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Reg. No. :

Name :

First Semester M.A. Degree Examination, April 2024

English Language and Literature

Core Course I

Paper I : EL 511 : BRITISH LITERATURE — I

(2022 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

I. Answer **any five** of the following questions in about 20 words.

1. What is the major idea of the "Death Song"?

2. Who is Peter Giles?

3. How does Bacon conclude his essay, "Of Truth"?

4. Who is Bathazar?

5. What is the mythological name of Easter in "Heart"?

6. What is a "parody" in literature?

7. What is a Mock heroic poem?

8. Who is Umbriel?

(5 × 2 = 10 Marks)

P.T.O.

II. Answer **any five** of the following questions in about **100** words.

9. Examine Sir Patrick Spens as a literary ballad.
10. Elaborate on the theme of "Farewell Love".
11. Examine the refrain in "Prothalamion".
12. How does Book X of Paradise Lost end?
13. "The paths of glory lead but to the grave". Explain.
14. Elaborate on the sub plot of *The School for Scandal*.
15. What is an Epistolary Novel?
16. Describe the creature created by Victor Frankenstein.

(5 × 5 = 25 Marks)

III. Answer **any two** of the following questions in about **300** words choosing one from each section.

SECTION — A

17. Attempt a critical appreciation of "Let dainty wits cry on the sisters nine".
18. Elaborate on the major works of the University Wits.
19. Write an essay on the major literary works of the Anglo Saxon period.

SECTION — B

20. Examine *The Rape of the Lock* as a mock-heroic poem.
21. Discuss the images in Andrew Marvell's "To His Coy Mistress".
22. Analyse Samuel Richardson's *Pamela* as a Romantic novel.

(2 × 15 = 30 Marks)



IV. Answer **any one** of the following questions in about **150** words.

23. Present the main arguments in the given passage in not more than two sentences and attempt a one page critical note on the passage.

"I earnestly wish to point out in what true dignity and human happiness consists. I wish to persuade women to endeavor to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous with epithets of weakness, and that those beings are only the objects of pity, and that kind of love which has been termed *the sister's love*, soon become objects of contempt. Dismissing then those pretty, feminine phrases, which the men condescendingly use to soften our slavish dependence, and degrading that weak elegance of mind, exquisite sensibility, and sweet docility of manners, supposed to be the sexual characteristics of the weaker vessel, I wish to show, that elegance is inferior to virtue, that the first object of laudable ambition is to obtain a character as a human being, regardless of the distinction of sex, and that secondary views should be brought to this simple touchstone.

— Mary Wollstonecraft, *A Vindication of the Rights of Woman*.

24. "What is truth?" said jesting Pilate, and would not stay for an answer. Certainly, there be that delight in giddiness, and count it a bondage to fix a belief, affecting free-will in thinking as well as in acting. And though the sects of philosophers of that kind be gone, yet there remain certain giddy wits, which are of the same veins, though there be not so much blood in them as was in those of the ancients. But it is not only the difficulty, and labor, which men take in finding out of truth, nor again that when it is found, it imposes upon men's thoughts, that doth bring lies in favor, but a natural, though corrupt, love of the self. One of the later school of the Grecians examined the matter, and is at a stand to think what should be in it, that men should love lies, where neither they make for pleasure, as with poets, nor for advantage, as with the merchant, but for the lie's sake. But I cannot tell; this same truth is a naked and open daylight, that doth not show the masks and mummeries, and triumphs of the world half so stately, and decent, as candle-lights. Truth may demand some of the price of a parrot, that showeth best by day, but it will not rise to the price of a diamond or carbuncle, that showeth best in varied lights. A mixture of a truth with a little flattery, doth any,



man doubt that if there were taken out of men's minds vain opinions, flattering hopes, false valuations, imaginations as one would, and the like, but it would leave the minds of a number of men poor shrunken things, full of melancholy and indisposition, and unpleasing to themselves? One of the fathers, in great severity, called poesy *vinum daemonum* [the wine of devils] because it filleth the imagination, and yet it is but with the shadow of a lie. But it is not the lie that passeth through the mind, but the lie that sinketh in and settleth in it that doth the hurt, such as we spake before. But howsoever these things are thus in men's depraved judgments and affections, yet truth, which only doth judge itself, teacheth that the inquiry of truth, which is the love-making or wooing of it: the knowledge of truth, which is the presence of it: and the belief of truth, which is the enjoying of it, is the sovereign good of human nature.

25. Evaluate the literary style of the writers from the Restoration age to the 18th century.

(1 × 10 = 10 Marks)



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Reg. No. :

Name :

First Semester M.A. Degree Examination, April 2024

English Language and Literature

Core Course — III

Paper III — EL 513 : SHAKESPEARE STUDIES

(2022 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

- I. Write a paragraph not exceeding **50** words on any **five** of the following :
1. The artistic muse in Sonnet 78.
 2. The character of Felix Philias in Atwood's Hag-Seed.
 3. Rhyme in Shakespearean Sonnets.
 4. Cultural appropriation of Black culture in the film 'Boyz n the City'.
 5. Fair Youth Sonnets.
 6. Role of patronage of the arts in the Elizabethan age.
 7. Dr. Johnson's observations on Shakespeare's portrayal of human nature.
 8. Love as sickness in Sonnet 147.

(5 × 2 = 10 Marks)

- II. Answer any **five** of the following question in not more than **100** words :
9. Justify Hamlet's acclaim as the quintessential Shakespearean tragedy.
 10. Examine Shakespeare's portrayal of female characters in male disguise.
 11. Distinguish between soliloquies, asides and monologues.

P.T.O.



12. Trace the major milestones in the publication of Shakespeare's works.
13. Examine how Shakespeare addresses the theme of love in Shakespeare's sonnets.
14. Discuss Kurosawa's depiction of natural and artificial spaces integrates with the plot of *Throne of Blood*.
15. How does the unusual narrator of McEwan's *Nutshell* compare with Shakespeare's Hamlet?
16. What were the key features of the Elizabethan stage?

(5 × 5 = 25 Marks)

- III. Write essays on any **three** of the following in about **300** words, choosing **one** from each section.

SECTION – A

17. Discuss *Hamlet* as a play in which the familial and the political interact.
18. Examine how Jonathan Dollimore explores the three aspects of the historical and cultural process that figure prominently in materialist criticism of Shakespeare's works.
19. According to the Greek philosopher Heraclitus, "Character is destiny". Do the characters in *Hamlet* and *Twelfth Night* justify the statement?

(1 × 15 = 15 Marks)

SECTION – B

20. With reference to Shakespeare's sonnets, what insights can be drawn about the validity of non-heteronormative sexualities in the Elizabethan era?
21. Douglas Lanier observes that, "(l)ike economic capital in the age of globalization, Shakesporean cultural capital in the age of mass media is restless." Evaluate Baz Luhrmann's *Romeo + Juliet* and Akira Kurosawa's *Throne of Blood* in the light of this statement.
22. Examine Peter Brook's adaptation as a bleaker, apocalyptic and grotesque version of Shakespeare's *King Lear*.

(1 × 15 = 15 Marks)



SECTION – C

Answer any **one** of the following in about **150** words.

23. Present the text and meaning of the given extract in not more than two sentences and attempt a one page critical note on it.

O that this too too solid flesh would melt,
Thaw and resolve itself into a dew,
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter. O God, God
How weary, stale, flat and unprofitable
Seem to me all the uses of this world!
Fie on't, ah Fie, 'tis an unweeded garden
That grows to seed, things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead – nay not so much, not two —
So excellent a king, that was to this
Hyperion to a satyr, so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly – heaven and earth,
Must I remember?

24. Comment on Ania Loomba and Martin Orkin's observation that "Shakespeare's plays were both derived from and used to establish colonial authority".
25. Examine how modern adaptations of Shakespeare address questions of gender, and identity.

(1 × 10 = 10 Marks)



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Reg. No. :

Name :

First Semester M.A. Degree Examination, April 2024

English Language and Literature

Core Course II

Paper II : EL 512 : BRITISH LITERATURE II

(2022 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

1. Answer any five of the following questions in about 50 words.

1. What does the mark of the frost symbolize in "Frost at Midnight"?
2. "To them I may have owned another gift, of more sublime...." What gift may the narrator have owned?
3. Discuss the representation of antiquity in Charles Lamb's essay "Oxford in the Vacation".
4. Analyze Tennyson's "Lotus Eaters" as a dramatic monologue.
5. Comment on the ethics of documenting war on the basis of your reading of "War Photographer".
6. Why did Orwell dislike Gandhi?
7. Give a short account of the theatrical movements that developed in Britain in the late 1950s and early 1960s.
8. What is the Epiphany in "After the Race"?

(5 × 2 = 10 Marks)

P.T.O.



- II. Answer any **five** of the following questions in about **100** words.
9. Discuss the representation of conflicting social classes in *Look Back in Anger*.
 10. Comment on the epigraph of "Ode on Intimations of immortality".
 11. Comment on the expression "The hand that mocked them, and the heart that fed."
 12. Enumerate the ways in which the eighteenth-century attitude towards social ranks as illustrated in *Emma*.
 13. Why does Hughes write from the perspective of an animal in "Hawk Roosting"?
 14. What makes the lover assert that Porphyria "felt no pain"?
 15. Comment on the relation between of body, death and grief suggested in Alice Oswald's "Body".
 16. Give a brief account of the contributions of the poets of 1950s to English literature.

(5 × 5 = 25 Marks)

- III. Answer any **two** of the following questions in about **300** words choosing **one** from each group.

GROUP – A

17. Discuss the modernist experimentation in *The Waste Land*.
18. How does Keats immortalize the nightingale?
19. Why is the English Romantic Movement called a revival?

GROUP – B

20. Explain how interior monologue functions as narrative and expository device in *Mrs. Dalloway*.
21. How does Angela Carter subvert conventional gender roles in *Nights at the Circus*?
22. Analyze the influence of existentialist philosophy in *Waiting for Godot*.

(2 × 15 = 30 Marks)

GROUP – C

Answer any one of the following questions in about 100 words

23. Present the main argument in the given passage in not more than two sentences and attempt a one-page critical note on the passage

Economic factors are always in a complex relationship with other cultural developments, of course and the above changes came about also as a response to intellectual and artistic pressures coming from writers themselves. The Victorian culture is inherent with a stupendous lot of complexities and contradictions. It is useful indeed to contrast what was nevertheless a relatively unified culture with the rapidly diversifying – or, some might say, fragmenting – culture of the late nineteenth and early twentieth centuries, and to see this contrast some of the reasons behind the literary realignments we are discussing. In mainstream Victorian society, one could say that there was a broad consensus on Christian morality and on the existing social and political order. This meant, among other things, that Victorian writers and readers could largely assume a common culture and a shared language of values, attitudes and cultural reference. Mudie's and other circulating libraries played their part in sustaining this broad consensus by promoting writers and works that tended to reflect and reinforce the perceived standards of the dominant culture. However, as those standards and that those culture began to be questioned in the last quarter of the nineteenth century, writers began also to challenge in the literary conventions that had become associated with them (at least partly because of the circulating libraries). The interrogative spirits discussed above, along with a new sense of the relativity and complexity of life, led serious writers more and more to express their frustrations with the artificial constraints placed upon their art by the currently dominant system of publication and circulation. George Moore made an

important intervention on behalf of writers in 1885 when he published a withering attack on the circulating libraries, *Literature as Nurse, or Circulating Morals*, and when, in the same year, he had a new novel, *The Mummer's Wife*, issued in one volume by Vizetelly, the English publisher of Emile Zola. This was a direct challenge to the convention—closely associated with the circulating libraries—of initially publishing new novels in three separate, expensively priced volumes; and, in fact, it sounded the death-knell of the triple-decker novel, as other English publishers soon followed Vizetelly's example, and this trend then undermined the monopoly of the circulating libraries generally.

24. That praises are without reason lavished on the dead, and that the honours due only to excellence are paid to antiquity, is a complaint likely to be always continued by those, who, being able to add nothing to truth, hope for eminence from the heresies of paradox; or those, who, being forced by disappointment upon consolatory expedients, are willing to hope from posterity what the present age refuses and flatter themselves that the regard which is yet denied by envy, will be at least bestowed by time. Do you agree or disagree with the statement? Elucidate.
25. Give a brief account of the influence of realism in literature, painting and films.

(1 × 10 = 10 Marks)

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Reg. No. :

Name :

First Semester M.A. Degree Examination, April 2024

English Language and Literature

Core Course — IV

Paper IV — EL 514 : LANGUAGE STUDIES

(2022 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

- I. Write a paragraph not exceeding **50** words each on any **five** of the following:
 1. Transcribe any two of the following words and mark the stress appropriately :
 - (a) cucumber
 - (b) mosquito
 - (c) examination
 - (d) wildlife
 2. Phonemes
 3. Sociolinguistics
 4. Acoustic phonetics
 5. Auxiliary verbs
 6. Tagmemics
 7. Passivisation
 8. P S Grammar

(5 × 2 = 10 Marks)

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P.T.O.



II. Answer any **four** of the following questions in not more than **100** words each :

9. Langue and parole
10. Competence and performance
11. Articulatory phonetics
12. Primary cardinal vowels
13. Morphology
14. Pragmatics
15. Deep and surface structure
16. Speech Act Theory.

(4 × 5 = 20 Marks)

III. Transcribe the following passage and mark the appropriate stress and intonation :

17. Through a mass of rosy clouds in the east, the sun struggled up over the hilltop and smiled down on the sleeping village of Parker as if trying to coax the dreamers to arise and behold the beauties of the dawning day. In the barn-yards of the little farms scattered around about the town roosters were crowing, hens were clucking, cattle lowing, and horses stamping and neighing, eager for their breakfast.

(1 × 5 = 5 Marks)

IV. Write essays on any **two** of the following in not more than **300** words each :

18. Define linguistics. What are the branches of linguistics? Explain.
19. What are the organs of speech? Describe and illustrate the classification of speech sounds.
20. Examine the differences between structural grammar and generative grammar.
21. What are the word classes in English? Explain with appropriate examples.

(2 × 15 = 30 Marks)



Answer the following as directed :

22. Resolve the ambiguities in any two sentences given below :

- (a) I saw a stranger on the hill with a binocular.
- (b) Groucho shot an elephant in his pajamas.
- (c) Students like annoying teachers.
- (d) Let us stop controlling people.

(2 × 2 = 4 Marks)

23. Analyse any two of the following sentences using C Grammar.

- (a) This boy caught the thief.
- (b) The bowler screamed at the fielders.
- (c) The judge reprimanded the officer.

(2 × 3 = 6 Marks)

