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G – 4399.

Reg. No. :

Name :

Second Semester M.A. Degree Examination, July 2019

English Language and Literature

CORE COURSE : PAPER V

EL 221 : FROM MODERNISM TO THE PRESENT

(2017 Admission onwards)

Time : 3 Hours

Max. Marks : 75

I. Answer **any five** of the following each in about 50 words :

1. Comment on the epigraph to *The Wasteland*.
2. What does the "rough beast" in "The Second Coming" refer to?
3. Comment on the structure of Carol Ann Duffy's "Anne Hathaway".
4. What happens at the end of *Waiting for Godot*?
5. How does Eliot redefine tradition in "Tradition and individual Talent"?
6. Why does Woolf criticize H.G. Wells, Arnold Bennett, and John Galsworthy in "Modern fiction"?
7. Attempt a character sketch of Stephen Dedalus.
8. Write a note on the setting of *Night at the Circus*. (5 × 2 = 10 Marks)

P.T.O.



- II. Comment critically on **any two** of the following choosing one from **each** section.

Section – A

9. Earth, receive an honoured guest.

William Yeats is laid to rest.

Let the Irish vessel lie

Emptied of its poetry.

10. An engine, an engine

Chuffing me off like a Jew.

A Jew to Dachau, Auschwitz, Belsen.

I began to talk like a Jew.

I think I may well be a Jew.

Section – B

11. Estragon: Well, shall we go?

Vladimir: Yes, let's go.

(They do not move.)

12. The progress of an artist is a continual self-sacrifice, a continual extinction of personality. **(2 × 5 = 10 Marks)**



III. Write short notes on **any two** of the following in about **150** words each.

13. Confessional poetry.
14. Dylan Thomas's view of Nature in "Poem in October".
15. How does Orwell describe political writing in "Prevention of Literature"?
16. Why does Eagleton claim that literature is an adequate substitute for religion?

(2 × 5 = 10 Marks)

IV. Write essays on **any three** of the following in about **500** words choosing one from each section.

Section – A

17. T. S. Eliot's masterpiece *The Wasteland* is a long, complex poem about the psychological and cultural crisis that came with the loss of moral and cultural identity after World War I. Elaborate.
18. Consider Larkin's "Church Going" as an inquiry into the role of religion in our lives.
19. *Waiting for Godot* is a play that prompts many questions, and answers none of them. Substantiate.

Section – B

20. Virginia Woolf's "Modern Fiction" has been described as a guide for writers of modern fiction. Discuss.
21. Elaborate on how *A Portrait of the Artist as a Young Man* traces the religious and intellectual awakening of young Stephen Dedalus.
22. Elaborate on T. S. Eliot's critical tenets in "Tradition and the Individual Talent".



Section – C

23. Theater of the absurd emphasizes the absurdity of human existence by employing disjointed, repetitious, and meaningless dialogue, purposeless and confusing situations, and plots that lack realistic or logical development. Explain.
24. Write an essay on the major English essayists of the 20th century.
25. What are Terry Eagleton's views on the new critics as delineated in his essay "The Rise of English".

(3 × 15 = 45 Marks)



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G – 4400

Reg. No. :

Name :

Second Semester M.A. Degree Examination, July 2019

Branch : English Language and Literature

EL 222 : Paper VI – INDIAN WRITING IN ENGLISH

(2017 Admission onwards)

Time : 3 Hours

Max. Marks : 75

I. Answer **any five** of the following each in about **50** words :

1. Why does the speaker in Kamala Das' poem "The Freaks" think that she and her lover are freaks?
2. What do you think is the message of Jayanta Mahapatra's poem "Grandfather"?
3. Consider Mamta Kalia's "After Eight Years of Marriage" as a confessional poem.
4. Give a brief description of the 'play within the play' in Tendulkar's *Silence: The Court is in Session*.
5. "In *Mistress*, Anita Nair depicts the changing relationships of husband and wife in society". Elucidate.
6. What kind of transformation does Raju acquire at the end of the novel *The Guide*?
7. Why do we consider Salman Rushdie's *Shame* as a historical novel?
8. Importance of 'blackouts' in Jhumpa Lahiri's "A Temporary Matter".

(5 × 2 = 10 Marks)

P.T.O.



II. Write critical notes on **any two** of the following choosing **one** from **each** section :

SECTION – A

9. _____ Philosophy,
Poverty and Poetry, three
Companions shared my basement room.
10. _____ It's only
To save my face, I flaunt, at
Times, a grand, flamboyant lust.

SECTION – B

11. "Do you know what he did with all that? He spent it all in reconstructing India. Sounds very patriotic, doesn't it? All he did was giving out a lot of personal loans to friends and relatives. Gullible- that's what he was- my father"?.
12. Didn't Mark Twain say, 'At 17 I thought my father was ignorant; at 20, I wondered how he learned so much in three years'?.

(2 × 5 = 10 Marks)

III. Answer **any two** of the following in about **150** words :

13. Illustrate how Ramanujan gives the example of his father to show the way in which India can be ancient yet modern at the same time.
14. Give a brief account of the subaltern voices in Indian English Literature.
15. How does Sarojini Naidu give vent to her desire for free India in her poem "Coromandel Fishers"?
16. How does Amit Chaudhuri introduce O.V.Vijayan in his essay "Poles of Recovery"?

(2 × 5 = 10 Marks)



- IV. Write essays in about **500** words, on **any three** of the following. **not** omitting **any** section :

SECTION – A

17. Elucidate how Toru Dutt's poem "Our Casuarina Tree" gives an objective description of the tree and the poet's childhood days.
18. Theme of identity and belongingness in Nissim Ezekiel's poem "Background Casually".
19. Treatment of myths and symbols in Girish Karnad's play *The Fire and the Rain*.

SECTION – B

20. *The Guide* is powerful story about spiritual transformation and self-realization. Explain.
21. Analyze how Ruskin Bond brings in a 'changed world' in his story "The Kite Maker".
22. Summarize A.K.Ramanujan's views on the 'Indian Way of Thinking'.

SECTION – C

23. Write an essay on the recent trends and developments in Indian English fiction.
24. Consider Dalit literature as a creative and intellectual literary expression which transforms the social realities in various literary genres.
25. How does Ayyappa Paniker incorporate Indian Poetry in English along with Indian Aesthetic tradition?

(3 × 15 = 45 Marks)

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G – 4401

Reg. No. :

Name :

Second Semester M.A. Degree Examination, July 2019

English Language and Literature

EL 223 : Paper VII — AMERICAN LITERATURE

(2017 Admission onwards)

Time : 3 Hours

Max. Marks : 75

I. Answer **any five** of the following in not more than **50** words.

1. Longfellow's theory of didacticism in his poem "A Psalm of Life."
2. Describe the notion of freedom as presented in Jorie Graham's poem "Prayer."
3. How does Gertrude Stein's poem "Daughter" criticize the way in which art is treated in America?
4. Significance of the title *The Glass Menagerie*.
5. Why does Emerson criticise society in his essay "Self Reliance?"
6. What is the significance of the Letter A in *The Scarlet Letter*?
7. Elements of absurdity in *Catch 22*.
8. What do you think is the worst form of violence in the story "The Short Happy Life of Francis Macomber?"

(5 × 2 = 10 Marks)

P.T.O.



- II. Comment critically on **any two** of the following in not more than **150** words choosing **one** from **each** section.

SECTION – A

9. May no fate willfully misunderstand me
And half grant what I wish and snatch me away
Not to return.
10. Double Estate—entailed at pleasure
Upon an unsuspecting Heir—
Duke in a moment of Deathlessness
And God, for a Frontier.

SECTION – B

11. "We are such things as rubbish is made of, so let's drink up and forget it."
12. "I like the silent church before the service begins, better than any preaching."
(2 × 5 = 10 Marks)

- III. Answer **any two** of the following in not more than **150** words

13. The American Dream.
14. Problem of identity in the poem "Self Portrait in a Convex Mirror."
15. Irony and satire in the story "Blue Hotel."
16. Henry James' views of artistic freedom.
(2 × 5 = 10 Marks)

- IV. Answer **any three** in not more than **450** words choosing **one** from **each** section.

SECTION – A

17. Write an essay on the conflicting elements Wallace Stevens presents in his poem "Sunday Morning."
18. Consider Sam Shepard's play *Buried Child* as the vision of a troublesome family being transformed into a symbol of America's loss of innocence.
19. Maya Angelou's poem, "Phenomenal Woman," is about a woman "who fights against society's stereotypical and formulaic idea of what the quintessential woman should look and act like by being unapologetically herself." Elucidate.



SECTION – B

20. Write an essay on Emily Dickinson's mystical perspective on death by evaluating the prescribed poems.
21. Tony Morrison's presentation of 'middle-class blacks' in *The Bluest Eye*.
22. "Viewing motherhood as an experience, rather than an institution, dislocates maternity from patriarchal, institutionalized conceptualizations, which have used maternity as justification for gender inequalities within the family and within the political sphere." How does Adrienne Rich's essay "The Domestication of Motherhood" justify this statement?

SECTION – C

23. Attempt an essay on the growth of 20th century American theatre.
24. Salient features of American Transcendentalism.
25. Religious symbolism in the play *Glass Menagerie*.

(3 × 15 = 45 Marks)



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G – 4402

Reg. No. :

Name :

Second Semester M.A. Degree Examination, July 2019

English Language and Literature

Core Course : Paper VIII

EL 224 : CRITICAL STUDIES – I

(2017 Admission onwards)

Time : 3 Hours

Max. Marks : 75

I. Answer **any five** of the following in not more than 50 words.

1. Mytheme.
2. Metanarrative.
3. Historical Consciousness.
4. Archetypes of Literature.
5. The male gaze.
6. How does Cixous reclaim Medusa?
7. Define the two basic material preconditions for the communist transformation of society.
8. Polyphony.

(5 × 2 = 10 Marks)

P.T.O.



II. Write short notes on **any four** of the following in about 150 words.

9. Connotation and denotation in semeiotics.
10. What is meant by intertextuality?
11. Antonio Gramsci's concept of civil society.
12. Examine how Freud's Personality Theory structures the psyche into id, ego and superego?
13. Write a brief note on the different waves of Feminism.
14. Discuss how Saussure distinguishes between 'langue' and 'parole'?
15. The future of "modernity" according to Marx.
16. Differentiate between feminism and womanism.

(4 × 5 = 20 Marks)

III. Answer **any three** in **not** more than 500 words choosing one from each section.

SECTION – A

17. Why do critics argue that Saussure's views "revolutionized the study of language and inaugurated modern linguistics"?
18. Consider Post-structuralism as a body of distinct reactions to Structuralism.
19. "Cultural materialism emphasizes the scientific method and objective analysis over the less demonstrable claims of structuralism or the relativism of postmodernism." Elucidate.

SECTION – B

20. Explain how Marxism interprets the natural world around human beings and the society they live in.
21. How does Lacan relate the theories of psychoanalysis to the methods and concepts of modern linguistics?
22. Briefly explain how Helene Cixous urges women to focus on individuality and to write to redefine self identity.



SECTION – C

23. Attempt a theoretical reading of the following using any one of the theoretical premises prescribed for study:

Would she have been a sturdy child

Or sickly like her brother?

Would she have had her father's nose

Or would she have looked like her mother?

Would she have laughed, frowned and cried,

Or flung her toys, or played outside.....

Would she have had the life she chose?

No one knows.

And no one will miss her when she's gone

Because....

She was never allowed to be born.

24. One night, I hardly know whether I had been sleeping or musing, I started wide awake on hearing a vague murmur, peculiar and lugubrious. It ceased, but my heart beat anxiously; my inward tranquillity was broken. The clock, far down in the hall, struck two. Just then my chamber-door was touched as if fingers swept the panels groping a way along the dark gallery outside. I was chilled with fear. Then I remembered that it might be Pilot, and the idea calmed me. But it was fated I should not sleep that night, for at the very keyhole of my chamber, as it seemed, a demoniac laugh was uttered. My first impulse was to rise and fasten the bolt, my next to cry: "Who is there?" Ere long steps retreated up the gallery towards the third floor staircase, and then all was still.



"Was it Grace Poole?" thought I. I hurried on my frock, and with a trembling hand opened the door. There, burning outside, left on the matting of the gallery, was a candle; and the air was filled with smoke, which rushed in a cloud from Mr. Rochester's room. In an instant I was within the chamber. Tongues of fire darted round the bed; the curtains were on fire, and in the midst lay Mr. Rochester, in deep sleep. I shook him, but he seemed stupefied. Then I rushed to his basin and ewer, and deluged the bed with water. He woke with the cry: "Is there a flood? What is it?"

25. In the hardest working part of Coketown; in the innermost fortifications of that ugly citadel, where Nature was as strongly bricked out as killing airs and gases were bricked in; at the heart of the labyrinth of narrow courts upon courts, and close streets upon streets, which had come into existence piecemeal, every piece in a violent hurry for some one man's purpose, and the whole an unnatural family, shouldering, and trampling, and pressing one another to death; in the last close nook of this great exhausted receiver, where the chimneys, for want of air to make a draught, were built in an immense variety of stunted and crooked shapes, as though every house put out a sign of the kind of people who might be expected to be born in it; among the multitude of Coketown, generically called 'the Hands,'— a race who would have found more favour with some people, if Providence had seen fit to make them only hands, or, like the lower creatures of the seashore, only hands and stomachs—lived a certain Stephen Blackpool, forty years of age.

Stephen looked older, but he had had a hard life. It is said that every life has its roses and thorns; there seemed, however, to have been a misadventure or mistake in Stephen's case, whereby somebody else had become possessed of his roses, and he had become possessed of the same somebody else's thorns in addition to his own. He had known, to use his words, a peck of trouble. He was usually called Old Stephen, in a kind of rough homage to the fact

(3 × 15 = 45 Marks)

