

Exam. Code : 216404

Subject Code : 6512

M.A. (English) 4th Semester
MODERN LITERARY THEORY

Paper—XVI

Time Allowed—Three Hours] [Maximum Marks—80

Note :—In Part A, the candidate shall attempt any **SIX** out of the **EIGHT** questions. Each answer shall be **150** words long and shall carry **4** marks.

In Part B, the candidate shall attempt **ALL** questions. Each answer shall be approximately **800** words long and shall carry **14** marks.

PART—A

- I. How did Freud contribute to a rational understanding of art ?
- II. How does a feminist critic read literature ?
- III. What, according to the Marxist view, is the importance of reading literature ?

- IV. Explain Lukacs's view of form.
 - V. Why is it useful to understand Orientalism as a hegemonic discourse ?
 - VI. What do you understand by Orientalism as an "imperial institution" ?
 - VII. What does Jakobson mean by 'selection' and 'combination' ?
 - VIII. Do you think Barthes takes the 'reader' quite uncritically in his essay ?
- 4×6=24

PART—B

- I. How does literature as fiction help us grasp reality ? Explain with reference to Trilling's essay.

OR

What is the significance of feminism in literary criticism ? Discuss in the light of Toril Moi's essay.

- II. What is the relation between history and literature according to Terry Eagleton ?

OR

Discuss the contribution of Goldmann and Macherey to Marxist understanding of form.

- III. Edward Said brings out systematically the role of power in the knowledge system called Orientalism. Explain.

OR

Discuss Said's view of the text and the textual attitude.

- IV. Explain what you understand by Roman Jakobson's six-fold matrix of language.

OR

Critically examine Roland Barthes's ideas as expounded in 'The Death of the Author'.

14×4=56

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Subject Code: 6513

M.A. English 4th Semester
AMERICAN LITERATURE

Paper—XVII

Time Allowed—3 Hours]

[Maximum Marks—80

PART—A

Note :— Attempt any **SIX** questions in about **150 words** each. Each question carries 4 marks.

1. Discuss the turning point in the poem "Out of Cradle Endlessly Rocking".
2. What is ironic about the speaker's statements concerning his neighbour's opinion of wall-building in "Mending Wall" ?
3. What is the moral statement Hawthorne is making throughout *The Scarlet Letter* ?
4. What does the wild rose symbolise in *The Scarlet Letter* ?
5. How does Willy's home function as a metaphor for his ambitions ?
6. What type of relationship does Willy share with his sons ?
7. Write a short note on the epigraph of *The Victim*.
8. Write a short note on psychological realism as employed in *The Victim*.

PART—B

Note :— Attempt **ALL** questions in about **800 words** each.
Each question carries **14 marks**.

1. Critically analyse the structure of "Song of Myself".

OR

Critically analyse "Birches" by Robert Frost.

2. Explain the significance of the three scaffold scenes in *The Scarlet Letter*.

OR

Discuss one of the themes of the novel and trace its development throughout the story.

3. Meticulously describe how memories and illusions form a large portion of "Death of the Salesman."

OR

"Willy Loman is too naive and superficial a character to be the hero of a tragedy." Discuss.

4. Justify the title of the novel, *The Victim*.

OR

Discuss in detail as to how the novel, *The Victim*, is a quest for humanness ?

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Subject Code : 6514

M.A. English 4th Semester
POST COLONIAL LITERATURE

Paper—XVIII

Time Allowed—Three Hours] [Maximum Marks—80

PART—A

Note :—Attempt any **SIX** of the following short answers
(150 words each).

1. (i) Myths and superstitions in *Things Fall Apart*.
- (ii) Reasons of Okonkuro's slow decline.
- (iii) Role of Ayah in *Ice Candy Man*.
- (iv) Portrayal of Lahore during Partition in *Ice Candy Man*.
- (v) Role and importance of Camera in *Surfacing*.
- (vi) The David-Anna relationship in *Surfacing*.
- (vii) Role of Rochester in *Wide Sargasso Sea*.
- (viii) Decay and destruction in Conlibri estate in *Wide Sargasso Sea*.

6×4=24

PART—B

2. Discuss in what brilliant sense Achebe acts as a chronicler of Igbo world in *Things Fall Apart*.

OR

What is the crucial aspect of the advance of White Missionaries in *Things Fall Apart* ?

3. Elaborate the issue of Partition divide and violence in *Ice Candy Man*.

OR

How does Bapsy Siddawa portray gender relations in *Ice Candy Man* ?

4. Critically examine how Atwood foregrounds the issues of ecofeminism in *Surfacing*.

OR

Discuss the contrastive dimensions of male-female relations in *Surfacing*.

5. How far is the background of plantation life and its decline in West Indies significant in *Wide Sargasso Sea* ?

OR

What are the respective influences of society and race on Antoinette and Rochester in *Wide Sargasso Sea* ?

14×4=56

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Subject Code : 6516

M.A. English 4th Semester

WORLD CLASSICS IN TRANSLATION

Paper—XX, Opt—(i)

Time Allowed—Three Hours] [Maximum Marks—80

PART—A

1. Write short answers to any **SIX** of the following in about **150** words each. Each question carries **4** marks.
(4×6=24)

- (i) Rain symbolism in *Crime and Punishment*.
- (ii) How does Sonia become a catalytic agent in Raskolnikov's moral uplift ?
- (iii) Has Mrs. Alving incestuous tendency towards her son ?
- (iv) Comment on the title of the play *Ghosts*.
- (v) Why does Meursault want crowds to greet him on the morning of his execution with cries of hatred ?
- (vi) How did the prosecutor prove that Meursault was a heartless man ?
- (vii) *The Trial* as a dystopian writing.
- (viii) Comment on the role of Fraulein Montag in *The Trial*.

PART—B

Note :— Attempt the following questions in about 800 words. Each question carries 14 marks.

(14×4=56)

2. Is *Crime and Punishment* 'a psycho-thriller', 'a detective novel' or 'a murder story' ?

OR

Dostoevsky's *Crime and Punishment* reflects the general material condition of contemporary Russia. Discuss.

3. "Life means to fight the ghosts of dark powers within oneself." Discuss this statement with reference to Ibsen's play *Ghosts*.

OR

The essential experience in Ibsen's *Ghosts* is not disease but inheritance. Discuss.

4. Discuss Albert Camus' *The Outsider* as a philosophical novel.

OR

How, according to Camus, can man strike a balance with the external world ? Discuss with reference to *The Outsider*.

5. Critically examine Kafka's vision of life as represented in *The Trial*.

OR

Discuss *The Trial* as an example of avant-garde modernism.

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M.A. English 4th Semester

GREEK LITERATURE

Paper—XX, Opt—(ii)

Time Allowed—Three Hours] [Maximum Marks—80

PART—A

1. Attempt any SIX questions in about 150 words each.
Each question carries 4 marks :

- (i) Cassandra as a symbol of noble suffering in *Agamemnon*.
- (ii) Comment on the episode of the coming of the Herald and its relevance to the developments in the play *Agamemnon*.
- (iii) Why did Oedipus become hostile to Creon ?
- (iv) Comment on the significance of the Prologue in *Oedipus the King*.
- (v) Comment on the melodramatic denouement of *Medea*.
- (vi) Comment on the legend of Golden Fleece in *Medea*.
- (vii) The element of humour in *The Frogs*.
- (viii) Significance of the title of Aristophanes' *The Frogs*.

4×6=24

PART—B

Note :— Attempt any **FOUR** questions in about **800** words each. Each question carries **14** marks.

2. Discuss the significance of the sacrifice of Iphigenia and how it is viewed by Clytemnestra and the Chorus as opposed to Agamemnon.

OR

Discuss the ethical perspective in Greek Tragedy with special reference to Aeschylus' *Agamemnon*.

3. Critically examine the role of the supernatural in precipitating the tragedy of *Oedipus, the King*.

OR

Critically examine the theme of moral responsibility in *Oedipus the King*. Illustrate from the text.

4. Do you agree with the view that Euripides' *Medea* is the prototype of modern realistic and psychological drama ? Give reasons for your answer.

OR

Make an analysis of Euripides *Medea* as a revenge tragedy.

5. Make a critical analysis of the theme of Aristophanes' *The Frogs*.

OR

Discuss Aristophanes presentation of irony and satire in *The Frogs*.

14×4=56