

M.A. (Final) Examination, June 2010
ENGLISH (Course – VI)
Twentieth Century English Literature
(D. E. Scheme) (SIM)

Time : 3 Hours

Max. Marks : 90

*Note : 1) Answer **five** questions choosing atleast **one** from **each** Section.*

*2) **All** questions carry **equal** marks.*

*3) Do not **omit any** Section.*

SECTION – A

1. Examine how the 20th century novel discusses the personal and the political dimensions of life.
2. a) What do you make of the relationship between Paul and his mother ? Justify your answer.

OR

- b) Discuss the impact of industrialisation as reflected in Sons and Lovers.
3. a) How does Foster employ stereotypes to describe the relationship between the Indian and English communities ?

OR

- b) Comment on Foster's use of 'mosque', 'caves' and 'temple' as motifs in A Passage to India.
4. a) Discuss the quest motif in Heart of Darkness.

OR

- b) How does Conrad address the problem of evil in Heart of Darkness ?

P.T.O.

SECTION – B

5. a) Describe how Hopkins employs 'inscape' and 'instress' in his poems.

OR

- b) Discuss the theme of betrayal in "O, What is that Sound".

6. a) Comment on 'Yeats' imagery in the "Second Coming".

OR

- b) Attempt a critical analysis of Yeats' use of symbols in "The Tower" and "Easter 1916".

7. a) "Dry Salvages" is "not about the present, but about the past". Comment.

OR

- b) Examine how "The Waste Land" uses the past as a trope.

SECTION – C

8. a) Consider St. Joan as a tragedy.

OR

- b) Examine how Shaw handles religion and history in St. Joan.

9. a) Show how Look Back in Anger critiques class-ridden Establishment.

OR

- b) How does Eliot dramatise marital problems in his The Cocktail Party ?

10. a) Comment on the view that in Waiting for Godot nothing happens twice.

OR

- b) Analyse the Vladimir-Estragon relationship in Waiting for Godot.
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M.A. (Final) Examination, June 2010
ENGLISH (Course – VII)
Comparative Literature – Drama
(D.E. Scheme (SIM))

Time : 3 Hours

Max. Marks : 90

- Notes :* 1) Answer **five** questions choosing at least **one** from **each** Section.
2) **All** questions carry **equal** marks.
3) Do not omit **any** Section.

SECTION – A

1. Critically discuss the relationship between character and destiny in Greek drama.
2. a) Discuss the significance of myths in Agamemnon and Oedipus.

OR

- b) Write a critical note on the themes of the choric odes in Oedipus Rex.
3. a) Discuss Agamemnon and Oedipus as tragic heroes.

OR

- b) Discuss the central theme of Agamemnon.

SECTION – B

4. a) Consider Euripides' Medea as a tragedy of revenge.

OR

- b) Examine Dionysus as a comic character in The Frogs.

5. a) Examine the themes of worldliness and spirituality in Shakuntala.

OR

- b) Discuss the nature and relevance of the curse in Shakuntala.

P.T.O.

6. a) Discuss the absence of tragedy in the plays Shakuntala and Mrichakatika.

OR

- b) Analyse the significance of the 'ring' episode in the play Shakuntala.

SECTION – C

7. a) Discuss the portrayal of the major women characters in Media and Phaedra.

OR

- b) How does Racine dramatise the conflict in Phaedra ? Discuss.

8. a) Discuss the theme of hypocrisy in Tartuffe.

OR

- b) Comment on the Orgon - Tartuffe relationship in Tartuffe.

SECTION – D

9. a) Write a note on the theme of determinism in Ibsen's play Ghosts.

OR

- b) Discuss the play Caucasian Chalk Circle as a self-conscious play.

10. a) Evaluate the characters of Madame Renevsky and Lopakhin in The Cherry Orchard.

OR

- b) Discuss how Pirandello dramatises the subconscious of with reference to Six characters in search of an Author.

OR

- c) Discuss theme of conflict in Sean O Casey's Juno and the Paycock.
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M.A. (Final) Examination, June 2010
ENGLISH (Course – VIII)
Literary Criticism
(DE-Scheme) (SIM)

Time : 3 Hours

Max. Marks : 90

- Note :* i) Answer **five** questions choosing atleast **one** from **each** Section.
ii) **All** questions carry **equal** marks.
iii) Do not omit **any** Section.

SECTION – A

1. a) Discuss Aristotle's contribution to the understanding of Greek Drama.

OR

- b) Comment on Aristotle's concept of 'tragedy'.

2. a) Explain Longinus' theory of the sublime.

OR

- b) Discuss the views of Aristotle and Longinus on catharsis, with a view to bring out the similarities and differences.

SECTION – B

3. a) Discuss Wordsworth's views on poetry with reference to Preface to the Lyrical Ballads.

OR

- b) Comment on Coleridge's theory of Imagination.

OR

- c) What are Coleridge's objections to Wordsworth's views on language and poetry ? Discuss.

P.T.O.

4. a) What are the responsibilities of a critic, according to Matthew Arnold ? Discuss.

OR

- b) What, according to Arnold, is the function of criticism ? Discuss with reference to the prescribed essay.

5. a) In what sense is Dryden a neoclassical critic ? Discuss with reference to his “Essay of Dramatic Poesy”.

OR

- b) Comment on Henry James’ views on ‘artistic sensibility’ in The Art of Fiction.

SECTION – C

6. a) Discuss Eliot’s concept of the impersonal theory of art.

OR

- b) Bring out the central argument of T.S. Eliot’s essay “Function of criticism”.

7. a) Why, according to Richards, is an awareness of the use of language necessary for the practice of criticism ? Discuss.

OR

- b) Discuss the main tenets of Elaine Showalter’s synocentric theory.

8. a) Comment on the F.R. Leavis concept of “Critical inwardness”.

OR

- b) Discuss the distinctive contributions of Freud or Lacan to psychoanalytic criticism and theory.

9. a) “Meaning is always in a state of contention and flux”. Elucidate this with reference to deconstruction theory.

OR

- b) Write a critical note on the characteristic features of post modernism.

OR

- c) Comment on the common areas shared by structuralism and post structuralism.

SECTION – D

10. Critically analyse the following poem paying attention to theme, tone, attitude, imagery and other distinctive features :

I died for beauty, but was scarce
Adjusted in the tomb,
When one who died for truth was lain
In an adjoining room.

He questioned softly why I failed ?
“For beauty”, I replied.
“And I for truth – the two are one ;
We brethren are” he said.

And so as Kinsmen met a night,
We talked between the rooms,
Untill the moss had reached our lips,
And covered up our names.

M.A. (Final) Examination, June 2010
(D.E. Scheme (SIM))
ENGLISH (Course – IX)
American Literature

Time : 3 Hours

Max. Marks : 90

***Note :** a) Answer **five** questions choosing at least **one** from **each** Section.
b) **All** questions carry **equal** marks.*

SECTION – A

1. How has the American frontier shaped the emergence of American literature ? Discuss.

2. a) Discuss Walden as a pastoral work.

OR

b) Make an analysis of the symbolism of Walden pond.

3. a) Would you describe “The American Scholar” as Emerson’s manifesto of liberty ? Discuss.

OR

b) “A foolish consistency is the hobgoblin of little minds”. Discuss with reference to Emerson’s theory of self-reliance.

SECTION – B

4. a) Comment upon Whitman’s use of symbols in any two poems you have studied.

OR

b) Examine the theme of ‘death’ in

- i) The soul selects her own society, and
- ii) The last night she lived.

OR

c) Attempt a close analysis of “A Jar in Tennessee”.

P.T.O.

5. What are the major themes in Frost's poetry ? Discuss with reference to any two poems prescribed for your study.
6. Critically analyse **any two** of the following
- i) Because I could not stop for Death
 - ii) Stopping by woods on a Snowy Evening
 - iii) O Captain ! My Captain !
 - iv) Sunday Morning.

SECTION – C

7. a) Bring out the theme of suffering in The Scarlet Letter.

OR

- b) Why does Melville use a participant narrator in Moby Dick ? Discuss.

8. a) Discuss the journey motif in Huckleberry Finn.

OR

- b) How does Ellison use colour imagery in Invisible Man ? Discuss.

OR

- c) Would you consider The Old Man and the Sea as an allegorical novel ? Give reasons for your answer.

SECTION – D

9. a) Discuss Death of a Salesman as an attack on American capitalism.

OR

- b) How does Miller negotiate between the 'past' and the 'present' in Death of a Salesman ? Discuss.

10. a) How are sex and desire used as recurrent motifs in A Streetcar Named Desire ? Discuss.

OR

- b) What leads to Blanche's mental trauma in A Streetcar Named Desire ? Discuss.
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M.A. (Final) Examination, June 2010
(D E Scheme) (SIM)
ENGLISH (Paper – X)
European Classics in Translation

Time : 3 Hours

Max. Marks : 90

*Note : 1) Answer **five** questions choosing at least **one** from **each** Section.
2) **All** questions carry **equal** marks.*

SECTION – A

1. a) Bring out the distinguishing features of the European classics prescribed for your study.

OR

- b) Comment on the philosophic concerns of German fiction with reference to any two novels you have studied.

2. a) “All men have a vein of quixotic element somewhere in their nature”. Examine the validity of this statement with reference to the character of Don Quixote.

OR

- b) How does Cervantes delineate the conflict between illusion and reality in Don Quixote ?

SECTION – B

3. a) Critically analyse the theme of romantic illusion in Madame Bovary.

OR

- b) Do you agree with the view that Charles Bovary is everyman ? Give reasons.

4. a) Show how The Scarlet and the Black is a reflection of Stendhal’s penetrating psychological insight.

OR

- b) Consider Julien Sorel as an embodiment of the conflict between the scarlet and the Black.

P.T.O.

5. a) Consider Mersault in The Outsider as an anti-hero.

OR

b) Examine The Outsider as a critique of modern society.

SECTION – C

6. a) Discuss Anna Karenina as an indictment on the religious and social milieu of the nineteenth century Russia.

OR

b) Comment on the symbolic significance of Anna's death in Anna Karenina.

7. a) Compare and contrast Raskolnikov and Svidrigaylov in Crime and Punishment.

OR

b) Discuss Raskolnikov-Sonia relationship in Crime and Punishment.

8. Attempt a critique of the theme of psychological awakening in Gogol's The Overcoat.

SECTION – D

9. a) Comment on the role of the artist in society as depicted in Death in Venice.

OR

b) How does Gunture Grass treat the drum as the central motif in Tin Drum ?

10. a) Comment on the significance of the title, The Trial.

OR

b) Examine The Trial as a bitter indictment of the modern institutions of Law and Justice.
