

All questions are compulsory
All questions carry equal marks

- 1 a) Comment on Aristotle's views on catharsis and tragedy as discussed in *Poetics*.
Or
b) What are Wordsworth's views on poetry and poetic language as discussed in "Preface to Lyrical Ballads."
Or
c) Assess the merits of Matthew Arnold as a critic with reference to "Function of Criticism."
- 2 a) Evaluate Shklovsky's concept of defamiliarization with reference to "Art as Technique".
Or
b) Discuss the main arguments in Terry Eagleton's *Marxism and Literary Criticism*.
Or
c) Assess the merits of Louis Althusser's arguments in "Ideological State Apparatuses."
- 3 a) Ortega Ye Gasset's "The Death of the Novel" is a convincing exploration into the genre of fiction. Elaborate the statement.
Or
b) Explain Ihab Hassan's views on postmodernism as explored in *The Postmodern Turn*.
Or
c) What according to Fredric Jameson are the features of postmodernism as revealed in "Postmodernism and Consumer Society?"
- 4 a) Explain how Toril Moi assesses different schools of feminism in *Sexual/Textual Politics*.
Or
b) Consider Franz Fanon's "Pitfalls of National Consciousness as an attack on colonial and neocolonial practices."
Or
c) Discuss Stanley Fish's engagement with reader-response theory as revealed in the prescribed text.

M.A. (PART – II)

:- ENGLISH :-

Literature from Romantic to the Victorian Age

(Paper – VI) (June-2019)

Time: 3 Hours

Literature from Romantic to the Victorian Age .

Q.P. Code: 40820

Marks: 100

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

1. (a) Discuss with reference to the socio-political, philosophical and economic background of the period some of the significant ways in which Romantic poetry differs from Neo-Classical poetry.

OR

- (b) Critically evaluate the impact of thinkers like Burke and Rousseau on English Romantic writing.

OR

- (c) How did the new politics and working class conditions of the 19th century affect British life and Literature? Substantiate your answer with reference to the novels of George Eliot, Charles Dickens and William Thackeray.

2. (a) With reference to the poems you have studied, show how Byron and Shelley represent different facets of Romanticism?

OR

- (b) Explain the salient features of Pre-Raphaelite Movement and the implicit belief of the poets in art for art's sake with reference to the texts prescribed.

OR

- (c) Give a critical estimate of Hopkins as a poet. How does he differ from the Victorians?

3. (a) Explicate how the prose writers of the Victorian age attacked Victorian middle class complacency.

OR

- (b) How does Dickens reveal social diversities in English society through his characters and situations in *David Copperfield*?

OR

- (c) *Vanity Fair* is a study in contrasted destinies: Becky Sharp Versus Amelia Sedley. Discuss.

4. (a) What view of man and society does George Eliot present in *Daniel Deronda*.

OR

- (b) Comment on the use of imageries and the pessimism in Hardy's *Jude, the Obscure*.

OR

- (c) Oscar Wilde in *The Importance of Being Earnest* exposes the foibles and hypocrisies of the late Victorian society. Justify your answer.

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) Trace the influence of Modernist Movements like Imagism, Symbolism and Surrealism on 20th century English poetry. Give suitable examples.

OR

(b) Account for the influence of Irish Freedom Movement on Anglo-Irish Poetry and Drama of the 20th century.

OR

(c) Postmodern novels of the 20th century are marked with intertextuality and pastiche. Discuss.

2. (a) Virginia Woolf's *Mrs. Dalloway* experiments with the narrative techniques which facilitates to explore the complex mental activities of the characters. Illustrate your answer.

OR

(b) Chronicle the intricacies of man-woman relationship as evident in D. H. Lawrence's *Women in Love*.

OR

(c) Trace nostalgia, racial violence and space in *The Buddha of Suburbia*.

3. (a) "T. S. Eliot's *Burnt Norton* is a semi-autobiographical meditation on past, time and consciousness." Illustrate your answer.

OR

(b) "The poetry of Wilfred Owen and W. H. Auden exhibits the social realities of the time." Explain with reference to the poems you have studied.

OR

(c) Illustrate how the poems of Seamus Heaney and Anne Stevenson combine the personal and the cultural experiences.

4. (a) The character of Maurya in *Riders to the Sea* is an embodiment of the spirit and tragedy of Aran Island. Discuss.

OR

(b) Bring out the themes of Christianity and martyrdom as evident in T. S. Eliot's *Murder in the Cathedral*.

OR

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

M.A. (PART - II)**∴ ENGLISH ∴*****Indian Literature in Translation*****(Paper - VIII) (June-2019)****Q. P. Code: 51140****Time: 3 Hours****Marks: 100**

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

1. (a) Bhakti Movement opposed firmly the injustice in Indian society during the Medieval era. Discuss.

OR

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

OR

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

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

OR

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

OR

- (c) Write a detailed note on the contribution of any two Dalit poets prescribed for your study tracing their views on social issues in India.

3. (a) Munshi Premchand's novel, *Nirmala* is a critical commentary on a woman's hardships in the prevailing Indian society. Enunciate your answer.

OR

- (b) Discuss the role of faith and myth in the lives of common people as depicted in T. S. Pillai's *Chemmeen*.

OR

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

4. (a) Critically evaluate Girish Karnad's *Nagamandala* as a feminist play.

OR

- (b) "Premanand Gajjee's play, *Kirwant* condemns severely inhuman social system in India". Illustrate.

OR

- (c) Critically evaluate the themes of dislocation and untouchability in Dhiruben Patel's *Bhavni Bhavai*.