

POST-GRADUATE COURSE
Term End Examination – December, 2009

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. Assess Chaucer's **Prologue** as a document of social realism.
2. Comment on the use of conceits in "The Canonization".
3. *Absalom and Achitophel* is a masterpiece of argument in verse. Discuss.
4. Write a critical note on Milton's presentation of Satan in *Paradise Lost*, Book I.

Section - B

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

5. "London" presents an image of contemporary English society". Discuss.
6. Consider "Resolution and Independence" as a narrative poem.
7. Bring out the romantic qualities in "Kubla Khan".

8. Write a note on 'Keats's craftsmanship with reference to any *one* of his Odes.
9. Consider "Andrea del Sarto" as a dramatic monologue.
10. Attempt a critical analysis of "Hawk Roosting".

Section - C

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

- (a) It is the star to every wandering bark ...
- (b) Not fortune's worshipper nor fashion's fool,
Not lucre's madman nor ambition's tool,
Not proud nor serve ;
- (c) Fled is that music ; do I wake or sleep ?
- (d) Oh yet we trust that somehow good
Will be the final goal of ill.
- (e) Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul.
- (f) Oh as I was young and easy in the mercy
of his means,
Time held me green and dying
Though I sang in my chains like the sea.
- (g) Was he free ? Was he happy ? The question is absurd.
Hand anything been wrong, we should
certainly have heard.
- (h) The convenience of the high trees !
- (i) And as the tightened brakes took hold,
there swelled
A sense of falling like an arrow shower
Sent out of sight, somewhere becoming rain.

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PAPER II

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Section - A

1. Answer **any two** of the following questions : 18×2=36
- (a) Write a brief note on the contribution of Latin to the development and evolution of the English Language.
 - (b) How are the vowels of English classified ? Discuss with suitable examples.
 - (c) Mention two major weaknesses of structural grammar. And briefly explain why we call them weaknesses.
 - (d) What do you understand by the term “Language variation” ? How do languages vary ?

Section - B

2. Answer **any three** of the following questions : 12×3=36
- (a) (i) Give a three-term description of all the sounds of the following English word : computer. 4
 - (ii) Distinguish between velic closure and velaric closure. 4

- (iii) Give an example from English for each of the following :

4

Voiced Bilabial Plosive Sound
Voiceless Labio-dental Fricative Sound
Voiced Dental Fricative Sound
Voiced Velar Nasal Sound

- (b) (i) Give the syllable division and mark the accent in any **six** of the following words : 6
utility, regularity, negative, ethical, hundred, photography, complete, impure, divorcee, advocate, zoology, fundamental.
- (ii) Write a phonemic transcription of the following : 6
The winter evening settles down
With smell of steaks in passageways.
- (c) Comment briefly with appropriate examples on primary cardinal vowels. 12
- (d) How does M. A. K. Halliday approach stylistics ? What are some of the drawbacks of his position ? 12
- (e) Discuss some of the ways in which English vocabulary is expanded today. 12
- (f) According to Chomsky what drawbacks do structural linguistics suffer from ? 12

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) Gesture theory,
 - (b) Contact theory.
- (ii) Attempt a stylistic analysis of the following :
- Water, water everywhere
And all the boards did shrink
Water, water everywhere
Nor any drop to drink.

- (iii) Write a brief note on **any two** of the following :
- (a) Pictogram, (b) Metonymy,
 - (c) Alliteration, (d) Ellipsis.
- (iv) Give a classification of English Diphthongs.
- (v) What is a 'Pidgin' ? How does it differ from a 'creole' ?
- (vi) Give a morphological analysis of the following words :
dehumanization, children, nonsensical.
- (vii) Refer to three different kinds of repetitions found in literature and provide suitable examples.
- (viii) Give an IC analysis of the following sentences :
- (a) All the three boys disappeared.
 - (b) The big black dog bit the small boy.
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PAPER III

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1. Answer **any two** of the following questions : $18 \times 2 = 36$
 - (a) Comment on Jonson's use of the 'double plot' in *Volpone*.
 - (b) Analyse the portrayal of Caliban in *The Tempest*.
 - (c) Do you agree with Shaw's description of *Man and Superman* as a Don Juan play ? Justify your answer.
 - (d) Is *Look Back in Anger* a 'revolutionary' play ? Answer with illustrative references.
2. Answer **any three** of the following questions : $12 \times 3 = 36$
 - (a) Discuss Shakespeare's use of his sources in *Hamlet*.
 - (b) Critically comment on the importance of the last scene in *The Rivals*.
 - (c) Is *The Importance of Being Earnest* a social satire ? Justify your answer.

- (d) *Waiting for Godot* may be described as an example of *Absurd Drama*. Discuss.
 - (e) What part is played by The Tempters in *Murder in the Cathedral* ?
 - (f) In *Look Back in Anger* Jimmy Porter and Cliff are contrasted characters. Examine this view.
3. Answer **any four** of the following questions : $7 \times 4 = 28$
- (a) Comment on Jonson's use of disguise' in *Volpone*.
 - (b) Examine the importance of the 'dumb-show' in *Hamlet*.
 - (c) Show how Prospero uses his art of 'magic' in *The Tempest*.
 - (d) Write an account of Sheridan's sources in *The Rivals*.
 - (e) Examine the role of Miss Prism in *The Importance of Being Earnest*.
 - (f) How significant is the Hector-Violet episode in *Man and Superman* ?
 - (g) What dramatic purpose is served by the Interlude in *Murder in the Cathedral* ?
 - (h) Attempt a brief character-sketch of either Vladimir *or* Estragon 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) Examine Dickens' art of narration in ***Great Expectations***.
 - (b) How does George Eliot treat the problem of human choice in ***Middlemarch*** ?
 - (c) How does the irony of ***Emma*** contribute to the complex meaning of the narrative ?
 - (d) Examine ***A Portrait of the Artist as a Youngman*** as a stream of consciousness novel.

Section - B

2. Answer **any three** of the following questions : 12×3=36
- (a) Comment on the role of Marlow's aunt in Conrad's ***Heart of Darkenss***.
 - (b) Does Pip appear in ***Great Expectations*** as a snob or a gentleman. State reasons for your answer.

PG EG-IV

(2)

- (c) What ideas about the development of the artist in Joyce's Ireland do you gather from ***A Portrait of the Artist as a Youngman*** ?
- (d) Comment briefly on the coutry setting of Fielding's ***Tom Jones***.
- (e) What is the significance of Harriet's role vis-a-vis Emma's character.
- (f) What is the role of Bulstrade in ***Middlemarch*** ?

Section - C

3. Answer **any four** of the following questions : 7×4=28

- (a) What did Magwitch command Pip to do ?
- (b) Comment on the significance of Harriet's encounter with the gipsies in ***Emma***.
- (c) Describe Thrushcross Grange as first seen by Healthcliff and Catherine.
- (d) What is the significance of Marlow's river journey in ***Heart of Darkness*** ?
- (e) Why is Dorothea's honeymoon with Casaubon a disaster ?
- (f) In what sense is Fielding's language in ***Tom Jones*** a "living language" ?
- (g) What is the role of Molly Seagrim in ***Tom Jones*** ?
- (h) Comment in the significance of Stephen's first meeting with Emma Clery.

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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 theory of mimesis. How does it differ from that of Plato ?
2. Comment on the debate on the Ancients and Moderns in Dryden's 'Essay of Dramatic Poesy'.
3. Critically discuss Coleridge's theory of the imagination as expressed in 'Biographia Literaria' ?
4. Saussure was one of the pioneers of structuralism. Discuss.

Section – B

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

5. Analyze Dr. Johnson's assessment of Milton's *Paradise Lost*.
6. Critically discuss the ideas that Wordsworth examines in his Preface to *Lyrical Ballads*.

7. What are Arnold's criteria for determining poetic worth ?
8. Critically examine Cleanth Brooks' understanding of Wordsworth's use of paradox in his 'Ode' 'Intimations of Immortality from Recollections of Early Childhood'.
9. Cultural Materialist critics believe that texts always have a material function within contemporary power structures. Discuss.
10. What does T. S. Eliot understand by 'tradition' and how, according to him, is the individual poet related to it ?

Section – C

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

11. Write a brief note on Dryden's prose style in his 'Essay on Dramatic Poesy'.
 12. How does Coleridge distinguish between poem and prose ?
 13. How does Arnold distinguish between the 'historical' and the 'personal' estimate in his essay 'Study of Poetry' ?
 14. Give a brief account of the rise and growth of Feminist Critical Theory.
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PAPER VI

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Section – A

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

1. Give an account of the Enlightenment period in the history of American literature.
2. Moby Dick may be read as a symbolic fable. Discuss.
3. Examine some of the major images in Ginsberg's *Howl*.
4. Discuss the major themes in Miller's *Death of a Salesman*.

Section – B

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

5. Discuss the work of any **two** poets of the Puritan period.
6. Examine Emerson's views as expressed in his essay *The Poet*.
7. Can Santiago be described as a 'code hero' in *Old Man and the Sea* ? Justify your answer.

8. Analyse the central theme of Whitman's Song of Myself (Section I).
9. Show whether Frost's *Apple-picking* is a poem of rural America ?
10. *Mourning Becomes Electra* is a tragedy of death and mourning. Discuss.

Section – C

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

11. Comment on Thomas Paine's democratic views as expressed in his works.
12. What aspects of 'black culture' are brought out in **either** Toni Morrison's *Sula* or Faulkner's *Sound and the Fury*.
13. Examine the structure and style of any **one** of Dickinson's prescribed poems.
14. Critically comment on the character of **either** (a) Soapy (b) Lavinia Mannon.

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Section – A

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

1. Discuss Kamala Das as a post-colonial feminist poet with reference to the poems you have read.
2. Comment on Tendulkar's art of characterization in ***Silence! The Court is in Session.***
3. Analyse the plot-structure of ***Kanthapura.***
4. Comment on Tagore's criticism of the British administration in India.

Section – B

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

5. Discuss the characters of Tara or Mira Masi in ***Clear Light of Day.***
6. Comment on the language and style of ***Untouchable.***

7. Examine some of R. K. Narayan's narrative devices in ***The Guide.***
8. Attempt a critical appreciation of Toru Dutt's ***Our Casuarina Tree.***
9. Consider the significance of Nandini in ***Red Oleanders.***
10. ***Tughlaq*** is more a political allegory than a historical play. Discuss.

Section – C

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

11. Analyse any **one** of the minor characters in ***Untouchable.***
12. Comment on Derozio's craftsmanship in any **one** of his sonnets.
13. Comment on the role of Aziz in ***Tughlaq.***
14. Critically examine the relations of Aruna and Bobby in ***Final Solution.***