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K – 4736

Reg. No. :

Name :

Third Semester M.A. Degree Examination, February 2021

English Language and Literature

Elective : Paper XII

EL 234.1 : EUROPEAN FICTION

(2017 Admission onwards)

Time : 3 Hours

Max. Marks : 75

I. Write a paragraph on **five** of the following, each not exceeding 50 words :

1. The picaresque novel
2. Hippolyte in *Madame Bovary*.
3. Metafiction
4. Emma Bovary's death
5. 19th century Russian realism
6. What was the "dead woman's secret"?
7. Fusun in "Distant Relations".
8. Setting of *Tin Drum*.

(5 × 2 = 10 Marks)

P.T.O.



- II Write short notes on **four** of the following, each in not more than 150 words, choosing **two** from each section :

SECTION – A

- 9 Why does Raskolnikov kill the pawnbroker?
10 The adventure in Sierra Morena.
11 The frame narrative in 'A Passion in the Desert'
12 Realism and Naturalism.

SECTION – B

- 13 Narration in *Tin Drum*.
14 Violence in *The Piano teacher*.
15 Ludmilla
16 'The chair' as protest literature

(4 × 5 = 20 Marks)

- III Answer three of the following in not more than 450 words, choosing at least **one** from each section

SECTION – A

- 17 Consider *Madame Bovary* as a critique of 19th century French bourgeoisie.
18 The character of Sancho Panza.
19 'A Passion in the Desert' interrogates the idea of man as a civilized being. Do you agree?



SECTION – B

20. Explore the themes in *Tin Drum*
21. Comment on the metanarrative plot of *If on a Winter's Night a Traveller*.
22. How does *The Piano Teacher* explore the psychological relationship between mother and daughter?

SECTION – C

23. Postmodern theory reveals the complicity of discourse and power. Substantiate
24. How does Peter Gay map the vicissitudes of Modernism.
25. Enumerate the avant-garde techniques in modernist fiction.

(3 × 15 = 45 Marks)



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Reg. No. :

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Third Semester M.A. Degree Examination, February 2021

English Language and Literature

Core Course : Paper IX

EL 231 : LINGUISTICS AND STRUCTURE OF THE ENGLISH LANGUAGE

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

i. Answer **any five** of the following questions.

1. Transcribe the following words by putting the appropriate stress mark
Machine, question, photography, language, dramatization.
2. Differentiate between phonemes and allophones.
3. PS Grammar.
4. Language Acquisition Device.
5. Find out the main and the subordinate clauses in the given sentence:
A fortune teller told her that she would marry a handsome foreigner.
6. Syntagmatic and Paradigmatic.
7. Differentiate between Sociolinguistics and Psycholinguistics
8. Register.

(5 × 2 = 10 Marks)

P.T.O.



II. Write short notes on **any four** of the following, each not exceeding 150 words.

9. Suprasegmental features.
10. Branches of Linguistics.
11. Traditional Grammar.
12. Transform any WH question based on T Rules.
13. The Prague School.
14. TG Grammar.
15. Semantics.
16. Form class and function class words.

(4 × 5 = 20 Marks)

III. Write an essay on **two** of the following, each in about 4 pages.

17. Examine the salient features of Structural Grammar.
18. Discuss the variations in language.
19. Explain how TG Grammar could overcome the limitations of IC analysis and PS Grammar?
20. Discuss the different suprasegment features.

(2 × 15 = 30 Marks)

21. Transcribe the following by putting the appropriate stress and intonation:

Policeman: Good morning madam. May I ask you what you are doing here?

Mary: Ah, good morning officer. I'm trying to park my car. In fact I've already parked it. I'll get off the car and do my shopping.



Policeman: I see. But madam, you don't seem to be aware of the latest regulations regarding parking here.

Mary: Regulations? Parking? What are you talking about, officer?

Policeman: Very simple, madam. I'm simply trying to draw your attention to the fact that this is a 'No Parking' zone and that people ought not to park their vehicles here.

(1 × 5 = 5 Marks)

22. Resolve the ambiguity in two of the following sentences:

- (a) Flying planes can be dangerous.
- (b) The professor said on Monday he would give an exam.
- (c) John saw the man with binoculars.
- (d) Visiting relatives can cause problems.

(2 × 2.5 = 5 Marks)

23. Analyse any one of the following using TG grammar:

- (a) Akshay saw the tortoise.
- (b) The teacher has not completed her portions.
- (c) Did the man bring the bottle?

(1 × 5 = 5 Marks)



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Reg. No. :

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English Language and Literature

Core Course : Paper X

EL 232 : CRITICAL STUDIES II

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

i. Write a paragraph on five of the following (each not exceeding 50 words).

1. Postmodernist discourse
2. Intertextuality
3. Hybridity
4. Textuality of history
5. Self representation
6. Parody
7. Hegemony
8. Author function

(5 × 2 = 10 Marks)

ii. Answer **four** of the following (each not more than 150 words)

9. The unities of discourses is the result of an operation. Explain.
10. Hybridity.

13. Masochism
14. Heterotopic metafiction
15. Archaeology versus genealogy
16. Nativism
17. Subaltern Studies Group
18. Grand narratives

(4 x 5 = 20 Marks)

19. Answer three of the following in not more than **450** words, choosing at least **one** from each Section.

SECTION A

20. Habermas' arguments against postmodernism
21. Comment on New Historicism and its methods and challenges
22. Said and Orientalism

SECTION B

23. Examine the various terms and concepts in postcolonial theory
24. Analyse Spivak's deliberations on the subaltern in "Can the Subaltern Speak?"
25. Attempt a critical reading of the age of the Anthropocene

SECTION C

Provide a theoretical reading of one of the following texts. Adopt any one of the theoretical frameworks prescribed for study.

26. When I think about myself,
I almost laugh myself to death,
My life has been the great big joke
A dance that's walked
A song that's spoke
I laugh so hard I almost choke
When I think about myself

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Sixty years in these folks' world
The child I works for calls me girl
I Say 'Yes ma'am' for working's sake
Too proud to break
Too poor to break
I laugh until my stomach aches.
When I think about myself.

My folks can make me split my side
I laughed so hard I nearly died
The tales they tell sound just like lying
They grow the fruit,
But eat the rind
I laugh until I start to crying
When I think about my folks

- 24 That night they camped in a grove of oaks and beeches where a spring ran. The nights were still cool and they had a fire against it, of a rail lifted from a nearby fence and cut into lengths. A small fire, neat, niggard almost, a shrewd fire, such fires were his father's habit and custom always, even in freezing weather. Older the boy might have remarked this and wondered: why not a big one, why should not a man had not only seen the waste and extravagance of war, but who had in his blood an inherent voracious propensity with material, not his own, have burned everything in sight? Then he might have gone a step farther and thought that that was the reason, that niggard blaze was the living fruit of nights passed during those four years in the woods, hiding from all men, blue or gray, with his strings of horses (captured horses, he called them). And older still he might have divined the true reason, that the element of fire spoke to some deep mainspring of his father's being, as the element of steel, or of powder, spoke to other men, as the one weapon for the preservation of integrity, else breath were not worth the breathing, and hence to be regarded with respect and used with discretion.

23. She has a single photograph of him. She tucked it into a brown envelope on which she'd written clippings, and hid the envelope between the pages of Perennials for the Rock Garden, where no one else would ever look.

She's preserved this photo carefully, because it's almost all she has left of him. It's black and white, taken by one of those boxy, cumbersome flash cameras from before the war, with their accordion-pleat nozzles and their well-made leather cases that looked like muzzles, with straps and intricate buckles. The photo is of the two of them together, her and this man, on a picnic. Picnic is written on the back, in pencil, not his name or hers, just picnic. She knows the names, she doesn't need to write them down.

They're sitting under a tree, it might have been an apple tree, she didn't notice the tree much at the time. She's wearing a white blouse with the sleeves rolled to the elbow and a wide skirt trucked around her knees. There must have been a breeze, because of the way the shirt is blowing up against her, or perhaps it wasn't blowing, perhaps it was clinging, perhaps it was hot. It was hot. Holding her hand over the picture, she can still feel the heat coming up from it, like the heat from a sun-warmed stone at midnight.

(3 × 15 = 45 Marks)



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K – 4731

Reg. No. :

Name :

Third Semester M.A. Degree Examination, February 2021

English Language and Literature

Elective : Paper XI

EL 233.1 : EUROPEAN DRAMA

(2017 Admission Onwards)

Time : 3 Hours

Max Marks : 75

- I. Write a paragraph on **five** of the following, each not exceeding **50** words
1. Moscow Art Theatre
 2. Hamartia.
 3. Theme of sight and blindness in Sophocles *Oedipus Rex*
 4. Alienation in *Mother Courage and Her Children*.
 5. Appearance and reality in Ibsen's *A Doll's House*.
 6. Truth and illusion in Dario Fo's *Accidental Death of an Anarchist*
 7. The distinction between Apollonian and Dionysian music in Nietzsche's *The Birth of Tragedy*.
 8. The decline of Athens in Aristophanes' *The Frogs*.

(5 × 2 = 10 Marks)

P.T.O.



- II. Write short notes on **four** of the following, each not exceeding **150** words, choosing two from each section :

SECTION – A

- 9 The function of chorus in drama.
- 10 Contributions of Aeschylus, Euripides and Sophocles.
- 11 What are the canonical messages and themes of Aristophanes' *The Frogs*?
- 12 The character of Aricia in Racine's *Phaedra*.

SECTION – B

- 13 What according to Nietzsche is Attic Tragedy?
- 14 The theme of sacrificial role of women in Henrik Ibsen's *A Doll's House*.
- 15 Life versus Art in Pirandello's *Six Characters in Search of an Author*.
- 16 How far Martin Esslin has succeeded in presenting the group of dramatists who first emerged during and after World War II as giving artistic expression to Albert Camus' existential philosophy?

(4 × 5 = 20 Marks)

- III Write essays in about **4** pages each on **three** of the following, choosing **one** from each section.

SECTION – A

- 17 Evaluate Moliere's *The Miser* as an exemplar of Comedy of Manners.
- 18 Is "Oedipus Rex" premised on the notion that Oedipus is bound or free? Is he the puppet of fate or the creator of his own fate?
- 19 Consider Aristophanes' *The Frogs* as a demonstration of the influence of the old school and the new school among the citizens.



SECTION – B

20. Comment on the symbolic significance of Cherry Orchard in Chekhov's play *The Cherry Orchard*
21. Discuss Ibsen's concerns about the position of women in society with special reference to his play *A Doll's House*
22. Halfway through the play, the Chorus declares that tragedy has "nothing to do with melodrama." What does the Chorus mean? Consider the influence of and departure from melodrama in *Antigone*.

SECTION – C

23. Explain Aristotle's analysis of the structure of tragedy with his reference to Sophocles' *Oedipus Rex*
24. Attempt an essay on the origin and evolution of the Greek theatre.
25. How does Nietzsche tackle the question of the naive artist in *The Birth of Tragedy*?

(3 × 15 = 45 Marks)

