

M.A. (PART-II)
ENGLISH
LITERARY THEORY & CRITICISM.
(PAPER-V) (MAY- 2018)

Q.P. Code :11973

[Time: 3 Hours]

[Marks:100]

Please check whether you have got the right question paper.

- N.B:**
1. All questions are **compulsory**.
 2. All Question carry equal marks

1. **A.** How does Aristotle establish the argument that tragedy is superior to epic, in Poetics? Explain.
OR
B. What are Wordsworth's views on poet, poetry and poetic language as discussed in "The Preface to Lyrical Ballads"?
OR
C. What are the main arguments in Mathew Arnold's "Function of Criticism"? Discuss in detail.
 2. **A.** How does Victor Shklovsky spell out the theories and methods of Russian Formalism in "Art as Technique"? Explain.
OR
B. Consider Terry Eagleton as a Neo-Marxist with reference to "Marxism and Literary Criticism".
OR
C. What according to Louis Althusser are the Ideological states Apparatuses? How do they operate in social and cultural context? Explain.
 3. **A.** Assess the value of Ortega ye Gasset's "The Death of the Novel".
OR
B. How does Ihab Hassan point out a number of conceptual problems that conceal and constitute postmodernism in "The Postmodern Turn"?
OR
C. Examine the arguments raised by Fredric Jameson in "Postmodernism and Consumer Society".
 4. **A.** How does Toril Moi examine the strengths and limitation of main strands of feminist criticism in *Sexual / Textual Politics*?
OR
B. Comment on Fanon's views on national consciousness, the national middle class and the colonial ideology as discussed in "The Pitfalls of National Consciousness".
OR
C. Assess the theoretical base of Stanley Fish's prescribed essay.
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M.A. (PART-II)
ENGLISH
LITERATURE FROM ROMANTIC
TO THE VICTORIAN AGE
(PAPER-VI) (MAY- 2018)

Q.P. Code: 40818

Marks: 100

N.B. 1. All questions are compulsory

2. All questions carry equal marks

1. (a) Comment on the concept of 'Romantic Imagination' and discuss the way it operates through the works of 19th century romantic poets.

OR

- (b) Discuss the contribution of the Women Writers of the Nineteenth century to the English novel.

OR

- (c) Chronicle how the Industrial Revolution impacted the first half of the nineteenth century.

2. (a) Critically evaluate the Odes by John Keats, commenting on the themes and technique?

OR

- (b) Tennyson's *In Memoriam* is Spiritual Autobiography. Justify your answer.

OR

- (c) Compare and contrast the attitudes of Wordsworth and Shelley to Nature. Illustrate your answer with reference to their poetry.

3. (a) The prose writers of the Victorian age attacked Victorian middle class complacency. Illustrate your answer.

OR

- (b) Do you consider *David Copperfield* as social comment on the Victorian society? Discuss.

OR

- (c) Illustrate Becky Sharp's rise is due to Opportunism in *Vanity Fair*. Chronicle the factors that led to her decline.

4. (a) In *Daniel Deronda*, George Eliot highlights the Social norms and Prejudices, thereby questioning the Moral attitudes of the Victorian society. Discuss.

OR

- (b) Comment on the use of Pessimism and fate in *Jude the Obscure*.

OR

- (c) How does Oscar Wilde use the play *The Importance of Being Earnest* to satirize the heroic morality of the upper class.
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M.A. (PART-II)

ENGLISH

ANGLO-IRISH LITERATURE OF THE 20TH CENTURY

(PAPER-VII) (MAY- 2018)

Q. P. Code: 50336

[Time: 3 Hours]

[Marks:100]

Please check whether you have got the right question paper.

N.B: 1. All questions are **compulsory**.

2. All questions carry **equal** marks.

1. (a) Critically evaluate the influence of Modernist Movements—Imagism and Expressionism— on 20th century English literature. Give suitable examples.

OR

(b) Trace the influence of Irish Freedom Movement on Irish Literary Revival.

OR

(c) The Postmodern fiction exhibits Intertextuality and pastiche as the major traits of narration. Substantiate your answer.

2. (a) Virginia Woolf's *Mrs. Dalloway* touches upon variant feminist issues. Discuss.

OR

(b) D. H. Lawrence brings out the intricacies of man-woman relationship in *Women in Love* through symbolism. Illustrate your answer.

OR

(c) Discuss how Hanif Kureishi's *The Buddha of Suburbia* is a record of the chaos, fears and anxieties of the migrants.

3. (a) "T. S. Eliot's *Burnt Norton* is a meditation on time and consciousness." Illustrate your answer with instances from the text.

OR

(b) Analyse W. B. Yeats' use of symbolism in the poems prescribed for your studies.

OR

(c) Bring out the personal and the cultural experiences as evident in the poems of Seamus Heaney and Anne Stevenson.

4. (a) Evaluate tragic protagonists, Maurya and Becket with reference to Eliot's *Murder in the Cathedral* and J. M. Synge's *Riders to the Sea*.

OR

(b) Trace the complexities of symbolism in Herald Pinter's *The Caretaker*. Give textual examples.

OR

(c) Illustrate Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* as a parody and inter-textuality of Shakespeare's *Hamlet*.

M.A. (PART-II)

ENGLISH

INDIAN LITERATURE IN TRANSLATION

(PAPER- VIII) (MAY- 2018)

Q. P. Code: 51142

Marks: 100

- N.B.** 1. All questions are compulsory
2. All questions carry equal marks

1. (a) Elucidate how Bhakti Movement retorted to the injustice in Indian society during the medieval era.

OR

(b) Examine the impact of Urdu language and literature in India during the medieval age.

OR

(c) Trace the scope and limitations of Translation Studies in the present scenario in world literature.

2. (a) "A. K. Ramanujan's *Speaking of Shiva* opposes the traditional belief system." Illustrate your answer.

OR

(b) Trace how Kabir vocalizes the true message of humanity through his *The Bijak of Kabir*.

OR

(c) Evaluate the contribution of any two Dalit poets prescribed for your study tracing their views on social issues in India.

3. (a) Munshi Premchand's *Nirmala* is a critical comment on man-woman relationship in prevailing Indian social structure. Explicate your answer.

OR

(b) T. S. Pillai's *Chemmeen* documents love, marriage, faith and myth related to the life of the common people. Comment.

OR

(c) "Khasak is a religiously diverse community, with an array of local shrines and gods and different forms of Islam and Hinduism all coexisting." Elucidate the statement with reference to O. V. Vijayan's novel, *The Legend of Khasak*.

4. (a) Garish Karnad's *Nagamandala* is a feminist play which not only exposes male chauvinism but also stealthily deflates the concept of chastity. Discuss.

OR

(b) " *Kirwant* is a severe indictment of an inhuman social system". Illustrate the statement with reference to Premanand Gajjee's play, *Kirwant*.

OR

(c) Critically evaluate migration and untouchability in Dhiruben Patel's *Bhavni Bhavai*.
