

(DEG21)

M.A. DEGREE EXAMINATION,
DECEMBER 2019.

Second Year

English

LITERARY CRITICISM

Time : Three hours

Maximum : 70 marks

Question No. 1 is compulsory.

Answer any ONE question from each Section making Five questions in total.

All questions carry equal marks.

SECTION – A

1. Read the following poem and answer the questions below :

I met a traveller from an antique land
Who said : 'Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless
things,
The hand that mocked them and the heart that
fed;

And on the pedestal these words appear;

"My name is Ozymandias, King of Kings:

Look on my works, ye Mighty, and despair!"

Nothing beside remains. Round the decay

Of that colossal wreck, boundless and bare

The lone and level sands stretch far away.

- (a) What did the traveller from an antique land say?
- (b) What do the phrases 'whose frown and wrinkled lip and sneer of cold command' express?
- (c) What do we know about the sculptor?
- (d) What was written on pedestal?

- (e) Give a suitable title to the poem.

SECTION B

2. Examine critically Aristotle's concept of Imitation and contrast it with that of Plato.
3. Give a critical account of Dr. Johnson's views on Milton's "Comus".
4. Why does S.T. Coleridge criticise Wordsworth's theory of poetic diction?

SECTION C

5. Discuss the merits and limitations of Arnold as a critic.
6. "Tradition and Individual Talent" is unofficial manifesto of Eliot's critical creed - Discuss.
7. Critically elucidate the four kinds of meaning by I.A. Richards and their importance in making out the meaning in different contexts.
8. "Arnold is the most significant literary critic of the Victorian Age" - Discuss.

SECTION D

9. Comment on Brook's idea of "Irony as a Principle of Structure".
10. Estimate the views of Wimsatt and Beardsley's "Intentional Fallacy".
11. Assess the value of William Empson as a predecessor to New Criticism.

SECTION E

12. Stylistics aim "to characterize texts as pieces of communication" - Discuss.
 13. Discuss the usefulness and limitations of Structuralist criticism.
 14. Consider Derrida's structure and play as the manifesto of post structuralism.
 15. Discuss Stanley Fish's critical stand with regard to the role of reader.
 16. Bring out Elaine Showalter's ideas in her essay "Towards a Feminist Poetics".
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M.A. DEGREE EXAMINATION, DECEMBER 2019.

Second Year

English

AMERICAN LITERATURE

Time : Three hours

Maximum : 70 marks

Question No. 1 in Section - I is compulsory.

Answer any TWO questions from each Section – II and Section – III

All questions carry equal marks.

SECTION I

1. Annotate any FOUR of the following :

- (a) And what shall the pictures be that I hang
on the walls,
To adorn the burial-house of him I love?
- (b) Whose only play was what he found himself,
Summer or winter, and could play alone.
- (c) Character is higher than intellect. Thinking is the function. Living is the
functionary.
- (d) He is the dearest man in the world to me, and I won't have anymore making
him feel unwanted and low and blue.
- (e) Because the man who makes an appearance in the business world, the man
creates personal interest, is the man who gets ahead.
- (f) But genius looks forward: the eyes of man are set in his forehead, nor in his
hind-head: man hopes: genius creates.
- (g) He sat and fixed his chin between his fists.
'There's something I should like to ask you,
dear.'
- (h) The messenger there arous'd, the fire, the
sweet hell within,
The unknown want, the destiny of me.

SECTION II

2. Examine critically Whitman's treatment of the theme of death in the poems prescribed for your study.
3. The poem 'Birches' symbolizes the human aspiration of soaring higher - Examine.
4. Discuss Emerson's views on the education of the American Scholar.
5. Consider Arthur Miller's Death of a Salesman as a middle class tragedy.
6. Comment on the influence of realism on American writers.

SECTION III

7. Bring out the metaphysical element in Emily Dickinson's poems prescribed for your study.
8. What is the function of dreams throughout the novel The Assistant?
9. Do you agree that Poe's imagination is more morbid than healthy in the "Raven"? Explain.
10. Discuss the primary element with which Melville constructed Moby Dick.
11. Examine The Glass Menagerie as a subtle domestic drama.
12. Write short notes on any FOUR of the following :
 - (a) The Bard of Boston.
 - (b) Treatment of Nature in Frost's poetry.
 - (c) Picaresque elements in American Novel.
 - (d) Use of Imagery in American poetry.
 - (e) Sense of Belongingness as a theme.
 - (f) American Dream.
 - (g) Plastic theatre.
 - (h) Puritanism.

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M.A. DEGREE EXAMINATION, DECEMBER 2019.

Second Year

English

INDIAN ENGLISH LITERATURE

Time : Three hours

Maximum : 70 marks

Question No.1 in UNIT – I is compulsory

Answer any TWO questions from each UNIT – II and UNIT – III

All questions carry equal marks

UNIT – I

1. Annotate any Four of the following.
 - (a) But man prides that in his exaggerations he is more real than in his normal reality.
 - (b) You looked like the awful night when a comet swings fearfully into our ken-oh, then I closed my eyes - I could not look on you anymore.
 - (c) And one day I sent him some roses and slept
Through die night, a silent
Dreamless sleep and woke up in the morning free.
 - (d) It is the tree's lament, an eerie speech,
That happy to the unknown land may reach.
 - (e) He was there for a day
When they had the floods.
 - (f) Another phase was reduced when we
Were twice attacked, and lost our way.
 - (g) A stragglng crowd a little hope,
Ignoring what the thunder meant
Deprived of common needs like soap.
 - (h) Past the orange skies of the mystic mind
Flew my thought self lost — in the vasts of God.

UNIT – II

2. Write an essay on symbolism in the poetry of Sri Aurobindo.
3. Critically comment on the Indian sensibility in the poetry of Jayanta Mahapatra.
4. Bring out the central theme of poem “Enterprise”.
5. Comment on Kamala Das’s “Jaisurya”.
6. Bring out the thematic concerns of Tagore in The King of the Dark Chamber.
7. Examine the philosophy of Tagore in Man.

UNIT – III

8. Consider Savitri as a legend and a symbol.
9. Tagore’s concern for the essentially human as it is reflected in “Gitanjali”.
10. We find in Bakha, the hero of Untouchable, a realistic and compassionate portrayal of the evil of untouchability.
11. Throw light on the question of identity in A Fire on the Mountain.
12. Comment on the views of Ambedkar in “The Adoption of the Constitution of India”.
13. Write short notes on any Four of the following.
 - (a) Feminist trends.
 - (b) Romanticism in Indian English Poetry.
 - (c) Realism.
 - (d) Gandhism in Indian English writing.
 - (e) Psychological novel.
 - (f) National element in Indian English writing.
 - (g) Salvation Army.
 - (h) Allegory.

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M.A. DEGREE EXAMINATION, DECEMBER 2019.

Second Year

English

TWENTIETH CENTURY – POETRY AND DRAMA

Time : Three hours

Maximum : 70 marks

Question No.1 in section – I is compulsory

Answer any TWO questions from each section – II and Section – III

All questions carry equal marks

SECTION – I

1. Annotate any FOUR of the following.
 - (a) There's great gap between a gallous story and a ditty deed. Take him on from this, or the lot of us will be likely put on trial for his dead today.
 - (b) Bravery's a treasure in a lonesome place.
 - (c) Intellectual disgrace
States from every human face
And the seas of pity lie
Locked and frozen in each eye.
 - (d) Back at the door
I sing the book, denote an Irish six pence,
Reflect the place was not worth stopping for.
 - (e) My birthday began with the water
Birds and the birds of the winged trees flying my name...
 - (f) I went on wandering like Esau, or Cain or Abel, on the sides of Neifin or the Errisplain.
 - (g) Oh, aren't you a heathen daughter to go shaking the fat of heart, and a I swamped and drowned with the weight of drink.
 - (h) No sighs or head scratching. Nothing

but bounce and stab

And a ravening second.

SECTION – II

2. Discuss Auden's competence as a writer of occasional poem.
3. Give an account of the manner in which Dylan Thomas expresses his faith in a power that presides over our destinies.
4. Describe the agony of Robert Graves as it is evidenced in *Recalling War*, for the victims of war.
5. Discuss the use of symbolism in the poems of Ted Hughes.
6. Comment on the use of irony in Philip Larkin's poetry.
7. How does Synge project the virtue of Bravery, through his play prescribed for your study?
8. Examine the social concerns of Modern Poetry.

SECTION – III

9. Is Gunn's poetry marked with violence or energy for its theme? Discuss.
10. Comment on Spender's social commitment.
11. Examine the symbolic significance of Christopher Fry's title A Phoenix too Frequent.
12. How does Beckett project human condition as he understands it, in his Happy Days?
13. Discuss Pinter's The Birthday Party as a comedy of menace.
14. Write short notes on any FOUR of the following.
 - (a) Poets of the First World War.
 - (b) Symbolism of the Movement poets.
 - (c) Theme of alienation.
 - (d) Political interest in Modern Poetry.
 - (e) Decentralization of theatre.
 - (f) Imagism.
 - (g) Realism.
 - (h) Satire in modern drama.

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M.A. DEGREE EXAMINATION, DECEMBER 2019.

Second Year

English

TWENTIETH CENTURY – PROSE AND FICTION

Time : Three hours

Maximum : 70 marks

Question No.1 in Unit – I is compulsory.

Answer any two questions from each Unit – II and
Unit – III

All questions carry equal marks.

UNIT – I

1. Annotate any Four of the following.
 - (a) Innumerable beadles were fitting innumerable keys into well-oiled locks; the treasure—house was being made secure for another night.
 - (b) The book has not, perhaps, a permanent value for the one reader, but it has led to results of permanent importance for him.
 - (c) The “madness” of Hamlet lay to Shakespeare’s hand; in the earlier play a simple ruse, and to the end, we may presume, understood as a ruse by the audience.
 - (d) The epic, the ballad, the chanson de geste, the forms of Provence and of Tuscany, all found their perfection by serving particular societies.
 - (e) I am going to develop in your presence as fully and freely as I can the train of thought which led me to think this.
 - (f) And again, the purely ‘technical’ critic—the critic, that is, who writes to expound some novelty or impart some lesson to practitioners of an art—can he called a critic only in a narrow sense.
 - (g) We find Shakespeare’s ‘Hamlet’ not in the action, not in any quotations that we might select, so much as in an unmistakable tone which is unmistakably not in the earlier play.
 - (h) Permanent literature is always a presentation: either a presentation of thought, or a presentation of feeling by a statement of events in human action or objects in the external world.

UNIT – II

2. Why does Eliot describe Hamlet as an artistic failure?
3. Give an account of the views of Woolf on woman and creative writing in A Room of One's Own.
4. How does T.S. Eliot prove that Hamlet is an artistic failure? Discuss.
5. The Technique in A Room of One's Own discourse the theme and objectifies it. Illustrate.
6. How does T.S. Eliot substantiate the possibilities of creating a poetic drama in the 20th century?

UNIT – III

7. Evaluate the achievement of Lytton Strachey as a literary biographer.
8. Attempt a critical essay on the narrative technique used in Lord Jim.
9. Critically examine Joyce's use of religious imagery and language in A Portrait of the Artist as a Young Man.
10. Write an essay on the plot and structure of The Moon and Six Pence.
11. Comment on the central theme of the novel The Masters.
12. In The Sand Castle Murdoch is making an existential statement on the nature of human choice and freedom. Do you agree?
13. Explain the element of allegory in The Lord of the Flies.
14. Discuss the importance of dreams in the novel The Power and the Glory.

15. Write short notes on any Four of the following.

- (a) Impressionism.
- (b) 'Art for the sake of the society'.
- (c) Interior monologue.
- (d) Tradition of female writing.
- (e) Point of view.
- (f) Symbolism.
- (g) Existentialism.
- (h) Wit and humour.