

Q.P. Code – 56551

**Second Year M.A. (Final) Degree Examination,
OCTOBER/NOVEMBER 2015**

(Directorate of Distance Education)

English

(DPB 510) Paper V – THE TWENTIETH CENTURY

Time : 3 Hours]

[Max. Marks : 70/80

Instructions to Candidates :

- 1) *Students who have attended 30 marks I-A scheme will have to answer for total of 70 marks.*
- 2) *Students who have attended 20 marks I-A scheme will have to answer for total of 80 marks.*
- 3) *Question No. 11 in Section-B is compulsory for 80-marks scheme only.*

SECTION – A

Answer any **FIVE** of the following :

5 × 14 = 70

1. Discuss the characteristic features of Modernist poetry with reference to the poems you have studied.
2. Comment on the dramatic significance of Scene I in Osborne's *Luther*.
3. What is unique about Dylan Thomas' poetic style? Explain with reference to poems prescribed.
4. Comment on the fall of Jim in Conrad's *Lord Jim*.
5. Discuss Shaw's *Arms and the Man* as a satire on military heroism.
6. Trace the intellectual and religious development of Stephen Dedalus in *A Portrait of the Artist as a Young Man*.
7. Write a note on the stream of consciousness technique as employed in Woolf's *To the Light House*.
8. Analyse the use of animal imagery in the poems of Ted Hughes.
9. Comment on the futility of modern life as portrayed in TS Eliot's poems you have studied.
10. Write a note on the theme of east-west encounter in Forster's *Passage to India*.

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SECTION – B

(Q.No. 11 is **compulsory** for **80**-marks scheme only)

1 × 10 = 10

11. (a) Discuss Tom Stoppard's *Rosencrantz and Guildenstern are Dead* as an absurd play.

Or

- (b) Discuss G M Hopkins as a religious poet with reference to the poems you have studied.
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English

(DPB 520) Paper VI – LITERARY THEORY

Time : 3 Hours]

[Max. Marks : 70/80

Instructions to Candidates :

- 1) *Students who have attended **30** marks **I-A** scheme will have to answer for total of **70** marks.*
- 2) *Students who have attended **20** marks **I-A** scheme will have to answer for total of **80** marks.*
- 3) *Question No. **11** in Section-**B** is compulsory for **80**-marks scheme only.*

SECTION – A

Answer any **FIVE** of the following :

5 × 14 = 70

1. With Poetics, Aristotle inaugurated the systematic discipline of literary criticism and theory. Substantiate.
2. Longinus differed from Plato in his perspective on writers and writing. Explain.
3. According to Wordsworth, what is a poet, and to whom does the poet address himself. Explain using the basic tenets of Wordsworth's criticism.
4. At the centre of Coleridge's critical project is his inquiry into and the defence of Imagination. Discuss.
5. Trace the salient features of Formalist criticism and close reading through the works of I.A. Richards, T.S. Eliot and Cleanth Brooks.
6. Describe the "Author" through the theoretical formulations of Barthes and Foucault.
7. Derrida's "Structure, Sign and Play" marked the beginning of Post-structuralism. Elucidate.
8. Explain the salient features of Eco-feminism.
9. The Reader emerges as the central category in Stanley Fish. Argue.

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10. Write brief notes on :

- (a) New Historicism
- (b) Archetypes and Myths in Frye
- (c) Bakhtin's contributions to criticism.

SECTION – B

(Q.No. 11 is **compulsory** for **80**-marks scheme only)

1 × 10 = 10

11. (a) Discuss the major thrust of Romantic criticism.

Or

(b) T.S. Eliot executed a major influence of 20th century literary criticism. Substantiate.

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**Second Year M.A. (Final) Degree Examination,
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(Directorate of Distance Education)

English

(DPB 530) Paper VII – AMERICAN LITERATURE

Time : 3 Hours]

[Max. Marks : 70/80

Instructions to Candidates :

- 1) *Students who have attended 30 marks I-A scheme will have to answer for total of 70 marks.*
- 2) *Students who have attended 20 marks I-A scheme will have to answer for total of 80 marks.*
- 3) *Question No. 11 in Section-B is compulsory for 80-marks scheme only.*

SECTION – A

Answer any **FIVE** choosing at least one from Poetry, Drama and Fiction : **5 × 14 = 70**

1. Discuss the basic conflicts in the poems of Frost prescribed for you.
2. Write an essay on poetic diction in the poems of Walt Whitman.
3. How does Dickinson assert the importance of the self, in her poems?
4. Does *Huckleberry Finn* fit into the tradition of the bildungsroman? If so explain.
5. Story telling is a very important part of the narrative in *The Bluest Eye*. Elucidate.
6. Discuss Melville's art of characterization in *Bartleby the Scrivener*.
7. Critically analyze the ending of *The Old Man and the Sea*.
8. Discuss the imagery and message of Edward's sermon *Sinners in the Hands of an Angry God*.
9. Do you think *The Emperor Jones* is a tragedy? Explain critically.
10. Analyze the character of Blanche Du Bois in *The Streetcar Named Desire*.

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SECTION – B

(Q.No. 11 is **compulsory** for **80**-marks scheme only)

1 × 10 = 10

11. (a) Wallace Stevens is known to be a poet of ideas. Explain with reference to poems prescribed.

Or

- (b) What do the forest scenes convey in *The Emperor Jones*?
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English

(DPB 540) Paper VIII – THE NEW LITERATURES

Time : 3 Hours]

[Max. Marks : 70/80

Instructions to Candidates :

- 1) *Students who have attended 30 marks I-A scheme will have to answer for total of 70 marks.*
- 2) *Students who have attended 20 marks I-A scheme will have to answer for total of 80 marks.*
- 3) *Question No. 11 in Section-B is compulsory for 80-marks scheme only.*

SECTION – A

Answer any **FIVE** of the following :

5 × 14 = 70

1. Comment on Achebe's critique of racism in *Heart of Darkness*.
2. What, according to Bhabha, is the effect of Mimicry on the authority of colonial discourse?
3. Language is an extremely powerful tool to manipulate and control the other. Substantiate this statement with reference to Ngugi's *Decolonising the Mind*.
4. Examine the representation of colonial imperialism in New literatures in English.
5. What purpose does the strategy of magical realism serve in *Midnight's Children*?
6. Write a note on Guha's critique of the elitist historiography of Indian nationalism.
7. Comment on Fanon's understanding of psychological decolonization and violence.
8. To Said Orientalism is "a style of thought based upon an ontological and epistemological distinction made between the Orient and the Occident." Substantiate.
9. The ambivalence at the source of traditional discourses on authority enables a form of subversion. Examine this statement in the context of Bhabha's critique of colonialism.
10. Write a critique of Spivak's understanding of the subaltern.

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SECTION – B

(Q.No. 11 is **compulsory** for **80**-marks scheme only)

1 × 10 = 10

11. (a) Examine the interface between Africa and the West in *My Son's Story*.

Or

(b) Critically interrogate the alternatives proposed by Achebe in *Anthills of Savanna*.
