

2003  
ENGLISH  
Sixth Paper  
First Half

Time:- Two hours, Full Marks –35

The figures in the margin indicate full marks.

1. Answer any two questions: 15x2=30

(a) Discuss the appropriateness of the title 'Point Counter Point'.

Or,

(b) Examine Point Counter Point as a modern novel.

(c) Examine Greene's handling of the theme of martyrdom in The Power and the Glory.

Or,

(d) Comment on the title of The Power and the Glory.

(a) Write a critical appreciation of either Church Going or The Explosion.

Or,

(b) Bring out the distinctive features of Ted Hughes's poetry.

(c) Discuss Golding's Lord of the Flies as a dystopian novel.

Or,

(d) Comment on Golding's vision of life underlying Lord of the Flies.

2. Answer any one of the following:

(a) How fair is it to label Lucy a "siren"?

(b) Examine the role of the mesozo in The Power and the Glory.

(c) Why is Wants labeled a bleak poem?

(d) What is the importance of the naval officer in Lord of the Flies?

(e) What do the "flies" signify in The Lord of the Flies?

2003  
ENGLISH  
SIXTH PAPER  
SECOND HALF

Time-Two hours, Full Marks-35

The figures in the margin indicate full marks.

1. Answer any two of the following: 15x2=30

(a) Discuss Waiting for Godot as absurd play.

Or,

(b) Would you call *Waiting for Godot* an anti-religious play? Argue your answer.

(c) Why is Look Back in Anger called a milestone in post-war drama?

Or,

(d) Evaluate Jimmy Porter as an angry young man.

(e) "Juno and the Paycock is a masterpiece dramatic art" Do you agree?

Or,

(f) Bring out the significance of the title of Juno and the Paycock.

(g) Comment on the major themes underlying *The Caretaker*.

Or,

- (a) Examine the dramatic art contained in *The Caretaker*
2. Answer any one of the following: 5
- (a) Comment on Lucky's dumbness in *Waiting for Godot*.
- (b) Comment on the symbolic significance of the 'tree' in *Waiting for Godot*.
- (c) How is Jimmy treated by Helena?
- (d) "It's slightly horrifying ..... and oddly exciting" Explain the context of the above quote.
- (e) Comment on the ending of *The Caretaker*.

**PG II (DE) /2003**

**2003  
ENGLISH  
SEVENTH PAPER  
FIRST HALF**

**Time- Two hours, Full Marks –35**

**The figures in the margin indicate full marks.**

1. Answer any two of the following: 15x2=30
- (a) In what respect is imitation central to Aristotle's theory of tragedy? Elucidate.
- (b) Examine Aristotle's views on the aesthetic function of tragedy.
- (c) How does Sidney refute the charges leveled against poetry?
- (d) What are Sidney's views regarding the functions of poetry?
- (e) Do you think that Wordsworth's *Preface to Lyrical Ballads* can serve as a manifesto for the Romantic view of poetry/ Argue your answer.
- (f) Comment on Wordsworth's views on "poetic diction".
- (g) Discuss Arnold's advocacy of "touchstone" method of critical evaluation.
- (h) Examine Arnold's critical survey of the English poets from Chaucer to the Romantics.
1. Answer any one of the following: 5
- (a) What does Aristotle say about requisite attributes of a tragic character?
- (b) How does Aristotle compare history and poetry?
- (c) What are Sidney's observations on contemporary English drama?
- (d) How does Wordsworth break new grounds in his choice of subject- matter and language in *Lyrical Ballads*?
- (e) Why does Coleridge compare a poem to a plant?
- (f) Comment on Arnold's observation about the Wordsworthians.

**PG II (DE) /2003**

**2003  
ENGLISH  
SEVENTH PAPER  
SECOND HALF**

**Time- Two Hours, Full Marks-35**

**The figures in the margin indicate full marks.**

1. Answer any two of the following: 15X2 - 30

- (a) How does Richards differentiate between “ the two uses of language”  
Or,  
(b) Examine Richards’s contention that poetry “ is the supreme form of emotive language”.  
(c) Critically comment on Eliot’s notion of the dissociation of sensibility.  
Or,  
(d) How does Eliot analyse the relation of the poem to its author to buttress his “ impersonal theory of poetry”?  
(e) What relevance does the author’s “ intention” have to the critics judgement  
Or, .  
(f) Comment on Brooks’s observations on the language of paradox.  
(g) Examine Barthe’s case for “ the removal of the Author”  
Or,  
(h) Bring out the implication of Barthes’s observation that “ literature and language are in the process of finding each other again”  
(i) Sum up Lodge’s views on the “ Realist Text”

**2. Answer any one of the following: 5x1=5**

- (a) Summarise Eliot’s views on the formation of a school by the so called metaphysical.  
(b) Why does Richards claim that “ Science is autonomous”?  
(c) What do the authors of “ The Intentional Fallacy” think of “ allusiveness in poetry.  
(d) Give an example of “ Wordsworth exploitation of the paradoxical”.  
(e) Why does Barthes claim that “ the text is a tissue of quotations”.  
(f) Develop after Lodge the difference between the “ story and the “ text”.

**PG II (DE)/2003**

**2003  
ENGLISH  
EIGHT PAPER  
FIRST HALF**

**Time –Two hours, Full Marks-35**

**The figures in the margin indicate full marks.**

1. Attempt an essay on any one of the following literary topics: 18

- (a) Comedy of Manners.  
(b) The elegiac note in Victorian poetry.  
(c) Principle features of Shakespeare’s tragedies  
(d) The drama of ideas. .  
(e) The stream of consciousness novel.  
(f) Nature in Romantic poetry .  
(g) The indo-anglian writer you like most.  
(h) Literature and society.

2. Write an essay on any one of the following cultural topics: 17

- (a) Place of English in India.
- (b) Importance of media in our lives.
- (c) The question of woman in Indian society.
- (d) Moral values in materialistic society.
- (e) Fashion and modern women.
- (f) Future of multi- cultural society.
- (g) Globalisation.
- (h) Primary education in India.

**PG II (DE) /2003**

**2003  
ENGLISH  
EIGHTH PAPER  
SECOND HALF**

**Time – Two hours, Full Marks –35**

**The figures in the margin indicate full marks.**

1. Write a critical resume of the following: 18

The critic of fiction has a more difficult task than the critic of poetry or the drama. We all know what constitutes a poem or a play, but the critic of the novel has to begin by defining his elusive subject. A good many writers have adopted the historical approach and have tried to show that the contemporary novel is a direct development of the novel of classical times. They have selected a single concept- “character” “plot”, “structure” and “form” are among the best known – and have argued that it has always been the novelists main concern and is the slue to his art. The result is that criticism of fiction tends to be too abstract and schematic to offer the reader much assistance of the appreciation of a particular novel.

The novel is perhaps the most unwieldy of all literary forms because the novelist’s experience is much less compact then the poet’s or even the dramatist’s. the critic is bound to rely on a comparatively small number of quotations instead of being able to quote a complete work, and this naturally increases the danger of misinterpretation. He cannot easily dispense with abstractions like character, plot, structure and form which provide him with a convenient system of reference. When properly used, they have a certain utility value and they will appear frequently in the pages that follow. It must be recognized, however, that they belong to the presentation of experience and not to the substance of the novel. The mistake lies in imagining that when we speak of a novelist’s “convincing characterization” the excellence of his “ plots” or his “ narrative gift” we are pronouncing critical judgments, whereas in fact we are doing no more than commend the skill with which he displays his wares.

- 2. Attempt a critical resume of the following: 17**

Oft in the stilly night,  
     Ere slumber’s chain has bound me.  
 Fond Memory brings the light  
     Of other days around me;  
 The smiles, the tears,  
     Of boyhood’s years,

The words of love then spoken;  
     The eyes that shone.  
 Now dimm'd and gone.  
     The cheerful hearts now broken|  
 Thus in the stilly night,  
     Ere slumber's chain has bound me.  
 Sad Memory brings the light  
     Of other days around me.  
 When I remember all  
     The friends so link'd together  
 I've seen around me fall  
     Like leaves in wintry weather  
 I feel like one  
     Who treads alone  
 Some banquet-hall deserted, whose lights are fled  
     Whose garlands dead  
 And all but he departed |  
     Thus in the stilly night,  
 Ere slumbers chain has bound me.  
     Sad Memory brings the light  
 Of other day's around me.

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2003  
 ENGLISH  
 NINTH PAPER  
 FIRST HALF

Time – Two hours, Full Marks –35

The figures in the margin indicate full marks  
 ( AMERICAN LITERATURE )

1. Answer any two of the following question: 15x2=30
  - (a) Examine *The Adventures of Huckleberry Finn* as a picaresque novel.  
Or,
  - (b) Discuss the development of Huck Finn.
  - (c) Discuss the Hemingway's narrative technique in *The Old Man and the Sea*.  
Or,
  - (d) Would you consider Santiago a tragic hero? Argue your answer.
  - (e) Bring out the significance of the title " The Sound and the Fury".  
Or,
  - (f) Analyse the character of Caddy.
  - (g) Justify the aptness of the title. " The Bluest Eye".  
Or,

(h) Discuss the character of Pauline Breedlove.

2. Answer any one of the following: 5x1=5

(a) Give a short account of Huck Finn's relationship with his father.

(b) What is the importance of the shark episode in *The Old Man and the Sea*?

(c) Narrate how Cholly Breedlove met his father.

(d) Why does Quentin commit suicide?

**(POST- COLONIAL LITERATURE )**

1. Answer any two of the following: 15x2=30

(a) How is Indian society presented in *Coolie*?

Or,

(b) Give an estimate of Munoo's character.

(c) Critically examine Raja Rao's use of myth and history in *Kanthapura*

Or,

(e) Examine R.K. Narayan's delineation of the minor characters in *The Bachelor of Arts*.

(f) "Chandran is a rebel who ultimately becomes conformist", Do you agree? Give reasons for your answer.

(g) Examine Desai's portrayal of Gautama in *Cry, the Peacock*.

Or,

(h) Attempt a feminist reading of *Cry, the peacock*.

2. Answer any one of the following: 5x1=5

(a) How does Anand depict Munoo's robust spirits in the first few pages of *Coolie*?

(b) Comment on Munoo's impressions of Bibiji and Chotababu.

(c) What is the importance of the Skeffinton Coffee Estate in *Kanthapura* ?

(d) What makes Ratna an unconventional widow?

(e) What is Maya's view of her brother?

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**2003**

**ENGLISH**

**NINTH PAPER**

**SECOND HALF**

**Time – Two hours, Full Marks –35**

**The figures in the margin indicate full marks**

**( AMERICAN LITERATURE )**

1 Answer any two of the following: 15x2=30

(a) Whitman is a poet of democracy. Do you agree with the view?

Or,

(b) Give a critical appreciation of " Song of the Open Road".

(c) Discuss Emily Deckinson as a mystical poet.

Or,

(d) Critically examine the poetic diction of Emily Dickinson with special reference to the prescribed poems.

(e) Estimate Frost as a pastoral poet.

Or,

(f) Discuss the salient features of Frost's poetry.

(g) Attempt a critical appreciation of "The Weary Blues".

Or,

- (h) Discuss Langston Hughes as a black American poet.
2. Answer any one of the following: 5x2=5
- (a) Bring out the leading thought in “ One’s Self I Sing”.
- (b) Describe the death bed scene in “ I heard a Fly buzz- when I died”.
- (c) Give the central idea of “ Mending Wall”.
- (d) Account for the popularity of “ The Negro Speaks of Rivers”.
- (POST- COLONIAL LITERATURE )**
1. Answer any two of the following: 15x2=30
- (a) Discuss Rushdie’s blending of fiction and fact in *Midnight’s Children*.
- Or,
- (b) Critically comment on Rushdie’s attitude to Indian history and politics in *Midnight’s Children*.
- (c) Discuss Ghosh’s view on partition in *The Shadow Lines*.
- Or,
- (d) Examine the thematic relevance of the Tridib- May relationship in *The Shadow Lines*.
- (e) Consider *Tughlaq* as a play of protest.
- Or,
- (f) How far can it be said that Indian English poetry is a mirror of contemporary Indian Psyche?
- (i) Critically examine the use of irony in the poems of Ezekiel and Ramanujan.
2. Answer any one of the following: 5x1 = 5
- (a) Comment on Rushdie’s presentation of the Emergency rule in India.
- (b) Briefly sketch the character of Ila in *The Shadow Lines*
- (c) Bring out the significance of the chess game in Scene II of *Tughlaq*.
- (d) Comment on the role of Aziz in *Tughlaq*.
- (e) Comment on Kamala Das’s treatment of love in the poems you have read.
- (f) Analyse some of the images in Ezekiel’s poetry.

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2003

ENGLISH

TENTH PAPER

FIRST HALF

Time – Two hours, Full Marks –35

The figures in the margin indicate full marks

**(AMERICAN LITERATURE)**

1. Answer any one of the following question: 15x2=30
- (a) Analyse the character of Lavinia in *Mourning becomes Electra*.
- Or,
- (b) How does O’Neill fuse modern psychology with the Greek concept of fate in *Mourning Becomes Electra*?
- (c) Comment on Miller’s treatment of the American Dream in *Death of a Salesman*.
- Or,
- (d) Discuss *Death of a Salesman* as a modern tragedy.

(e) Examine the character of Tom Wingfield

.Or,

(f) Examine *The Glass Menagerie* as an expressionistic play.

(g) Discuss Albee's handling of the theme of sexuality in *Who's Afraid of Virginia Woolf?*

Or,

(h) Bring out the significance of the title "*Who's Afraid of Virginia Woolf?*"

2. Answer any one of the following: 5x1=5

(a) What role is played by Seth?

(b) How does Biff try to bring his father out of delusion towards the end of *Death of a Salesman*?

(c) Explain briefly the significance of the menagerie in *The Glass Menagerie*.

(d) Describe briefly the significance of Act Three titled "Exorcism".

**(POST- COLONIAL LITERATURE)**

1. Answer any two of the following: 15x2=30

(a) Bring out the significance of the title, "*A House for Mr. Biswas*".

Or,

(b) What is the importance of the Honuman house in the thematic pattern of *A House for Mr. Biswas*?

(c) Comment on Achebe's portrayal of the Igbo community in *Things Fall Apart*.

Or,

(d) How far is Okonkwo a tragic character?

(e) Elucidate the central theme of *Voss*.

Or,

(f) Comment on Voss's preparation for the voyage.

(g) Bring out the conflict between tradition and modernity in *Lion and the Jewel*.

Or,

(h) Would you call *Lion and the Jewel* a social satire?

2. Answer any one of the following:

(a) How did sign- painting open further avenues for Mohun?

(b) Why was it said that every thing went wrong with Mohun from his very birth?

(c) What is the Ekemefuna episode in *Things Fall Apart*?

(d) How are the two missionaries contrasted?

(e) Describe Baroka's bedroom.

PG II (DE) /2003

2003

ENGLISH

TENTH PAPER

SECOND HALF

Time – Two hours, Full Marks –35

The figures in the margin indicate full marks

**(AMERICAN LITERATURE)**

1. Answer any one of the following questions: 15x2=30

(a) Discuss Emerson as a transcendentalist with special reference to his essays.

Or,

(b) Bring out the distinctiveness of Emerson as an essayist.

(c) Discuss Thoreau's philosophy of life as reflected in *Walden*.

Or,

(d) Examine Thoreau's views on nature with special reference to *Walden*.

(e) Attempt a critical appreciation of *The Magic Barrel*.

Or,

(f) Bring out the significance of the title. "Pantaloon in Black".

(g) Which of the short stories on your syllabus appeals to you most and why?

2. Answer any one of the following: 5x1=5

(a) What does Emerson mean by "self-reliance"?

(b) Summarise Emerson's idea of the "Oversoul"?

(c) Give the central idea of the chapter "Economy" in *Walden*.

(d) Briefly describe the Walden pond in winter.

(e) What is the significance of "Nineteen fifty – five" in Alice Walker's short story?

(f) Comment on the "The Bride comes to Yellow Sky".

**(POST- COLONIAL LITERATURE)**

1. Answer any two of the following: 15x2=30

(a) Comment on the character of Shug Avery in *The Color Purple*.

Or,

(b) Bring out the importance of Sofia - Harpo episode in *The Color Purple*.

(c) Justify the title "Devil on the Cross".

Or,

(d) What picture of the post – independence Nigeria do you find in *Devil on the Cross*?

(e) Examine Walcott's vision in *Dream on the Monkey Mountain*.

Or,

(f) Bring out the significance of the title, "Dream on the monkey Mountain".

(g) Examine Rhys's presentation of the character of Antoinette in *Wide Sargasso Sea*.

Or,

(h) How far is *Wide Sargasso Sea* a rewriting of *Jane Eyre*?

2. Answer any one of the following:

(a) Comment on Sofia as a victim of racism.

(b) What is the real story of *Cross end*?

(c) How does *Devil on the Cross end*?

(d) What was Wangari's dream?

Comment on the ending of *Wide Sargasso Sea*.