

Paper I — HISTORY OF ENGLISH LITERATURE
AND LITERARY FORMS

(For those who joined in July 2003 and after)

Time : Three hours

Maximum : 100 marks

SECTION A — (60 marks)

1. Give a brief account of the literary achievements of any THREE of the following authors : (3 × 10 = 30)

- (a) Dr. Samuel Johnson.
- (b) Ben Jonson.
- (c) Henry Fielding.
- (d) P.B. Shelley.
- (e) Jane Austen.
- (f) Bernard Shaw.
- (g) John Dryden.
- (h) James Joyce.

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2. Write an essay each on the impact of THREE of the following literary movements in English Literature:

(3 × 10 = 30)

- (a) Renaissance or The Romantic Movement.
- (b) Reformation or The Symbolist Movement.
- (c) Georgian Poetry or The Metaphysical Movement.

SECTION B — (40 marks)

3. Write a short essay each on any FOUR of the following topics : (4 × 10 = 40)

- (a) A historical review of the Lyric in English.
- (b) The Horatian Satire.
- (c) Development of Biography.
- (d) Origin and structure of short story.
- (e) Shakespearean tragedy.
- (f) Epic.
- (g) The essay in English.
- (h) One - Act play.

Paper II — THE ELIZABETHAN AND THE
AUGUSTAN AGES

(For those who joined in July 2003 and after)

Time : Three hours

Maximum : 100 marks

- I. Annotate FIVE of the following, choosing atleast
TWO from each Group : (5 × 4 = 20)

GROUP A

1. Yet had his temple high
Rear'd in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon
And Accaron and Gaza's frontier bounds.
2. Not Babylon,
Nor great Alcairo such magnificence
Equall'd in all their glories.
3. Fire in each eye, and papers in each hand,
They rave, recite, and madden round the land.
4. Loves mysteries in soules doe grow,
Buy yet the body is his books.
5. A breach, but an expansion,
Like gold to ayery thinnesse beats.

GROUP B

6. For these winding and crooked courses are the goings of the serpent; which goeth basely upon the belly, and not upon the feet.

7. Reading maketh a full man; conference a ready man; and writing an exact man.

8. I'm in a rare humour to listen to other people's distresses! I shan't be able to bestow even a benevolent sentiment on Stanley.

9. I wish you all the joys of a bless'd father;
And, for my faith, lay this unto your breast
Old friends, like old swords, still are trusted best.

10. But all things have their end :
Churches and Cities, which have diseases like to
men
Must have like death that we have.

II. Answer TWO of the following questions :
(2 × 20 = 40)

11. What are Dryden's ideas on the three unities of time, place and action?

12. Write an essay on Paradise Lost as an epic.

13. Write an appreciation of "Alexander's Feast" as an ode.

14. Write an essay on the role played by Antonio in The Duchess of Malfi.

15. Discuss the plot-construction in The School for Scandal.

III. Answer TWO of the following questions :
(2 × 20 = 40)

16. "In Coverley Papers, Addison addresses himself to humanity as a whole". Discuss.

17. Evaluate Robinson Crusoe as a story full of adventures.

18. Why are Shakespeare's sonnets described as allegorical?

19. Analyse the metaphysical conceits in "The Garden".

20. Discuss the theme of revenge in the Spanish Tragedy.

17. What according to Newman is the relationship between knowledge and learning?

18. Comment on the epic qualities in Arnold's Sohrab and Rustum.

19. Compare and contrast the Barthwick household with the Jones family in The Silver Box.

20. Analyse the character of Angel Clare in Tess.

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Paper III — THE ROMANTIC AND THE VICTORIAN AGES

(For those who joined in July 2003 and after)

Time : Three hours

Maximum : 100 marks

Annotate any FIVE of the following passages.

Choosing at least TWO from each group :

(5 × 4 = 20)

GROUP A

1. While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.
2. What objects are the fountains
Of thy happy strain?
What fields of waves or mountains?
What shapes of sky or plain?
3. Darkling I listen ; and, for many a time
I have been half in love with easeful death,
Call'd him soft names in many a mused rhyme,
To take into the air my quiet breath.

4. Who is this? What is here?
And in the lighted palace near
Died the sound of royal cheer.
5. Ay, note that Potter's wheel,
That metaphor ! and feel
Why time spins fast, why passive lies our clay.

GROUP B

6. I could only apprehend my felicity ; I was too confused to taste it sincerely I wondered about; thinking I was happy, and knowing that I was not.

7. Here John style deposited back upon the plate a bunch of grapes, which, not un observed by Alice, he had mediated dividing with her, and both seemed willing to relinquish them for the present as irrelevant.

8. Farewell, farewell ! Let piety to God,
Brotherly love, justice, and clemency,
And all things that make tender hardest hearts
Make thine hard, brother.

9. If only we loved each other
Down the pit shaft of love I could go
To the motive mysteries under the soul's floor.

10. To perfect her beauty, I say, and increase its power; it cannot be too powerful, nor shed its sacred light too far ; only remember that all physical freedom is vain to produce beauty without a corresponding freedom of heart.

SECTION A

Answer any TWO of the following questions :
(2 × 20 = 40)

11. How does Lamb sympathize the Chimneysweepers?

12. Comment on Ruskin's remarks concerning the reading of books.

13. Examine the word-music in Tennyson's "The Lady of Shalott".

14. Discuss Wordsworth's attitude toward nature from your reading of the poem "Tintern Abbey".

15. Sketch the character of Thomas Mendip in The Lady is not for Burning.

SECTION B

Answer any TWO of the following questions :
(2 × 20 = 40)

16. Discuss Arnold's estimate of Dryden and Pope.

18. How does the poet suggest the difference between man's life and animal life in "Hawk Roosting"?

19. "The poem "The Whitsun Wedding" is a contemplation on the meaning of birth and marriage and death and change' – Discuss.

20. What did Russell say about war in his letter to Woodro Wilson?

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Paper IV — TWENTIETH CENTURY LITERATURE

(For those who joined in July 2003 and after)

Time : Three hours

Maximum : 100 marks

Annotate any FIVE of the following passages choosing atleast TWO from each Group : (5 × 4 = 20)

GROUP A

1. And all the reports on his conduct agree
That, in the modern sense of an old-fashioned
word, he was a saint.
2. Then we came to a tavern with vine-leaves over
the lintel,
Six hands at an open door dicing for pieces of
silver,
And feet kicking the empty wine-skins.
3. Those images that yet
Fresh image beget
That dolphin-torn, that gong-tormented sea.

4. That's the way the world ends
Not with a bang but a whimper.
5. But such a form as Grecian Goldsmiths make
Of hammered Gold and Gold enamelling
To keep a drowsy Emperor awake.

GROUP B

6. The nearest thing to a puppet in our political system is a cabinet minister at the head of a great public office. Unless he possesses a very exceptional share of dominating ability and relevant knowledge, he is helpless in the hands of his officials.
7. Heaven is offering you a rose, and you cling to a cabbage.
8. In 1763 he was one of the nine original members of that celebrated fraternity which has sometimes be called the literary club, but which has always disclaimed that epithet, and still glories in the simple name of the club.
9. About everything that he wrote, serious or sportive, there was a certain natural grace and decorum, hardly to be expected from a man a great part of whose life had been passed among thieves and beggars.
10. Every trace of intellectual cultivation was there, except a harvest.

SECTION A — (2 × 20 = 40 marks)

Answer any TWO of the following questions.

11. What are Macaulay's comments on Goldsmith's works?
12. What do you think is the main target of the poet's satire in the poem "The Unknown Citizen"?
13. Give an account of how King Magnus makes the cabinet withdraw the ultimatum.
14. Comment on Yeats' use of Byzantium as a symbol.
15. How does the poem "Journey of the Magi" make reference to the life and death of Jesus Christ?

SECTION B — (2 × 20 = 40 marks)

Answer any TWO of the following questions.

16. "Jimmy Porter's protest is against the spiritual deadness of the modern age" – Discuss.
17. Consider Mrs. Dalloway as a stream of consciousness novel.

18. Comment on the assessment that "Arthur Miller's Salesman is a personification of the success myth".

19. Bring out the symbolism implied in the struggle of the old man against the sea in *The Old Man and the Sea*.

20. Comment on the significance of the "custom-house" chapter in *The Scarlet Letter*.

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Paper V — AMERICAN LITERATURE

(For those who joined in July 2003 and after)

Time : Three hours

Maximum : 100 marks

SECTION A — (60 marks)

Annotate FIVE of the following passages choosing at least TWO from each Group :

(5 × 4 = 20)

GROUP A

1. I first surmised the horses' heads

Were toward eternity.

2. Get thee back into the tempest and the Night's
Plutonian shore!

Leave no black plume as a token of that lie thy
soul hath spoken !

3. Something there is that doesn't love a wall.

4. And then hopped sidewise to the wall
To let a beetle pass.
5. Struggles of many a captain, tales of many a sailor
dead,
Over my mood stealing and spreading they come,
Like clouds and cloudlets in the unreach'd sky.

GROUP B

6. And, in fine, the ancient precept, "Know thyself",
and the modern precept, "Study nature" become at last
one maxim.
7. there is not trifle, there is no puzzle, but one
design unites and animates the farthest pinnacle and
the lowest trench.
8. It is one light which beams out of a thousand stars.
It is one soul which animates all men.
9. My devotion has made one a witch and so I make
myself hateful to my children !
10. I cannot control the output of diseased minds or
people who cater to them.

Answer TWO of the following questions in about
500 words each :

(2 × 20 = 40)

11. Do you agree with the view that in "The American Scholar" Emerson gives a list of do's and don'ts to scholars? Substantiate.
12. Discuss the imagery in "Because I could not stop for Death".
13. "A poem begins in delight and ends in wisdom" Examine the statement with reference to "Mending Wall."
14. Examine Tom as a narrator and character in *The Glass Menagerie*.
15. Discuss the theme of illusion versus reality in *The Glass Menagerie*.

SECTION B — (40 marks)

Answer TWO of the following questions in about
500 words each.

(2 × 20 = 40)

16. Examine James's views on the art of fiction.
17. Attempt a critique of "Emperor of the Ice-Cream".

18. Comment on the arrival of Ghiyas-ud-din in Daulatabad.

19. How did Sriram drift away from Gandhi?

20. Bring out the wit and humour in "waiting for the Mahatma".

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Paper VI — INDIAN WRITING IN ENGLISH

(For those who joined in July 2003 and after)

Time : Three hours

Maximum : 100 marks

SECTION A — (60 marks)

I. Annotate FIVE of the following passages choosing atleast Two from each Group : (5 × 4 = 20)

GROUP A

1. Now, I ask, has the time come at last when I may go in and see thy face and offer thee my silent salutation?
2. But when the differences arose
On how to cross a desert patch,
We cost a friend whose stylish prose
Was quite the best of all our batch.
A shadow falls on us – and grows.
3. Other hands are wide
Or shut, it does not matter.

4. And he left us
a changed mother
and more than
one annual ritual

5. He goes into the toilet to contemplate man's
estrangement from a man-made world.

GROUP B

6. If the pictures which have taken shape in memory
can be brought out in words they are worth a place in
literature.

7. I had read in the Ramayana of the tribulations of
Sita for having left the ring drawn by Lakshman, so it
was not possible for me to be sceptical of its potency.

8. It was like the bride of the house, in the seclusion
of her midday siester resting on a many coloured quilt of
her own embroiding.

9. There is no harm in making gifts to children, but
they should not be rewards. It is not healthy for
youngsters to be made self conscious.

10. Earth, water, foliage and sky. They all spoke to us
and would not be disregarded.

- II. Answer TWO of the following questions in about
500 words each. (2 × 20 = 40)

11. What does Tagore intend to convey through the
images?

12. Do you think that there is a hidden meaning in
the poem "Enterprise"? If so, state that meaning as
clearly as you can.

13. How does Gieve Patel describe the lot of servants?

14. What unforgettable experience did Tagore have
when teaching began?

15. How does Tagore sketch the character of
Srikantha Babu?

SECTION B — (40 marks)

- III. Answer TWO of the following questions in about
500 words each : (2 × 20 = 40)

16. What light does the conversation between the
Sultan and Sheikh throw upon?

17. Describe the circumstances leading to the murder
of the step mother of Tughlaq.

5. Answer ONE of the following questions :
(1 × 15 = 15)

(a) "Caliban represents the physical as opposed to the spiritual which is represented by Ariel." Examine.

(b) Consider *The Tempest* as a study of sin and redemption.

(c) Describe the love story of Ferdinand and Miranda.

6. Answer TWO of the following questions :
(2 × 10 = 20)

(a) Briefly describe the composition of the Elizabethan audience.

(b) Discuss how far Shakespeare deviates from history in his history plays.

(c) Write an essay on the role of supernatural elements in Shakespeare's plays.

(d) Comment on Shakespeare's use of song and music in his plays.

(e) Write an essay on Johnson's criticism of Shakespeare.

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Paper VII — SHAKESPEARE

(For those who joined in July 2003 and after)

Time : Three hours

Maximum : 100 marks

SECTION A — (50 marks)

1. Annotate Five of the following passages choosing at least TWO from each group : (5 × 4 = 20)

GROUP A

(a) Were it my cue to fight, I should have known it

Without a prompter.

(b) So will I turn her virtue into pitch,
And out of her own goodness make the net
That shall enmesh them all.

(c) I'll see before I doubt; when I doubt, prove;
And on the proof, there is no more but this, -
Away at once with love or jealousy!

(d) Let the devil and his dam haunt you! What did you mean by that same handkerchief you gave me even now?

(e) O curse, curse slave! - Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur!

GROUP B

(f) If music be the food of love, play on;

Give me excess of it

(g) In delay there lies no plenty;

Then come kiss me, sweet and twenty

(h) As many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down: go, about it.

(i) Oh Time, thou must untangle this, not I.

It is to hard a know for me t' untie.

(j) As the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc, That that is, is.

2. Answer ONE of the following questions :
(1 × 15 = 15)

(a) Evaluate Othello's estimation of Iago.

(b) Discuss Desdemona as "the sweetest and the most pathetic heroine of Shakespeare."

(c) Analyse the tragic flaw of Othello.

3. Answer ONE of the following questions :
(1 × 15 = 15)

(a) Consider *Twelfth Night* as a romantic comedy.

(b) How does the device of mistaken identity figure into the plot of *Twelfth Night*.

(c) Analyse the title of the play *Twelfth Night*.

SECTION B — (50 marks)

4. Answer ONE of the following questions :
(1 × 15 = 15)

(a) Discuss how Richard wins our sympathy despite his weaknesses.

(b) "Richard is a bad king, but an interesting metaphysical poet." Discuss.

(c) Analyse the intervening of political and private themes in *Richard II*.

(8 pages)

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Paper VIII — LITERARY CRITICISM AND
PRACTICAL CRITICISM

(For those who joined in July 2003 and after)

Time : Three hours

Maximum : 100 marks

SECTION A

1. Answer any TWO of the following questions :
(2 × 20 = 40)

(a) Examine the critical canons of Edmund Wilson.

(b) How does Ernest Jones analyse Hamlet?

(c) Comment on the function of myth in literature.

(d) Analyse the short comings of new criticism.

(e) Consider Paul Elmer more as a high priest of New Humanism.

2. Answer any ONE of the following questions :
(1 × 20 = 20)

(a) Attempt an estimate of Eliot's contribution to literary criticism.

(b) Comment on Richards's distinction of two truths in poetry.

(c) How does F.R. Learis differ from Eliot and Richards?

SECTION B — (40 marks)

Practical criticism

3. Attempt a critical analysis of the following passages :
(2 × 20 = 40)

I have said that the sole effect of my somewhat childish experiment – that of looking down within the tarn – had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my Superstition – for why should I not so term it? – Served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in

the pool, there grew in my mind a strange fancy – a fancy so ridiculous indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity – an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn – a pestilent and mystic vapour, dull, sluggish, faintly discernible and leaden-hued.

Shaking off from my spirit what *must* have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old wood-work which has rotted for long years in some neglected vault,

with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinising observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction until it became lost in the sullen waters of the tarn.

Noticing these things, I rode over a short causeway to the house, A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, thence Conducted me, in silence, through many dark and intricate passages in my progress to the *studio* of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me – while the carvings of the ceilings, the sombre tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy – while I hesitated not to acknowledge how familiar was all this – I still Wondered to find how unfamiliar were the

fancies which ordinary images were stirring up. On one of the staircases, I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and Perplexity. He accosted me with trepidation and passed on. The valet now threw open a door and ushered me into the presence of his master.

Or

(ii) To recline on a stump of thorn in the central valley of Egdon, between afternoon and night, as now, where the eye could reach nothing of the world outside the summits and shoulders of heath-land which filled the whole circumference of its glance, and to know that everything around and underneath had been from prehistoric times as unaltered as the stars overhead, gave ballast to the mind adrift on change, and harassed by the irrepressible New. The great inviolate place had an ancient permanence which the sea cannot claim. Who can say of a particular sea that it is old? Distilled by the sun, kneaded by the moon, it is renewed in a year, in a day, or in an hour. The sea changed, the fields changed the rivers, the villages, and the people changed, yet Egdon remained. Those surfaces were neither so steep as to be destructible by weather, nor so fiat as to be the victims of floods and deposits. With the exception of an aged highway, and a still more aged barrow*

presently to be referred to – themselves almost crystallized to natural products by long continuance. – even the trifling irregularities were not caused by pickaxe; plough, or spade, but remained as the very finger-touches of the last geological change.

The above-mentioned highway traversed the lower levels of the heath, from one horizon to another. In many portions of its course it overlaid an old vicinal way,* which branched from the great Western road of the Romans, the Via Iceniana, or Ikenild Street,* hard by. On the evening under consideration it would have been noticed that, though the gloom had increased sufficiently to confuse the minor features of the heath, the white surface of the road remained almost as clear as ever.

(b) (i) Of this fair volume which we World do
name

If we the sheets and leaves could turn
with care,

Of Him who it corrects, and did it frame,
We clear might read the art and wisdom
rare:

Find out His power which wildest powers
doth tame.

His providence extending everywhere,
His justice which proud rebels doth not
spare,

In every page, no period of the same.
But silly we, like foolish children, rest
Well pleased with coloured vellum,
leaves of gold,

Fair dangling ribbands, leaving what is
best,

On the great writer's sense ne'er taking
hold;

Or if by chance we stay our minds
on aught,

It is some picture on the margin
wrought.

Or

- (ii) Thou wast not born for death, immortal bird;
No hungry generations tread thee down;
The voice I hear this passing night was heard'
In ancient days by emperor and clown:
Perhaps the self-same song that found a path

Through the sad heart of Ruth, when, sick for
home,

She stood in tears amid the alien corn;

The same that oft-times hath

Charmed magic casements, opening on the
foam

Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell

To toll me back from thee to my sole self.

Adieu! the fancy cannot cheat so well

As she is farned to do, deceiving elf.

Adieu! adieu! thy plaintive anthem fades

Past the near meadows, over the still
stream,

Up the hill-side; and now 'tis buried deep

In the next valley-glades:

Was it a 'vision, or a waking dream?

Fled is that music; do I wake or sleep?