

M.A. (PART-II)**- ENGLISH -****LITERARY THEORY & CRITICISM****(PAPER - V) (JAN- 2020)**

Maximum Marks: 100

All questions are compulsory
All questions carry equal marks

1. a) what are Aristotle's views on mimesis, tragedy and epic as revealed in *Poetics*?
Or 25
- b) Evaluate Wordsworth's romantic manifesto as revealed in *Preface to Lyrical Ballads*.
Or
- c) Explain Matthew Arnold's critical and philosophical thoughts as discussed in *Function of Criticism*.
- 2 a) What are the main concerns of Russian Formalism? How do they get manifested in Shklovsky's *Art as Technique*? Discuss.
Or 25
- b) Consider Terry Eagleton as a Marxist critic with reference to *Marxism and Literary Criticism*.
Or
- c) What are state apparatuses? How are they identified and critiqued in Althusser's essay, "Ideological State Apparatuses."
- 3 a) Assess Ortega Ye Gasset as critic with reference to *The Death of the Novel*.
Or 25
- b) Critically assess Ihab Hassan's work, *The Postmodern Turn*.
Or
- c) Explain how Fredric Jameson analyses the ideology and economic disposition of postmodernism in *Postmodernism and Consumer Society*.
4. a) How does Toril Moi assess various feminist movements in *Sexual/Textual Politics*? Explain.
Or 25
- b) What are Frantz Fanon's perspectives on nationalism and decolonization as revealed in *Pitfalls of National Consciousness*? Explain.
Or
- c) Discuss Stanley Fish's views on texts and readers, as revealed in the prescribed work.
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M.A. (PART-II)

- ENGLISH -

LITERATURE FROM ROMANTIC TO THE VICTORIAN AGE

(PAPER - VI) (JAN- 2020)

er VI - Literature from Romantic to the Victorian Age .

[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. Every individual poet responded differently to the all pervasive movement of Romanticism. Discuss this statement with reference to the Romantic poets you have studied.
- OR**
- b. The literature of the Victorian age often gives expression to the crisis of Faith resulting from the increasing Scientific Temper of the Nineteenth century. Discuss.
- OR**
- c. Describe the Transcendentalist's notion of Human nature and Individualism.
2. a. Compare and contrast the attitudes of Wordsworth, Keats and Shelley to Nature. Illustrate your answer with specific reference to their poetry,?
- OR**
- b. Consider how Browning uses the Dramatic Monologue to reveal personalities and attitudes of his characters.
- OR**
- c. Discuss the Co-relation between Literature and Paintings in the Pre-Raphaelite poetry with reference to the texts prescribed for study.
3. a. Discuss the features of Oxford movement . Give an account of its influence on the prose of the period.
- OR**
- b. How does Dickens challenge the accepted views of Women during his time to promote the idea of Women Empowerment in his novel *David Copperfield*.
- OR**
- c. *Vanity Fair* is a kind of civilized conversation in which the author reaching out to the readers, attempts to capture the spirit of his age. Discuss.
4. a. Briefly analyze the thematic concerns in George Eliot's novel *Daniel Deronda*.
- OR**
- b. Hardy 's novels are based on the folkways of his Native Province'. Discuss this with reference to *Jude, the Obscure*.
- OR**
- c. With relevant examples from the play *The Importance of Being Earnest* show how Algeron uses Aesthetic principles to transform his life into a work of Art.

M.A. (PART-II)

- ENGLISH -

ANGLO-IRISH LITERATURE OF THE 20TH CENTURY

(PAPER - VII) (JAN- 2020)

3 Hours)

(Total Marks : 100)

- N. B. (1) All questions are **compulsory**
(2) All questions carry **equal** marks.
- Q.1. (a) Explain the concept of modernism with reference to symbolism, Imagism and Bauhaus.
OR
(b) What is the theatre of the absurd? What are its salient features? Support your answer with the textual references.
OR
(c) Critically evaluate the impact of postmodernism on the 20th century art and fiction.
- Q.2. (a) Comment on the use of stream of consciousness in Virginia Woolf's *Mrs Dalloway*.
OR
(b) D. H. Laurence's *Women in Love* deals with the complex issues of love and sexuality. Elucidate
OR
(c) *The Dubliners* presents the life of bourgeois class in a class conscious city. Answer with reference to James Joyce's *The Dubliners*.
- Q.3. (a) Comment on T. S. Eliot's use of allusions in his *Burnt Norton*.
OR
(b) Assess the use of symbolism in Yeats' poetry.
OR
(c) The poetry of Wilfred Owen and Siegfried Sassoon presents the social realities of war time. Answer with reference to the poems you have studied.
- Q.4. (a) The one act play is pervaded by scenes of tragic doom. Support your answer with reference to *Riders to the Sea*.
OR
(b) Discuss T. S. Eliot's *Murder in the Cathedral* as a political play.
OR
(c) The representation of tramp figure and the breakdown of human communication are the key features of Absurd theatre. Support your answer with reference to *Rosencrantz and Guildenstern are Dead* and *The Caretaker*
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M.A. (PART-II)

- ENGLISH -

INDIAN LITERATURE IN TRANSLATION

(PAPER - VIII) (JAN- 2020)

English Paper VIII - Indian Literature in Translation

(3 Hours)

(Total Marks : 100)

- N. B. (1) All questions are **compulsory**
(2) All questions carry **equal** marks.
- Q.1. (a) Bhakti Movement gave rise to the modern Indian languages. Substantiate the statement.
OR
(b) Critically evaluate the Islamic culture impacting on the life and literature of medieval India.
OR
(c) The transfer of meaning from the source text to the target text can be achieved various strategies. Elaborate the statement.
- Q.2. (a) Explain how A K. Ramanujan's *Speaking of Shiva* challenges the tradition and belief system in India.
OR
(b) Kabir's poetry underlines the evil practices of Indian society during the medieval time. Substantiate the statement with textual references.
OR
(c) Do you agree with the view that dalit literature contributes considerably to development of Indian Literatures? Answer with reference to the prescribed dalit poets.
- Q.3. (a) Give a character sketch of Premchand's eponymous character Nirmala.
OR
(b) Do you think that *Chemeen* is a romantic tragedy? Support your answer with the examples from the text.
OR
(c) Explain how *The Legends of Khasak* is a regional narrative of the lores and the legends of village Khasak.
- Q.4. (a) Comment on the use of myth and folklore in Girish Karnad's *Nagamandala*.
OR
(b) The status of Kirvant in Brahmin community is same as that of dalit in the Indian caste system. Substantiate the statement with reference to Premanand Gajvi's *Kirvant*.
OR
(c) Comment on the elements folktale and folk theatres in Dhiruben Patel's *Bhavani Bhavai*.