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R – 6078

Reg. No. :

Name :

First Semester M.A. Degree Examination, May 2023

English Language and Literature

Core Course I : Paper I

EL 511 : BRITISH LITERATURE I

(2022 Admission)

Time : 3 Hours

Max. Marks : 75

I. Answer **any five** of the following questions in about **50** Words:

1. What is the theme of "Death Song"?
2. Who is Ralph Hytholday?
3. Comment on the opening statement of Bacon's "Of Truth"?
4. Who is Don Andrea?
5. Why does Donne refer to God as "three person'd"?
6. What is meant by metaphysical wit?
7. What is a heroic couplet?
8. Explain the title "The Rape of the Lock".

(5 × 2 = 10 Marks)

P.T.O.



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

9. What is the theme of Sir Patrick Spens?
10. What is the structure of 'Farewell Love'?
11. Examine "Prothalamion" as a marriage song
12. Why does Milton consider Jesus as a "second Adam"?
13. What are the speaker's insights in "An elegy written in a Country Churchyard"?
14. Explain the term Comedy of Manners?
15. Justify the subtitle *Virtue Rewarded*.
16. Attempt a character sketch of Victor Frankenstein.

(5 × 5 = 25 Marks)

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

SECTION A

17. Analyse *The legend of Good Women* as a dream vision.
18. Examine *The Spanish Tragedy* as a Revenge Play.
19. Discuss the major literary works of the Anglo Saxon period.

SECTION B

20. *The Rape of the Lock* underscores the ridiculousness of a society in which values have lost all proportion, and the trivial is handled with the gravity and solemnity that ought to be accorded to truly important issues. Elucidate.
21. Examine "An Elegy Written in a Country Churchyard" as a lyric poem lamenting over the death of the unrecognized.
22. Analyse *The School for Scandal* as a satirical comedy.

(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.

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning, by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the Less important arguments, and the meaner sort of books, else distilled books are like common distilled waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man.

24. He that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief. Certainly the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men; which both in affection and means have married and endowed the public. Yet it were great reason that those that have children should have greatest care of future times unto which they know they must transmit their dearest pledges. Some there are, who though they lead a single life, yet their thoughts do end with themselves, and account future times impertinences. Nay, there are some other that account wife and children but as bills of charges. Nay more, there are some foolish rich covetous men that take a pride in having no children, because they may be thought so much the richer. For perhaps they have heard some talk, *Such an one is a great rich man*, and another except to it, *Yea, but he hath a great charge of children*: as if it were an abatement to his riches. But the most ordinary cause of a single life is liberty, especially in certain self-pleasing and humorous minds, which are so sensible of every restraint, as



they will go near to think their girdles and garters to be bonds and shackles. Unmarried men are best friends, best masters, best servants; but not always best subjects: for they are light to run away: and almost all fugitives are of that condition. A single life doth well with churchmen; for charity will hardly water the ground where it must first fill a pool. It is indifferent for judges and magistrates: for if they be facile and corrupt. you shall have a servant five times worse than a wife.

25. Discuss the major works of the Anglo Saxon period.

(1 × 10 = 10 Marks)



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R – 6079

Reg. No. :

Name :

First Semester M.A. Degree Examination, May 2023

English Language And Literature

Core Course II: Paper II

EL 512 : BRITISH LITERATURE II

(2022 Admission)


Time : 3 Hours

Max. Marks : 75

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

1. What does Coleridge say about childhood in "Frost at Midnight"?
2. How does the narrator in "Poem in October" feel about his thirtieth birth day?
3. Identify the characteristic features of dramatic monologue.
4. Why do people "Stop all the Clocks"?
5. Comment on the significance of the title "Adam's Curse".
6. Discuss the changes in Eliza Doolittle after she learns to talk differently.
7. What does 'bat' symbolize in D H Lawrence's poem?
8. How does the poem "Casualty" echo the political question in Ireland?

(5 × 2 = 10 Marks)

P.T.O.


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

9. Discuss the humour and pathos in the essays of Charles Lamb.
10. Enumerate the contributions of Bernard Shaw in revolutionizing comedic drama.
11. Discuss the representation of pride in "Ozymandias".
12. Comment on the different marriages portrayed in *Emma*.
13. Write briefly about the animal imagery in "Hawk Roosting"?
14. How do Porphyria and the over feel about each other?
15. Comment on the representation of modern chivalry in *Look Back in Anger*.
16. Consider "Poem in October" as a surrealist poem.

(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 significance of Tiresias in *The Waste Land*.
18. What does nightingale symbolize in "Ode to a Nightingale"?
19. What did the Romantics revolt against, and what did they revive?

Group – B

20. Comment on the relationships between characters in *Waiting for Godot*.
21. Analyze the significance of the play *Nights at the Circus* from the Postfeminist perspective.
22. Comment on the narrative techniques employed in *Mrs. Dalloway*.

(2 × 15 = 30 Marks)



Group – C

- IV. Answer any **One** of the following questions in about **150** 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.

During my college years it was tacitly assumed that we all agreed that classes should not be talked about, that there would be no critique of the bourgeois class biases shaping and informing pedagogical process (as well as social etiquette) in the class room. Although no one ever directly stated the rules that would govern our conduct, it was taught by example and reinforced by a system of rewards. As silence and obedience to authority were most rewarded, students learned that this was the appropriate demeanour in the classroom. Loudness, anger, emotional outbursts, and even as something as seemingly innocent as unrestrained laughter were deemed unacceptable, vulgar disruptions of classroom social order. These traits were also associated with being a member of the lower classes. If one was not from a privileged class group, adopting demeanour similar to that of the group could help one to advance. It is still necessary for students to assimilate bourgeois values in order to be deemed acceptable.

Bourgeois values in the classroom create a barrier, blocking the possibility of confrontation and conflict, warding off dissent. Students are often silenced by means of their acceptance of class values that teach them to maintain order at all costs. When the obsession with maintaining order is coupled with the fear of "losing face", of not being thought well of by one's professor and peers, all possibility of constructive dialogue is undermined. Even though students enter the "democratic" classroom believing they have the right to "free speech", most students are not comfortable exercising this right- especially if it means they must give voice to thoughts, ideas, feelings that go against the grain, that are unpopular. This censoring process is only one way bourgeois values overdetermine social behavior in the classroom and undermine the democratic exchange of ideas. Students who enter the academy unwilling to accept without question the assumptions and values held by privileged classes tend to be silenced, deemed troublemakers.



24. The disparages of culture make its motive curiosity; sometimes, indeed, they make its motive more exclusiveness and vanity. The culture which is supposed to plume itself on a smattering of Greek and Latin is a culture which is begotten by nothing so intellectual as curiosity; it is valued either out of sheer vanity and ignorance, or else as an engine of social and class distinction, separating its holder, like a badge or title, from other people who have not got it. Elucidate the argument.
25. Give a brief account of the influence of absurd theatre in the formation of modern drama.

(1 × 10 = 10 Marks)



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R – 6081

Reg. No. :

Name :

First Semester M.A. Degree Examination, May 2023

English Language and Literature

Core Course IV : Paper IV

EL 514 : LANGUAGE STUDIES

(2022 Admission)

Time : 3 Hours

Max. Marks : 75

SECTION – A

- 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) newspaper (b) photography
(c) investigation (d) breakfast
2. Primary cardinal vowels.
3. Psycholinguistics.
4. Articulatory phonetics.
5. Phonemes.
6. Passivisation.
7. Tag questions.
8. Discourse analysis.

(5 × 2 = 10 Marks)

P.T.O.



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

9. Syntagmatic and paradigmatic relations.
10. Prescriptive and descriptive grammar.
11. Acoustic phonetics.
12. Organs of speech.
13. Lexical semantics.
14. Morphology.
15. T G Grammar.
16. Ambiguity.

(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 nor more than 300 words each:

18. Define phonetics. What are the different types of phonetics? Describe and illustrate.
19. Attempt a comparative study of any two linguists from the east and from the west.
20. What is morphology? Explain the classification of morphemes.
21. Define syntax. What is syntactic theory? Discuss.

(2 × 15 = 30 Marks)



Answer the following as directed

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

- (a) Children love irritating parents.
- (b) The policeman spoke to the old woman with a microphone.
- (c) Thank you for your gift and donation, which I have now sent to the Principal.
- (d) The girl overpowered the thief with the dagger.

(2 × 2 = 4 Marks)

23. Analyze any two of the following sentences using TG Grammar:

- (a) A huge boulder fell on the house.
- (b) That lazy student failed the test.
- (c) The clever girl won the prize.

(2 × 3 = 6 Marks)



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R – 6080

Reg. No. :

Name :

First Semester M.A. Degree Examination, May 2023

English Language And Literature

Core Course III : Paper III

EL 513 : SHAKESPEARE STUDIES

(2022 Admission)

Time : 3 Hours

Max. Marks : 75

I. Write a paragraph not exceeding **50** words on and **five** of the following.

1. Classification of Shakesperean Sonnets
2. Soliloquy
3. Setting of Kurosawa's *Throne of Blood*
4. Shakespeare's use of blank verse
5. Shakesperean Sonnet
6. First Folio Edition of Shakespeare's plays
7. Symbolism of Yorick's skull in *Hamlet*
8. The theme of love in Shakespeare's sonnets

(5 × 2 = 10 Marks)

II. Answer any **five** of the following question in not more than **100** words.

9. Comment on the mismatch between appearance and reality with reference to *Twelfth Night*.
10. What are the chief concerns that Hamlet ponders over in his famous soliloquy, "To be or not to be", in Act III, Scene I of *Hamlet*?

P.T.O.



11. Examine McEwan's *Nutshell* as a contemporary adaptation of Shakespeare's *Hamlet*.
12. Describe the cultural milieu into which Luhrmann transplants the narrative of Shakespeare's *Romeo and Juliet*.
13. How does Sonnet 152 present the poet's problematic relationship with the Dark Lady?
14. Comment on Ania Loomba's observation that "Shakespeare's plays were both derived from and used to establish colonial authority."
15. Hemmings and Condell's contribution to the publication history of Shakespeare's works.
16. How does Peter Brook exploit the resources of film as a medium to convey a stark vision of *King Lear*?

(5 × 5 = 25 Marks)

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

SECTION – A

17. Unlike in tragedies, Shakesporean comedies often feature women characters in major parts. With reference to *Twelfth Night* examine how characters such as Viola and Olivia subvert stereotypes of gender roles assigned to women.
18. Leonard Tennenhouse observes that *Hamlet* rehearses the "dilemma of a state form between two competitors". Examine the interplay of power, legitimacy, and crime in *Hamlet*.
19. In his Preface, Dr. Johnson describes Shakespeare as a man who holds "a faithful mirror to manners and life". Examine the validity of Dr. Johnson's observation.

(1 × 15 = 15 Marks)



SECTION – B

20. Elaborate upon Shakespeare's thematic concerns and artistic technique as evidenced by his Sonnets.
21. Comment on how Baz Luhrmann's *Romeo+Juliet* incorporates twentieth century cultural elements into an adaptation of Shakespeare's *Romeo and Juliet*.
22. Douglas Lanier observes that, "(like economic capital in the age of globalization, Shakesperean 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.

(1 × 15 = 15 Marks)

SECTION – C

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

I left no ring with her: what means this lady?

Fortune forbid my outside have not charm'd her!

She made good view of me; indeed, so much,

That sure me thought her eyes had lost her tongue,

For she did speak in starts distractedly.

She loves me, sure; the cunning of her passion

Invites me in this churlish messenger.

None of my lord's ring! why, he sent her none.

I am the man: if it be so, as 'tis,

Poor lady, she were better love a dream.

Disguise, I see, thou art a wickedness,



Wherein the pregnant enemy does much.

How easy is it for the proper-false

In women's waxen hearts to set their forms!

Alas, our frailty is the cause, not we!

For such as we are made of, such we be.

24. Examine the implications of post-colonial readings of Shakespeare.
25. Discuss the aspects of Shakesperean narratives which lend themselves to diverse cultural and linguistic adaptation.

(1 × 10 = 10 Marks)

