

Seat No. : \_\_\_\_\_

## **XA-120**

**M.A. II (Annual Pattern)  
March-2013**

**English : Paper VII-A  
(T.S. Eliot)**

**Time : 3 Hours]**

**[Max. Marks : 100**

- Instructions :** (1) Attempt **all** questions.  
(2) **All** questions carry equal marks.

1. (a) Discuss T.S. Eliot's views on functions of criticism. **10**

**OR**

- (b) "Comparison and analysis are chief tools of a critic." Justify.

2. (a) Write a detailed note on Eliot's notion of Tradition. **10**

**OR**

- (b) "Mere pastness of the past is no tradition." Elaborate.

3. (a) "*The Waste Land* begins with chaos and ends in calm." Discuss. **10**

**OR**

- (b) "Myth and allusion are the integral part of the structure.

4. (a) Comment on the thematic content of *Love Song of J. Alfred Prufrock*. **10**

**OR**

- (b) Write a critical note on the dialogues in *Prufrock*.

5. (a) '*Four Quartets* is a poem about the relationship between theology and history'. Discuss. **10**

**OR**

- (b) 'T.S. Eliot uses the four elements of nature to bring out the basic humanness in *Four Quartets*'. Elaborate.

6. (a) “Eliot’s *Murder in the Cathedral* beautifully portrays the conflict between state and individual.” Substantiate. **10**

**OR**

- (b) “Thomas Beckett is a martyr in the real sense.” Justify.

7. (a) “*Family Reunion* is a portrayal of the disintegration of modern family unit.” Discuss. **10**

**OR**

- (b) Evaluate *Family Reunion* as an existential play.

8. (a) Attempt a psychoanalytical reading of T.S. Eliot’s *The Cocktail Party*. **10**

**OR**

- (b) Bring out the appropriateness of the title *Family Reunion*.

9. Show your acquaintance with any **two** : **10**

- (1) *Pilgrimage*
- (2) *To the Lighthouse*
- (3) *The Art of Being Ruled*
- (4) *A Portrait of an Artist as a Young Man*

10. Show your acquaintance with any **two** : **10**

- (1) *Brave New World*
  - (2) *Second Coming*
  - (3) *The Good Companion*
  - (4) *Goodbye to All*
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Seat No. : \_\_\_\_\_

**XA-120**

**M.A. Part-II**

**March-2013**

**English : Paper VII-C**

**(Women's Writing)**

**Time : 3 Hours]**

**[Max. Marks : 100**

1. (a) Assess the strength and limitations of Virginia Woolf's theory in '*A Room of One's Own*' with particular reference to class and gender. **10**

**OR**

- (b) Offer your critique on Virginia Woolf's statement 'a woman needs financial independence and a room of her own'.

2. (a) Toril Moi Accuses Showalter "of having a limited, essentialist view of women." Do you agree with it ? **10**

**OR**

- (b) Comment on 'Feminine', 'Feminist' and 'Female' with special reference to 'Towards a Feminist Poetics'.

3. (a) What impressions, on the basis of your reading of the novel '*Jane Eyre*', have you formed of the character of Mr. Rochester ? **10**

**OR**

- (b) Give reasons why '*Jane Eyre*' a fascinating and engrossing novel is.

4. (a) Offer your comments on variety of alternative point of views adopted to advance the plot of '*Wide Sargasso Sea*'. **10**

**OR**

(b) What do you think was Jean Rhys' motivation for giving the mad woman in the attic a voice ?

5. (a) Assess the ways in which Doris Lessing's *'The Grass is Singing'* is a critique of the terrible differences in relationship between black and white people in Rhodesian Society. **10**

**OR**

(b) Offer your critical appreciation on the character of Mary Turner.

6. (a) Explore the thematic concerns of Maya Angelou's *'I Know Why the Caged Birds Sing'*. **10**

**OR**

(b) Evaluate *'I Know Why the Caged Birds Sing'* as an autobiographical fiction.

7. (a) Dalip Tiwana's *'Journey on Barest Feet'* is "a novel of a woman's struggle towards intellectual and emotional self realization in a hostile environment." – Substantiate it. **10**

**OR**

(b) Write a detailed note on the plot construction of *'Journey on Barest Feet'*.

8. (a) "The female characters in *'Seven Steps in the Sky'* are the spokesperson of the author." Discuss the character of Vasudha in the light of this remark. **10**

**OR**

(b) Assess the place of *'Seven Steps in the Sky'* in the feminist canon.

9. Show your acquaintance with any **two** :

**10**

- (a) Woman language
- (b) In Search of our Mother's Garden
- (c) Womanism
- (d) Ecofeminism

10. Show your acquaintance with any **two** :

**10**

- (a) The Yellow Wallpaper
  - (b) Female Imagination
  - (c) Radical Feminism
  - (d) Gyno-centric Criticism
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**XA-120**

**M.A. Part-II**

**March-2013**

**English : Paper VII-D**

**(Comparative Literature)**

**Time : 3 Hours]**

**[Max. Marks : 100**

**Instruction : All questions carry equal marks.**

1. (a) “Comparative Literature is the whole study of the whole of literature as far as one’s mind and life can stretch.” Discuss.

**OR**

- (b) “No conclusive definition of Comparative Literature has yet been arrived at.” Justify.

2. (a) “Comparative Literature means the knowledge of the literatures of at least two countries.” Do you agree with this statement ? Justify your stand.

**OR**

- (b) Describe the aims of Comparative Literature.

3. (a) “In a multi-lingual country like India, Comparative Literature occupies a significant place”. Explain

**OR**

- (b) Write a detailed note on the importance of translation in Comparative Literature.

4. (a) “A true study in comparative Literature must include other arts too.” Elaborate.

**OR**

- (b) Write a detailed note on the relationship between Comparative Literature and Aesthetics.

5. (a) Evaluate Shakespeare as a dramatist with special reference to *The Winter's Tale*.

**OR**

(b) "Bhavabhuti's ability to probe into the human consciousness is unmatched." Elaborate with reference to *Uttararamacharita*.

6. (a) Compare and contrast character portrayal in *The Winter's Tale* and *Uttararamacharita*.

**OR**

(b) "In both the plays Nature plays a prominent part." Discuss.

7. (a) Write a detailed note on the importance of symbols in Larkin's poetry, with special reference to *High Windows*.

**OR**

(b) Describe the major themes in *Hymns to Darkness*.

8. (a) Compare the poetic style and technique of Larkin and Ezekiel.

**OR**

(b) "Both Larkin and Ezekiel are deeply rooted in the society of their Age." Justify with reference to the poems that you have read.

9. (a) "*Prajapati* weaves into its texture a realistic taste of modern Indian life with a distinct fabular element." Discuss.

**OR**

(b) "K.A. Abbas coalesces the personal with the historical." Elaborate.

10. (a) Compare the themes of the two novels.

**OR**

(b) Write a comparative note on the narrative technique of Shahane and Abbas.

