightage for each question has been indicated in the margin.*

Section - A

Attempt **any two** of the following questions : 18×2=36

1. Chaucer's art of character delineation is both medieval and modern. Discuss with special reference to the **Prologue**.
2. Comment on Shakespeare's handling of the themes of Love and Time in any **three** sonnets prescribed for your study.
3. Examine "The Garden" as a typical metaphysical poem.
4. Is there any fixed meaning in **Childe Roland** ? Discuss with reference of the text.

Section - B

Answer **any three** of the following questions : 12×3=36

5. Assess **Paradise Lost**, Book I, as the beginning of a Christian epic.
6. Discuss Shelley's view of the poet as it emerges in **Alastor**.
7. Attempt a critical analysis of **either** "Ode to a Nightingale" **or** "Ode to Psyche".

PG EG-I

(2)

8. Bring out the significance of "No coward soul is mine" as a valedictory poem.
9. Attempt a critical evaluation of J. S. Eliot's use of imagery in "The Busial of the Dead".
10. "Fern Hill" is a poem dominated by memory episodic and lyrical. Elucidate.

Section - C

11. Locate and annotate **any four** of the following : 7×4=28

- (a) A fiery soul, which working  
out its war,  
Fretted the pigmy-body to decay :  
And o'er inform'd the tenement of clay.
- (b) Satire or sense, a / as / can Spores feel,  
Who breaks a butterfly upon a wheel ?
- (c) It was a miracle of rare device,  
A sunny pleasure-dome with caves of ice !
- (d) Thou, silent form, dost tease us out  
of thought  
As doth eternity. Cold Pastoral !
- (e) Ah, but a man's reach should exceed  
his grasp,  
Or what's a Heaven for ?
- (f) I love thee to the level of everyday's  
Most quiet need, by sun and candle-light.
- (g) An aged man is but a pallry thing,  
A tattered coat upon a stick ...
- (h) Now I hold creation in my foot.

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PAPER II

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Section - A

1. Answer **any two** of the following questions : 18×2=36
- (a) How are consonants in English classified ? Discuss with suitable examples.
- (b) What is morphology ? Explain and describe, with suitable examples from English, at least **four** processes of word formation.
- (c) On what grounds did T G Gramscians criticise structural linguistics ? Elaborate with suitable examples from English.
- (d) Is English a second or a foreign language in India ? Discuss with suitable arguments.

Section - B

2. Answer **any three** of the following questions : 12×3=36
- (a) (i) Give a three-term description of all the sounds in any **one** of the following words : 6  
talent ; performer

PG EG-II

(2)

- (ii) What is meant by stress ? Why is it considered so important in English ? 3
- (iii) Describe how nasal plosives are produced. 3
- (b) (i) Write a phonemic transcription of the following :  
As darkness fell, Jim could see the distant city lights coming on one by one. 6
- (ii) Mark the syllable division and stress in any **six** of the following words :  
fourteen ; bicycle ; elliptical ; dangerous ; nonviolent ; guarantee ; quality ; logically ; systematic ; rightful ; informal ; economical. 6
- (c) Explain, with suitable examples, the structure of co-ordination as envisaged in structural linguistics.
- (d) How does Geoffrey Leech try to relate linguistic description with critical interpretation of texts ?
- (e) What is “constructional homogeneity” ? Explain, with suitable examples from English.
- (f) What do you understand by the term “the structure of complementation” ? Explain, with suitable examples from English.

Section - C

3. Answer **any four** of the following questions : 7×4=28
- (i) Write a short note on **any one** of the following :  
a) The Musical Theory.  
b) Variations in language.
- (ii) Attempt a stylistic analysis of the following :  
The curfew tolls the knell of  
parting day,  
The lowing hard wind slowly  
o’er the lea,

- (iii) Write a short note on *any two* of the following :
  - (a) Synechdoche
  - (b) Ideogram
  - (c) The Ding-dong theory
  - (d) Style of discourse
- (iv) Give an IC analysis of the following :
  - a) If it rains, Rita will not come.
  - b) The huts are broken and empty.
- (v) Give morphological analysis of the following :  
Subterranean ; Controversial ; Scientific.
- (vi) What is the “Instrumental use” of English in India ? What are the other uses ? Briefly explain.
- (vii) What is meant by mode of discourse ?
- (viii) How would you distinguish between an inflection and a derivation ?

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PAPER III

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1. Answer **any two** of the following questions : 18×2=36
  - (a) Comment on Jonson's handling of his sources in **Volpone**.
  - (b) Is Hamlet really mad ? Answer with convincing arguments.
  - (c) Examine the role of the Chorus in Eliot's **Murder in the Cathedral**.
  - (d) **Waiting for Godot** explores a static situation. Discuss.
2. Answer **any three** of the following questions : 12×3=36
  - (a) Bring out Shakespeare's views on Nature and Art as expressed in **The Tempest**.
  - (b) Critically examine Captain Absolute's double role in **The Rivals**.
  - (c) Would you describe **The Importance of Being Earnest** as a comedy of manners ? Give reasons for your answer.

- (d) Analyse the debate between the Devil and Don Juan in the dream-scene of **Man and Superman**.
  - (e) How significant is the Knights' Apology in **Murder in the Cathedral** ?
  - (f) Comment on Osborne's treatment of women characters in **Look Back in Anger**.
3. Answer **any four** of the following questions : 7×4=28
- (a) Does Mosca deserve his punishment at the end of **Volpone** ? Justify your answer.
  - (b) What is the significance of the opening scene of **Hamlet** ?
  - (c) How important is the Epilogue at the end of **The Tempest** ?
  - (d) Examine Sheridan's portrayal of **either** Mrs. Malaprop **or** Sir Lucius O'Trigen in **The Rivals**.
  - (e) Is Algernon Moncrieff a Wildean dandy ? Give reasons for your answer.
  - (f) "Ann is Everywoman". Do you agree with this view of Ann in **Man and Superman** ?
  - (g) Write a short note on Alison's father in **Look Back in Anger**.
  - (h) Describe any **one** comic episode in **Waiting for Godot**.

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PAPER IV

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Section - A

1. Answer **any two** of the following questions : 18×2=36
- (a) Discuss **Tom Jones** as a social document of the Eighteenth Century.
  - (b) What do you understand by the Industrial Revolution ? How did it change the relationship between different social groups in **Wuthering Heights** ?
  - (c) Examine the theme of 'expectation' in **Great Expectations**.
  - (d) Comment on the significance of the title of **Heart of Darkness**.

Section - B

2. Answer **any three** of the following questions : 12×3=36
- (a) Discuss **one** of the gender-based readings of **Emma** with your own comments on it.
  - (b) What is the role of Edward Casaubon in **Middlemarch** ?
  - (c) Write a note on the role of Lydgate in **Middlemarch**.

- (d) How does the fascination of the forest work on Marlow in **Heart of Darkness**.
- (e) Trace the development of Stephen's personality in **A Portrait of the Artist as a Youngman**.
- (f) Comment on the role of Blifil in **Tom Jones**.

Section - C

3. Answer **any four** of the following questions : 7×4=28
- (a) Describe the reasons for Dorothea's attraction to Casaubon in **Middlemarch**.
  - (b) Give a brief sketch of the life of St. Theresa in George Eliot's **Middlemarch**.
  - (c) Comment on the Pip-Estella relationship in **Great Expectations**.
  - (d) Comment on Kurtz's last words ("The horror! The horror!") in **Heart of Darkness**.
  - (e) What is the role of Thwackum in **Tom Jones** ?
  - (f) Comment on the role of Mr. Knightley in **Emma**.
  - (g) The opening chapter of '**A Portrait of the Artist as a Young Man**' suggests simplicity of childhood. Discuss.
  - (h) Comment on the use of landscape in **Wuthering Heights**.

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PAPER V

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Section – A

Answer **any two** of the following questions : 20×2=40

1. Critically examine Aristotle's definition of tragedy as set forth in Chapter VI of the *Poetics*.
2. Examine the discussion on the Ancients and Moderns in Dryden's *An Essay of Dramatic Poesy*.
3. Discuss Dr. Johnson's views on the early poems of Milton.
4. What is Greenblatt's contribution of New Historicism ?

Section – B

Answer **any three** of the following questions : 14×3=42

5. What according to Aristotle, are the formative elements of tragedy ? Which one of these elements does Aristotle consider most important, and why ?
6. Critically examine Wordsworth's views on the subject matter and language of poetry.

7. How does Coleridge distinguish between Primary and Secondary Imagination ?
8. Critically examine Arnold's 'touchstone method'.
9. Discuss the chief features of New Criticism and name two of its exponents.
10. State the basic assumptions of the Marxist approach to literature.

Section – C

Answer **any two** of the following questions : 9×2=18

11. To what extent can Dryden's *Essay of Dramatic Poesy* be called neo-classical ?
12. What are Coleridge's views on the use of metre in poetry ?
13. Comment on Johnson's evaluation of *Samson Agonistes*.
14. What do the Feminine, Feminist and Female stages signify ?

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Section – A

Answer **any two** of the following questions : 20×2=40

1. Assess the contribution of any **two** theological writers of the colonial period.
2. Discuss the main themes in Hemingway's *Old Man and the Sea*.
3. What poetic features of Frost's work are brought out in the prescribed poems.
4. Show how O' Neill uses Greek myth in *Murning Becomes Electra*.

Section – B

Answer **any three** of the following questions : 14×3=42

5. Discuss the literary style of the new England historians.
6. Which writers influenced Thoreau ? Why is he widely read today ?

7. Does Toni Morrison show keen insight into the world of the child in *Sula* ? Justify your answer.
8. Comment on the interweaving of theme and imagery in Stevens' *Emperor of Icecream*.
9. Examine the structure and style of Whitman's *Passage to India*.
10. Is Willy Loman a tragic character ? Give reasons for your answer.

Section – C

Answer **any two** of the following questions : 9×2=18

11. Who were the Connecticut wits and why is their work important ?
12. *Moby Dick* is a sea-novel. Discuss.
13. Is Dickinson's 'Because I could not' a soliloquy ? Give reasons for your answer.
14. Critically comment on the role of either (a) Linda Loman **or** (b) Orin Mannor.

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Section – A

Answer **any two** of the following questions : 20×2=40

1. Bring out the main features of Nehru's **Discovery of India**.
2. Assess Ezekiel's contribution as a poet with reference to the poems you have read.
3. Analyse the characters of Raju and Rosie in **The Guide**.
4. How appropriate is the title of Anita Desai's **Clear Light of Day** ?

Section – B

Answer any **three** of the following questions : 14×3=42

5. Analyse the language and imagery of Anita Desai's **Clear Light of Day**.
6. Attempt a critical appreciation of Sarojini Naidu's '**Village Song**'.

7. Write a note on Tendulkar's dramatic art in **Silence ! The Court is in Session**.
8. The village is the most important character in **Kanthapura**. Discuss.
9. Comment on Karnad's art of characterization with reference to any **two** character in **Tughlaq**.
10. Examine Dattani's use of stage techniques in **Final Solution**.

Section – C

Answer **any two** of the following questions : 9×2=18

11. Comment on Anand's portrayal of Bakha in **Untouchable**.
  12. Briefly state the main features of Kamala Das' poetry from any **one** of the prescribed poems.
  13. What are Tagore's views on western science and technology in **Crisis in Civilization** ?
  14. Examine the central symbol of the play **Red Oleander**.
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Section – A

Answer **any two** of the following questions : 20×2=40

1. Examine the view that the actions of Medea are too horrifying to be tragic.
2. Assess the *Aeneid* as a literary epic.
3. Analyse the art of plot-structure in *The Life of Galileo*.
4. Would you call *A Doll's House* a Feminist play ? Give reasons for your answer.

Section – B

Answer **any three** of the following questions : 14×3=42

5. Comment on Seneca's handling of the chorus in *Thyestes*.
6. Attempt a critical assessment of the *Amores* as a series of amorous elegies.
7. Bring out the significance of the Aegeus episode in *Medea*.

8. Write a critical note on the *Inferno* as a literary text.
9. Explain the significance of the title of Ibsen's play *A Doll's House*.
10. Comment on the element of irony in the title and content of "The Poet's Beatrice".

Section – C

Answer **any two** of the following questions : 9×2=18

11. Comment on Seneca's presentation of Thyestes as 'a victim-figure'.
12. Who is Andrea ? What is his function in *The Life of Galileo* ?
13. What is the basic theme of Pasternak's "Hamlet" ?
14. Examine the effectiveness of the minor characters in *Medea*.