

M.A., M.Sc. Part - II (Annual) Examination, 2013
(Under DE Stream)

ENGLISH

SIXTH PAPER

(First Half)

Time - Two Hours

Full Marks - 50

The figures in the margin indicate full marks.

1. Answer *any two* of the following questions :

15×2=30

(a) Describe Gertrude's relation with Mr. Morel in *Sons and Lovers*.

Or,

(b) How does Lawrence portray Paul's relationship with Miriam and Clara Dawes ? Give illustrations.

(c) How does *To The Lighthouse* illustrate the search for meaning in life ?

Or,

(d) Conventional gender roles and conventional social roles present a major subject of exploration in *To The Lighthouse*. – Discuss.

(e) Discuss the significance of the title of Joyce's novel *A Portrait of the Artist as a Young Man*.

Or,

(f) Why does Stephen reject nation, religion and love in favour of the life of an artist ?

(g) Do you think that Frost is a regional poet ? Argue your answer.

Or,

(h) Illustrate and explain the major symbols in Frost's poetry.

2. Answer *any four* of the following : 5×4=20

(a) What role does Clara Dawes play in *Sons and Lovers* ?

(b) Comment on the flower picking episode in *Sons and Lovers*.

(c) Why do the waves make Mrs. Ramsay sad ?

(d) What makes "Time Passes" so different from the rest of *To the Lighthouse* ?

(e) How does Stephen react to his punishment by Father Dolan ?

(f) Describe Stephen's confession after his act of sin.

(g) Bring out the central idea of "The Road not Taken".

(h) Characterise the speaker in "Mending Wall".

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ENGLISH
SIXTH PAPER
(Second Half)

Time - Two Hours

Full Marks - 50

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1. Answer *any two* of the following questions :

15×2=30

(a) Evaluate Philip Larkin as a post-war poet.

Or,

(b) Attempt a close reading of "At Grass".

(c) Ted Hughes is a poet of vitality rather than violence. Do you agree ? Give reasons for your answer.

Or,

(d) Critically appreciate "A Childish Prank".

(e) Bring out the significance of the title, "Waiting for Godot".

Or,

(f) Attempt a comparative study of Vladimir and Estragon.

(g) Does the hero of *Look Back in Anger* measure up to the stature of an angry young man of post-war Britain? Argue your answer.

Or,

(h) Would you call *Look Back in Anger* a kitchen-sink drama? Give reasons for your answer.

2. Answer any four of the following : 5×4=20

(a) Comment on the note of agnosticism struck in the first two stanzas of "Church Going".

(b) Bring out the central idea of "The Explosion".

(c) Comment on the title "The Jaguar".

(d) Comment on the last line of "The Thought-Fox".

(e) How does *Waiting for Godot* end?

(f) What role does Lucky play in *Waiting for Godot*?

(g) Comment on Jimmy's initial hostility towards Helena.

(h) "The heaviest, strongest creatures in this world seem to be the loneliest". Who is the speaker? Why does she/he say so?

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ENGLISH
SEVENTH PAPER
(First Half)

Time - Two Hours

Full Marks - 50

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1. Answer *any two* of the following questions :

15×2=30

- (a) Discuss *Lord of the Flies* as a fable.

Or,

- (b) Comment on the role of Piggy in *Lord of the Flies*.

- (c) Discuss *The Power and the Glory* as a thesis novel.

Or,

- (d) Bring out the central conflict dramatized in *The Power and the Glory*.

- (e) Explain Camus's philosophy underlying *The Outsider*.

Or,

(f) Analyse Meursault as the prototype of the alienated man in modern-day society.

(g) Give an estimate of the anti-hero in *Invisible Man*.

Or,

(h) Critically discuss Ellison's presentation of violence in *Invisible Man*.

2. Answer any four of the following : 5×4=20

(a) Comment on the significance of the island in *Lord of the Flies*.

(b) Briefly justify the title, "Lord of the Flies".

(c) Comment on the significance of the prison scene in *The Power and the Glory*.

(d) What is the role of the mestizo in *The Power and the Glory*?

(e) Why does Meursault kill the Arab?

(f) What is Raymond's attitude towards Meursault?

(g) Comment on the prologue to *Invisible Man*.

(h) How does Ellison's narrator in *Invisible Man* defend the value of hibernation?

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ENGLISH

SEVENTH PAPER

(Second Half)

Time - Two Hours

Full Marks - 50

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1. Answer *any two* of the following questions :

15×2=30

(a) Discuss how Kolatkar's poems reveal his attitude towards religion, with special reference to the poems on your syllabus.

Or,

(b) Attempt a critical appreciation of Vikram Seth's "Soon".

(c) Critically comment on the narrative technique of *The God of Small Things*.

Or,

(d) Examine the character of Ammu in *The God of Small Things*.

(e) Comment on the important traits of Jaisingh-Sarita relationship as depicted in *Kamala*.

Or,

(f) Critically examine the role of journalism in *Kamala*.

(g) Discuss the issue of gender as depicted in the play *Tara*.

Or,

(h) Explore the relationship between Chandan, the character and Dan, the narrator, as seen in *Tara*.

2. Answer *any four* of the following : 5×4=20

(a) Comment on the significance of Kolatkar's 'Chaitrya' poems.

(b) Bring out the irony in 'A Low Temple'.

(c) When and how was Margaret Kochamma disillusioned by her first husband ?

(d) Comment on the significance of the setting in *The God of Small Things*.

(e) Comment on Sarita's stand at the end of the play *Kamala*.

(f) Comment on Kamala as an exhibit in the play *Kamala*.

(g) What role does Rupa play in *Tara* ?

(h) Bharati suffers from a guilt complex. Discuss.

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ENGLISH
EIGHTH PAPER
(First Half)

Time - Two Hours

Full Marks - 50

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1. Answer *any two* of the following questions:

15 × 2 = 30

(a) Discuss the essential qualities of a tragic character with special emphasis on hamartia.

Or,

(b) Discuss, after Aristotle, the theory of imitation.

(c) Critically examine Wordsworth's definition of a poet in *Preface to Lyrical Ballads*.

Or,

(d) Evaluate Coleridge as a critic with reference to *Biographia Literaria*

(e) Comment on Arnold's review of the English poets from Chaucer to the romantics.

Or,

(f) What is Arnold's opinion regarding the historical and the personal methods of poetry ?

(g) How does Eliot define "Tradition" in his essay "Tradition and the Individual Talent"?

Or,

(h) Summarise Eliot's arguments against the idea of a 'school' of metaphysical poets.

2. Answer *any four* of the following : 5×4 = 20

(a) What does Aristotle say about the origin of poetry ?

(b) Define, after Aristotle, simple and complex plots.

(c) Why does Wordsworth mention Thomas Gray in *Preface to Lyrical Ballads* ?

(d) Why does Coleridge compare a poem to a plant in *Biographia Literaria* ?

(e) Why does Arnold make the prophetic claim that the future of poetry is immense ?

(f) Why does Arnold criticise the "Wordsworthians" ?

(g) Briefly comment on Eliot's analogy of the catalyst.

(h) What do you understand by the phrase "dissociation of sensibility" ?

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**ENGLISH
EIGHTH PAPER
(Second Half)**

Time - Two Hours

Full Marks - 50

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1. Answer *any two* of the following questions:

15×2 = 30

(a) Critically sum up Wimsatt and Beardsley's arguments that they have used to buttress their new view of criticism.

Or,

(b) "The intentional fallacy is a romantic one".
Elucidate.

(c) Examine Barthes's case for the removal of the author.

Or,

(d) How does Barthes privilege text over work ?

(e) Critically discuss M.H. Abrams's position as a critic with reference to *The Deconstructive Angel*.

Or,

(f) Summarise Abrams' account of the basic tenets of deconstruction as found in *The Deconstructive Angel*.

(g) "I submit that the only way by which the poet could say what *The Canonization* says is by paradox." Discuss.

Or,

(h) Summarize and comment on Brooks's views expressed in *Language of Paradox*.

2. Answer *any four* of the following : 5×4=20

(a) What do Wimsatt and Beardsley have to say about evaluating a poem with reference to any extra-textual parameters ?

(b) What do Wimsatt and Beardsley have to say about Eliot's poems ?

(c) Why does Barthes claim that the author is a "modern figure" ?

(d) "Like language it (the text) is structured but off-centered, without closure." Explain with reference to the context.

(c) Explain the term 'logocentrism'.

(f) Why does M. H. Abrams refer to *The Marriage of Heaven and Hell* in the concluding section of *The Deconstructive Angel*?

(g) What does Brooks say about "The Phoenix and the Turtle"?

(h) Comment on the title "The Intentional Fallacy".

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ENGLISH
NINTH PAPER
(First Half)

Time - Two Hours

Full Marks - 50

The figures in the margin indicate full marks.

1. Answer *any two* of the following questions:

15×2=30

(a) How does Huck Finn struggle to find a morality of the heart in his relationship with the negro slave Jim ?

Or,

(b) Discuss *The Adventures of Huckleberry Finn* as a first person narrative.

(c) "*The Old Man and the Sea* is the touching story of companionship - the deep love and respect that a young boy and an old man hold for each other." Discuss.

Or,

(d) Analyse Hemingway's style and technique in *The Old Man and the Sea*.

(e) Comment on Faulkner's projection of a world of crumbling values in *The Sound and the Fury*.

Or,

(f) Estimate *The Sound and the Fury* as a stream of consciousness novel.

(g) What is the significance of the title "The Bluest Eye"?

Or,

(h) Discuss the character of Pauline Breedlove.

(i) *Walden* is Thoreau's quest for a purity he had lost. Do you agree? Argue your answer.

Or,

(j) Discuss Thoreau's prose style as evidenced in *Walden*.

2. Answer *any four* of the following questions :

5 × 4 = 20

(a) Why did Huck find it difficult to stay with widow Douglas?

(b) Comment on the ending of *Huckleberry Finn*.

(c) Who was DiMaggio and what does he represent in *The Old Man and the Sea* ?

(d) Comment on the old man's very special relationship with the fish that he kills.

(e) Draw a character sketch of Mrs. Compson.

(f) Why is Benjy conceived as an idiot ?

(g) What is the significance of Claudia's decapitated white dolls ?

(h) How do the McTeers differ from the Breedloves ?

(i) Discuss Thoreau's philosophy of life as expressed in the opening chapter "Economy".

(j) Discuss Thoreau's relationship with John Field.

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ENGLISH
NINTH PAPER
(Second Half)

Time - Two Hours

Full Marks - 50

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1. Answer *any two* of the following questions:

15×2 30

(a) Discuss Whitman as a poet of humanity.

Or,

(b) Attempt a close reading of "Crossing Brooklyn Ferry".

(c) Evaluate Dickinson as a romantic poet.

Or,

(d) Dickinson was captivated by the enigma of death. Elucidate.

(c) Discuss the use of imagery in Hughes's poetry.

Or,

(f) Critically appreciate "The Negro speaks of Rivers".

(g) Comment on the major themes of Robert Frost's poetry.

Or,

(h) Estimate Frost as a pastoral poet.

2. Answer *any four* of the following questions :

5 × 4 = 20

(a) Why is "When Lilacs in the Dooryard Bloom'd" called a 'pastoral elegy' ?

(b) Briefly comment on the title 'One's Self I Sing'.

(c) Comment on Dickinson's attitude to success.

(d) Briefly state the poet's experience in "I Heard a Fly Buzz".

(e) Bring out the central idea of "Personal".

(f) Comment on the images of darkness in 'Dream Variations'.

(g) Bring out the central idea of "Mending Wall".

(h) Bring out the significance of the title 'Come In'.

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ENGLISH
TENTH PAPER

Time - Two Hours

Full Marks - 50

The figures in the margin indicate full marks.

1. Answer *any two* of the following questions:

15×2=30

(a) *Mourning Becomes Electra* is a psychological approximation of the Greek sense of Fate. Discuss.

Or,

(b) Analyse the character of Orin in *Mourning Becomes Electra*.

(c) Discuss *Death of a Salesman* as a modern tragedy.

Or,

(d) Do you consider the Requiem as an integral part of *Death of a Salesman* ?

(e) Do you think that *The Glass Menagerie* belongs to "a poetic, subjective kind of theatre"? Argue your answer.

Or,

(f) Would you consider *The Glass Menagerie* as Tom's quest for self? Substantiate your answer.

(g) Examine the significance of the title of *Who's Afraid of Virginia Woolf?*.

Or,

(h) Comment on the relationship between George and Martha in *Who's Afraid of Virginia Woolf?*.

2. Answer *any four* of the following questions :

5×4=20

(a) What role does Seth play in *Mourning Becomes Electra*?

(b) Comment on the death of Christine in *Mourning Becomes Electra*.

(c) Write a short note on Loman brothers.

(d) What happens in the Doston hotel room? How does it ruin Bill's career?

(e) Why does Laura drop out of the business college?

(f) How does *The Glass Menagerie* end?

(g) Comment briefly on the opening of *Who's Afraid of Virginia Woolf?*.

(h) Is sexuality an important issue in *Who's Afraid of Virginia Woolf?*