

22

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L - 6198

Reg. No. : 53020132016.

Name : ...Krishna . v . S

First Semester M.A. Degree Examination, August 2021

English Language and Literature

Core course: Paper I

EL 211 : CHAUCER TO THE ELIZABETHAN AGE

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

I. Write short answers to any **five** of the following in about **50** words.

1. Chaucer's Portrait of the wyf of Bath in a 'Prologue'
2. Explain metaphysical conceit with an example.
3. University Wits and their influence.
4. Wars of the Roses and its outcome.
5. What is a dream allegory?
6. William Caxton's influence on literature.
7. The theme of "To His Coy Mistress".
8. Wtopianism.

(5 × 2 = 10 Marks)

P.T.O.

- II. Comment critically on any two of the following choosing one from each group:

Section A

9. A Knyght ther was, and that a worthy man!

That fro the tyme that he first bigan

To riden out, he loved chivalric,

Trouthe and honóur, freedom and curteisie.

Ful worthy was he in his lordes werre,

And thereto hadde he riden, no man ferre,

As wel in cristendom as in hethenesse,

And evere honóured for his worthynesse.

10. Little think'st thou, poor heart,

That labourest yet to nestle thee,

And think'st by hovering here to get a part

In a forbidden or forbidding tree,

And hopest her stiffness by long siege to bow,

Little think'st thou

That thou to-morrow, ere the sun doth wake!

Must with the sun and me a journey take.



Section B

11. Why this is hell, nor am I out of it;

Think'st thou that I who saw the face of God,

And tasted the eternal joys of Heaven,

Am not tormented with ten thousand hells,

In being deprived of everlasting bliss?

O, Faustus! leave these frivolous demands,

Which strike a terror to my fainting soul

12. It is a strange thing to observe, how high a rate great kings and monarchs do set upon this fruit of friendship, whereof we speak: so great, as they purchase it many times, at the hazard of their own safety and greatness. For princes, in regard of the distance of their fortune from that of their subjects and servants, cannot gather this fruit, except (to make themselves capable thereof) they raise some persons to be, as it were, companions and almost equals to themselves, which many times sorteth to inconvenience.

(2 × 5 = 10 Marks)

III. Write short notes on any two of the following in about 150 words:

13. Chaucer's Age.

14. Ballad tradition in English.

15. Ben Jonson's theory of humour.

16. Magic in *Doctor Faustus*.

(2 × 5 = 10 Marks)

IV. Write essay on any three of the following in about 500 words choosing one from each section.

17. Consider the Motif of Revenge in Kyd's *the Spanish Tragedy*.

18. Analyse *Utopia* as a political satire.

19. Critically evaluate Bacon's philosophy in the prescribed essays.

(1 × 15 = 15 Marks)

#### Section B

20. Examine Philip Sydney as a literary critic.

21. Write an essay on Greenblatt's observations of Renaissance self-fashioning.

22. Discuss the main features of Metaphysical poetry.

(1 × 15 = 15 Marks)

#### Section – C

23. Cleanth Brookes declared that paradox is "the language appropriate and inevitable to poetry!" Discuss with reference to Donne's poetry.

24. Discuss the mix of religious allegory, social satire, and the quest for the ideal Christian life in Langland's *Piers Plowman*.

25. Write an essay on the evaluation of the early Elizabethan drama with reference to the contribution of the 'University Wits'.

(1 × 15 = 15 Marks)





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L – 6199

Reg. No. : 53020132016

Name : Krishnaveni S

First Semester M.A. Degree Examination, August 2021

English Language and Literature

Core Course : Paper II

EL 212 : SHAKESPEARE STUDIES

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

- I. Answer any five of the following in about 50 words.
  1. Shakespeare's theatre.
  2. Describe the Elizabethan audience.
  3. Give an account of the character of Ophelia.
  4. What are the similarities and differences in Viola's and Olivia's circumstances in the *Twelfth Night*?
  5. Character Sketch of Falstaff.
  6. The difficulty of making meaningful choices in "Rosencrantz and Guildenstern are Dead".
  7. What are differences between The Petrarchan and The Shakespearean sonnets?
  8. The theme of power in *Ran*.

(5 × 2 = 10 Marks)

P.T.O.



- II. Comment critically on any two of the following choosing one from each group.

SECTION – A

9. "Be not afraid of greatness.

Some are born great, some achieve greatness,  
and others have greatness thrust upon them".

10. Her speech is nothing.

Yet the unshapèd use of it doth move  
The hearers to collection. They yawn at it  
And botch the words up fit to their own thoughts,  
Which, as her winks and nods and gestures yield them,  
Indeed would make one think there might be thought,  
Though nothing sure, yet much unhappily.

SECTION – B

11. Neither a borrower nor a lender be;

For loan oft loses both itself and friend,  
and borrowing dulls the edge of husbandry.

12. Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;

(2 × 5 = 10 Marks)



III. Write short notes on **any two** of the following in about **150 words**

13. The Dark Lady in Shakespearean Sonnets.
14. What is the meaning of Falstaff's motto "the better part of valour is discretion" in Henry IV, Part One?
15. Choral characters in Shakespeare.
16. Procrastination in Hamlet.

(2 × 5 = 10 Marks)

IV. Write essays on **any three** of the following in about **500 words** choosing **one** from each section.

#### SECTION – A

17. The predicaments that Hamlet faces are those that have always confronted mankind: the desire to take revenge; rejected love; parent /child conflicts. Do you agree?
18. Discuss the various changes that Lady Olivia undergoes during the course of the play *Twelfth Night*. How can these changes be accounted for?
19. Outline the history of and the literary patterns in the traditional morality play and discuss why Henry IV, Part I itself could be considered a morality play.

(1 × 15 = 15 Marks)

#### SECTION – B

20. *Rosencrantz and Guildenstern are Dead* is an absurdist, existential tragi-comedy. Substantiate.
21. How does Johnson defend Shakespeare's Violation of the three unities in "Preface to Shakespeare" and what are the major points in the Preface to Shakespeare?
22. Show how *shylock is my Name* is a modern re - imagining of the Character of shylock from Shakespeare's *The Merchant of Venice*.

(1 × 15 = 15 Marks)



SECTION – C

- IV
- 1
23. What are the postcolonial elements in *The Tempest*? Elaborate.
  24. Discuss the major themes and characters in the Sonnets of Shakespeare.
  25. Discuss the form and structure of Shakespearean tragedies.

(1 × 15 = 15 Marks)

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L – 6200

Reg. No. : 53020132016

Name : K. Kishnaveni S

First Semester M.A. Degree Examination, August 2021

English Language and Literature

Core Course: Paper III

EL 213 : THE AUGUSTAN AGE

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

I. Answer any five of the following, each in about 50 words:

1. What is Dryden's intention in writing "Mac Flecknoe"?
2. How does Lucy figure in to the main conflict of the play *The Rivals*?
3. Explain the figures of speech used in "A Red, Red Rose".
4. What are the elements of a sentimental comedy?? Explain with reference to *Love's Last Shift*.
5. What is the central idea in the essay "On Procrastination".
6. Comment on the title *The Battle of Books*
7. The importance of the journal in *Robinson Crusoe*.
8. Describe the personality of the surgeon in *Joseph Andrews*.

(5 × 2 = 10 Marks)

P.T.O.



II. Comment critically on **any two** of the following choosing **one** from each group:

SECTION A

9. All is not lost—the unconquerable will  
And study of revenge, immortal hate,  
And courage never to submit or yield:  
And what is else not to be overcome.
10. Great Fletcher never treads in buskins here,  
Nor greater Jonson dares in socks appear;  
But gentle Simkin just reception finds  
Amidst this monument of vanish'd minds:

SECTION B

11. The first of our society is a gentleman of Worcestershire, of an ancient descent, a baronet, his name Sir Roger de Coverley. His great-grandfather was inventor of that famous country-dance which is called after him.
12. To call a man a fool and villain, an impudent fellow, only for differing from him in a point merely speculative, is, in my humble opinion, a very improper style for a person of his education.

(2 × 5 = 10 Marks)

III. Write short notes on **any two** of the following in about **150** words:

13. The significance of The Age of Sensibility.
14. The concept of beauty as described in the poem "The Unfading Beauty".
15. Womanhood and its implications in *Pamela*.
16. Analyse the concept of realism in *The Rise of the Novel*.

(2 × 5 = 10 Marks)

- IV. Write an essay on **any three** of the following in about **500** words choosing **one** from each section:

SECTION A

17. What are mock heroic poems? Elaborate with reference to the works of Pope and Dryden.
18. What are the major themes of *The Rivals*?
19. Disobedience, revolt and love as themes in *Paradise Lost Book 1*.

(1 × 15 = 15 Marks)

SECTION B

20. The popularity of prose during the Augustan Age could be attributed to various reasons. Elaborate.
21. Analyse Swift's "Vindication of Isaac Bickerstaff."
22. Discuss the conflict between the good and the evil in *Joseph Andrews*.

(1 × 15 = 15 Marks)

SECTION C

23. Discuss the criticisms made by Jeremy Collier of the English stage.
24. "Enlightenment is man's emergence from his self-incurred immaturity ." Explain.
25. What are the contributions of the women writers in the Augustan Age? Elaborate

(1 × 15 = 15 Marks)



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L – 6201

Reg. No. : 5.30.20.132.016

Name : Kaishnaveni S

First Semester M.A. Degree Examination, August 2021

English Language and Literature

Core Course: Paper IV

EL 214 : ROMANTICS AND VICTORIANS

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

- I. Write short notes on **any five** of the following, each in about **50** words:
  1. Discuss the setting and tone of the poem "The Prisoner of Chillon."
  2. Describe the protagonist's views on art in "Fra Lippo Lippi."
  3. Critically analyse Shelley's portrayal of Beatrice in the play *The Cenci*.
  4. Comment on William Wordsworth's views on the poetic diction.
  5. Analyse the narrator's reminiscences in the essay "Oxford in the Vacation"
  6. Give a brief analysis of Mathew Arnold's views on scientific passion.
  7. Comment on the character sketch of Pegotty in *David Copperfield*.
  8. Critically analyse the portrayal of Maggie Tulliver's childhood in *The Million the Floss*.

(5 × 2 = 10 Marks)

P.T.O.



- II. Critically comment on **any two** of the following, choosing one from each section:

#### SECTION A

9. The sunshine is a glorious birth;  
But yet I know, where'er I go,  
That there hath past away a glory from the earth.
10. The Sea of Faith  
Was once, too, at the full, and round earth's shore  
Lay like the folds of a bright girdle Furled.

#### SECTION B

11. We are both great readers in different directions. While I am hanging over (for the thousandth time) some passage in old Burton, or one of his strange contemporaries, she is abstracted in some modern tale, or adventure, whereof our common reading-table is daily fed with assiduously fresh supplies.
12. For as there is a curiosity about intellectual matters which is futile, and merely a disease, so there is certainly a curiosity, – a desire after the things of the mind simply for their own sakes and for the pleasure of seeing them as they are, — which is, in an intelligent being, natural and laudable.

(2 × 5 = 10 Marks)

- III. Write short notes on **any two** of the following in about **150** words:
13. Discuss Lytton Strachey's portrayal of Dr. Thomas Arnold.
14. Comment on the theme of the poem *My Days among the Dead are Past*.
15. Analyse the features and evolution of Gothic fiction in the Romantic Age.
16. Discuss Hugh Walker's views on the intersection of history and literature.

(2 × 5 = 10 Marks)

- IV. Write essays on **any three** of the following in about 500 words choosing **one** from each section:

SECTION A

17. Analyse the poetic vision of life as portrayed in "The Lotus-Eaters."
18. "The poem "Ode to the West Wind" portrays the power of nature and creativity." Discuss
19. Critically review the elements of comedy in *The Importance of Being Earnest*.

(1 × 15 = 15 Marks)

SECTION – B

20. Reflection and memory form a major characteristic of Charles Lamb's literary works. Illustrate with reference to the prescribed essays.
21. Discuss the critical view that "Character is fate" in Thomas Hardy's fiction with reference to *The Mayor of Casterbridge*.
22. Critically analyse the aspects of domestic life and society as depicted in *Mansfield Park*.

(1 × 15 = 15 Marks)

SECTION – C

23. Comment on Hugh Walker's analysis of Victorian literature from a critical perspective.
24. Analyse Harold Bloom's critical perceptions about Romantic Poetry.
25. Discuss the critical approach of M.H. Abrams from the contemporary theoretical aspect.

(1 × 15 = 15 Marks)

Reg. No. : 53020132016

Name : ...krishnaveni...

**Second Semester M.A. Degree Examination, November 2021**

**English Language and Literature**

**EL 221 : FROM MODERNISM TO THE PRESENT**

**(2017 Admission Onwards)**

Time : 3 Hours

Max. Marks : 75

- I. Answer **any five** of the following, each in about 50 words.
1. Examine stuff happens as a history play.
  2. Discuss the portrayal of Martin in *cloud nine*.
  3. Comment on Orwell's views about totalitarian state practices.
  4. What is ironic about the title "Dulce et decorum Est"?
  5. Consider "Thought Fox" as an animal poem.
  6. Sir Watkyn Bassett in the code of the Woosters.
  7. Explain T.S. Eliot's theory of impersonality.
  8. Epiphany in portrait of the Artist as a Young Man.

**(5 × 2 = 10 Marks)**

P.T.O.



- II. Comment critically on **any two** of the following, choosing one from each section :

SECTION — A

9. "And I will show you something different from either  
Your shadow at morning striding behind you  
Or your shadow at evening rising to meet you;  
I will show you fear in a handful of dust".
10. "Once out of nature I shall never take  
My bodily form from any natural thing,  
But such a form as Grecian goldsmiths make  
Of hammered gold and gold enamelling  
To keep a drowsy Emperor awake;"

SECTION — B

11. "Let us do something, while we have the chance! It is not every day that we are needed. Not indeed that we personally are needed. Others would meet the case equally well, if not better.
12. "Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semitransparent envelope surrounding us from the beginning of consciousness to the end".

(2 × 5 = 10 Marks)

- III. Write short notes on **any two** of the following in about **150** words each.
13. Discuss imagism.
14. How is the father figure represented in "Daddy"?



15. Martin Esslin's views on the theatre of the absurd.
16. What are the events that led to the death of Davidson?

(2 × 5 = 10 Marks)

- IV. Write essays on **any three** of the following in not more than **500** words choosing one from each section.

SECTION — A

17. Describe T.S. Eliot's use of myth and culture in *The Wasteland*.
18. Discuss the elements of history in "The second coming".
19. Examine the innovative aspects in Caryl Churchill's drama.

SECTION — B

20. George Orwell's views on intellectual liberty.
21. Self-delusion in *Sense of an Ending*
22. Examine the stylistic devices used by P.G. Wodehouse with special reference to *The Code of the Woosters*.

SECTION — C

23. Comment on the representation of war in the poems of Wilfred Owen, Siegfried Sasson, and Rupert Brooke.
24. Discuss the major Characteristics of Kitchen Sink Drama.
25. Terry Eagleton's views on the rise of English.

(3 × 15 = 45 Marks)

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M – 5279

Reg. No. : 5.30.20132016

Name : Kaishor Veni's

Second Semester M.A. Degree Examination, November 2021

English Language and Literature

EL 222 : INDIAN WRITING IN ENGLISH

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

I. Answer any five of the following each in about 50 words:

1. Write a note on the lyrical imagery in the poem "This Summer-The Cicada's Song".
2. How does the tourist's attitude undergo a change by the end of the poem "An Old Woman"?
3. How does Mahesh Dattani problematize gender stereotyping in the society in his play "Dance Like a Man"?
4. Comment on the significance of the title 'Silence! The Court is in Session'.
5. How does A K Ramanujan differentiate between the Western way of thinking and Indian way of thinking?
6. Characterization of Omar Khayyam Shakkil in *Shame*.
7. Representation of rural life in *The Guide*.
8. How does Mahmood contrast past and present in "The Kite Maker"?

(5 × 2 = 10 Marks)

P.T.O.



- II. Write critical notes on any two of the following choosing one from each Section.

SECTION - A

9. Who can  
Help us who have lived so long  
And have failed in love? The heart,  
An empty cistern, waiting  
Through long hours, fills itself  
With coiling snakes of silence....
10. I have made my commitments now.  
This is one; to stay where I am,  
As others choose to give themselves  
In some remote and backward place.  
My backward place is where I am.

SECTION -B

11. A woman in a man's world may be considered as being progressive. But a man in a woman's world is pathetic.
12. Every such story is encased in a metastory. And within the text. One tale is the context for another within it; not only does the outer frame-story motivate the inner sub-story; the inner story illuminates the outer as well.

(2 × 5 = 10 Marks)

- III. Answer any two of the following in about 150 words:

13. Write a note on Indian classical drama.
14. Explain the significance of tree as a symbol in Toru Dutt's poem.
15. Theme of multiculturalism in *Jasmine*.
16. Write a note on the relation between Indian poetry and Indian aesthetic tradition.

(2 × 5 = 10 Marks)



- IV. Write essays in about **500** words, on **any three** of the following, not omitting any section:

SECTION – A

17. The poem "On Killing a Tree" is a telling commentary on one of the major environmental issues that encounters modern man. Discuss.
18. How does the poem "Grandfather" explicate the feelings of loneliness and separateness in the life of the poet?
19. Analyze the treatment of myth in Girish Karnard's play "The Fire and the Rain".

SECTION – B

20. Elucidate the major contentions put forth by A K Ramanujan in his essay "Is there an Indian Way of Thinking: An Informal Essay".
21. Examine how Anita Nair raises relevant questions regarding the role of women in contemporary society through her novel *The Mistress*.
22. Attempt an analysis of the theme of marital discord in Jhumpa Lahiri's "A Temporary Matter".

SECTION – C

23. Examine the impact of modernity and nationalism in Indian English prose.
24. Analyze the evolution of modern Indian theatre.
25. Discuss the major arguments in the essay "From Purana to Nutana" written by Meenakshi Mukherjee.

**(3 × 15 = 45 Marks)**



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M – 5280

Reg. No. : 53080132016

Name : .Krishnaveni.S

Second Semester M.A. Degree Examination, November 2021

English Language and Literature

EL 223 : AMERICAN LITERATURE

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

I. Answer any five of the following in not more than 50 words:

1. Ephemerality of life in Longfellow's "A Psalm of Life".
2. Theme of Imagination vs. the Real World in Frosts poetry "Birches".
3. *The Glass Menagerie* as a memory play.
4. The significance of the title in *Long Day's Journey into Night* by Eugene O'Neill.
5. Emerson's views on individuality.
6. Adrienne Rich's views on domestic life.
7. The irony in Stephen Crane's story "The Blue Hotel".
8. Puritanism in *The Scarlet Letter*.

(5 × 2 = 10 Marks)

P.T.O.



- II. Comment critically on **any two** of the following in not more than **150 words** choosing one from each section.

SECTION – A

9. Pretty women wonder where my secret lies.  
I'm not cute or built to suit a fashion model's size.
10. Act, - act in the living Present !

SECTION – B

11. "I'm not blaming you, dear. How can you help it? How can any one of us forget?  
That's what makes it so hard – for all of us. We can't forget."
12. "A foolish consistency is the hobgoblin of little minds, adored by little statesmen  
and philosophers and divines".

**(2 × 5 = 10 Marks)**

- III. Answer **any two** of the following in not more than **150 words**:

13. American Dream.
14. Imagery used in the poem 'The Red Wheelbarrow'.
15. The symbolic significance of Fortunato's jingling bells in "The Cask of Amontillado".
16. Gothic traits in *The Scarlet Letter*.

**(2 × 5 = 10 Marks)**



IV. Answer **any three** in not more than **450** words choosing **one** from each section.

SECTION – A

17. How is Maya Angelou's poem. "Phenomenal Woman" a source of inspiration to all women?
18. Discuss the element of conflict and its effect on the Naturalistic Tone of *Long Day's Journey into Night*.
19. What are the expressionistic techniques in *The Glass Menagerie*?

SECTION – B

20. Explain Emerson's essay "Self-Reliance" as a definitive statement of his philosophy of individualism.
21. In Toni Morrison's *The Bluest Eye*, how does Pecola convey her isolation/alienation in regard to gender, race, society's assumptions, and moral values?
22. In Hemingway's short story "The Short Happy Life of Francis Macomber, how does the theme of survival in the wilderness relate to Hemingway's life?

SECTION – C

23. Discuss the salient features of American transcendentalism.
24. Write an essay on the Postcolonial Poetry in America.
25. Examine Henry James' outlooks on "The Art of Fiction".

**(3 × 15 = 45 Marks)**



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M – 5281

Reg. No. : 53020132016

Name : krishnaveni

Second Semester M.A. Degree Examination, November 2021

English Language and Literature

EL 224 : CRITICAL STUDIES – I

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

I. Answer any **five** of the following in not more than **50** words.

1. Bricolage
2. Arche writing
3. Repression
4. Metanarrative
5. Hegemony
6. Mirror stage
7. Male gaze
8. The "Other" according to Beauvoir

(5 × 2 = 10 Marks)

II. Write short notes on any **four** of the following each in about **150** words.

9. False Consciousness.
10. ISA/RSA

P.T.O.



11. Symbolic and imaginary orders.
12. How is the rhizome opposed to the narrativisation of history and culture?
13. Distinguish between connotation and denotation.
14. How does Barthes distinguish between readerly and writerly texts?
15. How does Walter Benjamin attempt to change our understanding of the notion of art in a mechanical age?
16. What is the ultimatum issued by Helene Cixous?

(4 × 5 = 20 Marks)

- III. Answer any **three** in no more than **500** words each, choosing **one** from every Section :

#### SECTION A

17. The dimensions of organization introduced by Saussure continue to inform Contemporary approaches to the phenomenon of language. "Comment with reference to the essay "The Object of Study."
18. What are Jacques Derrida's debts to structuralism and what are his points of divergence from it?
19. Analyse Jacques Lacan's arguments that the unconscious is structured like a language.

#### SECTION – B

20. Attempt an overview of the theories of Sigmund Freud.
21. Trace the historical beginnings and the main preoccupations of Feminism.
22. Analyse the ideas of the major theoreticians of Marxism.



SECTION – C

23. Attempt a theoretical reading of the following using any one of the theoretical premises prescribed for study :

I don't know politics but I know the names  
Of those in power and can repeat them like  
Days of week or names of months beginning with Nehru.  
I am Indian, very brown, born in Malabar,  
I speak three languages, write in  
Two, dream in one.  
Don't write in English, they said, English is  
Not your mother-tongue. Why not leave  
Me alone, critics, friends, visiting cousins,  
Every one of you? Why not let me speak in  
Any language I like? The language I speak,  
Becomes mine, its distortions its queernesses  
All mine, mine alone.  
It is half English, half Indian, funny perhaps but it is honest,  
It is as human as I am human, don't  
You see? It voices my joys, my longings, my  
Hopes, and it is useful to me as cawing  
Is to crows or roaring to the lions, it  
Is human speech, the speech of the mind that is  
Here and not there, a mind that sees and hears and



Is aware. Not the deaf, blind speech  
Of trees in storm or of monsoon clouds or of rain or the  
Incoherent mutterings of the blazing  
Funeral pyre. I was child, and later they  
Told me I grew, for I became tall, my limbs  
Swelled and one or two places sprouted hair.  
When I asked for love, not knowing what else to ask  
For, he drew a youth of sixteen into the  
Bedroom and closed the door, He did not beat me  
But my sad woman-body felt so beaten.  
The weight of my breasts and womb crushed me.  
I shrank Pitifully.  
Then ... I wore a shirt and my  
Brother's trousers, cut my hair short and ignored  
My womanliness. Dress in sarees, be girl  
Be wife, they said. Be embroiderer, be cook,  
Be a quarreller with servants. Fit in. Oh,  
Belong, cried the categorizers. Don't sit  
On walls or peep in through our lace-draped windows.

Be Amy, or be Kamala. Or, better  
Still, be Madhavikutty. It is time to  
Choose a name, a role. Don't play pretending games.  
Don't play at schizophrenia or be a  
Nympho. Don't cry embarrassingly loud when  
Jilted in love ... I met a man, loved him. Call  
Him not by any name, he is every man  
Who wants. a woman, just as I am every  
Woman who seeks love. In him . . . the hungry haste  
Of rivers, in me... the oceans' tireless  
Waiting. Who are you, I ask each and everyone,  
The answer is, it is I. Anywhere and,  
Everywhere, I see the one who calls himself I  
In this world he is tightly packed like the  
Sword in its sheath. It is I who drink lonely  
Drinks at twelve midnight, in hotels of strange towns,  
It is I who laugh, it is I who make love  
And then, feel shame, it is I who lie dying  
With a rattle in my throat. I am sinner,  
I am saint. I am the beloved and the  
Betrayed. I have no joys that are not yours, no  
Aches which are not yours. I too call myself I.



24. If he had known how many men have had to use a hill to die on it would not have cheered him any for, in the moment he was passing through, men are not impressed by what has happened to other men in similar circumstances any more than a widow of one day is helped by the knowledge that other loved husbands have died. Whether one has fear of it or not, one's death is difficult to accept. Sordo had accepted it but there was no sweetness in its acceptance even at fifty-two, with three wounds and him surrounded on a hill.

He joked about it to himself but he looked at the sky and at the far mountains and he swallowed the wine and he did not want it. If one must die, he thought, and clearly one must, I can die. But I hate it. Dying was nothing and he had no picture of it nor fear of it in his mind. But living was a field of grain blowing in the wind on the side of a hill. Living was a hawk in the sky. Living was an earthen jar of water in the dust of the threshing with the grain flailed out and the chaff blowing. Living was a horse between your legs and a carbine under one leg and a hill and valley and a stream with trees along it and the far side of the valley and the hills beyond. Sordo passed the wine bottle back and nodded his head in thanks. He leaned forward and patted the dead horse on the shoulder where the muzzle of the automatic rifle had burned the hide. He could still smell the burnt hair. He thought how he had held the horse there, trembling, with the fire around them, whispering and cracking, over and around them like a curtain, and had carefully shot him just at the intersection of the crosslines between the two eyes and the ears. Then as the horse pitched down he had dropped down behind his warm, wet back to get the gun going as they came up the hill, '*Eras mucho caballo*', he said, meaning, 'Thou wert plenty of horse.' El Sordo lay now on his good side and looked up at the sky. He was lying on a heap of empty cartridge hulls but his head was protected by the rock and his body lay in the lee of the horse. His wounds had stiffened badly and he had much pain and he felt too tired to move.



5. Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death. It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message. She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her. There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul. She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves. There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window. She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams. She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought. There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air. Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under the breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body. She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond



that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome. There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination. And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!"Free! Body and soul free!" she kept whispering. Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door" Go away. I am not making myself ill.' No: she was drinking in a very elixir of life through that open window. Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long. She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom. Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards quick motion to screen him from the view of his wife. When the doctors came they said she had died of heart disease--of the joy that kills.

(3 × 15 = 45 Marks)



(Pages : 4)

M – 6888

Reg. No. : 53020132016

Name : Kaishnaveni S

Third Semester M.A. Degree Examination, March 2022

English Language and Literature

Core Course

EL 232 : CRITICAL STUDIES II

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

- I. Write a paragraph on five of the following, each not exceeding 50 words.
1. Magic realism
  2. The theme of fragmentation in modernism and postmodernism
  3. Fabulation
  4. Mimicry
  5. Imagined communities
  6. Textuality of history
  7. Hyperreality
  8. Ethnicity

(5 × 2 = 10 Marks)

P.T.O.



- II. Answer **four** of the following, each in not more than **150** words.
9. The problem of oeuvre as put forward by Foucault.
  10. Genealogy
  11. Thick description
  12. Diasporic aesthetics
  13. Subalternity
  14. Postfeminism
  15. Ecocriticism
  16. Technoculture

(4 × 5 = 20 Marks)

- III. Answer **three** of the following in not more than **450** words, choosing at least one from each section:

SECTION – A

17. Habermas' championing of modernity as the child of Enlightenment.
18. Examine Foucault's deliberations on the unities of discourse.
19. Postcolonialism and nationhood.

SECTION – B

20. Spivak explores the ethical problems associated with the investigation of a different culture based on universal concepts and frameworks. Expatriate.
21. Said's *Orientalism* remains as a landmark study of Eurocentric universalism and superiority as opposed to its 'other'.
22. New Historicism as an approach to literature.



SECTION - C

Provide a theoretical reading of one of the following texts. Adopt any one of the theoretical frameworks prescribed for study

23. All round me are words, and words and words.

They grow on me like leaves, they never

Seem to stop their slow growing

From within... But I tell my self, words

Are a nuisance, beware of them, they

Can be so many things, a

Chasm where running feet must pause, to

Look, a sea with paralyzing waves.

A blast of burning air or.

A knife most willing to cut your best

Friend's throat... Words are a nuisance, but.

They grow on me like leaves on a tree,

They never seem to stop their coming,

From a silence, somewhere deep within....

24. After the tenth class, I finished my final exams and went home. My mother was walking from the street of the Naikers with a bundle on her head, made up of mango wood which she had gathered and tied together. I went along with her, back and forth, with two or three head-loads of firewood which I gathered for her. To come to our part of the village from Naiker Street, you had to cross the Nadar Street, the Thevar street, and then come past the oil-press and bazaar. Some people who had seen me carrying the firewood said to my mother in astonishment, 'Your daughter has finished her schooling at the convent, yet she doesn't mind carrying firewood like this'. I don't know why they were so surprised. In those days I really enjoyed that kind of hard physical labour. It is only recently that I find I cannot do it anymore. Because I have been to other places and have been engaged in studying different things. I find that my body isn't as flexible as it used to be.



When I saw our people working so hard night and day, I often used to wonder from where they got their strength. And I used to think, that at the rate they worked, men and women both, every single day, they should really be able to advance themselves. But of course, they never received a payment that was appropriate to their labour. And another thing. Even if they did the same work, men received one wage, women another. They always paid men more. I could never understand why.

25. Every now and then she looked around for tangible evidence of his having ever been there. Where were the butterflies? the blueberries? the whistling reed? She could find nothing, for he had left nothing but his stunning absence. An absence so decorative, so ornate, it was difficult for her to understand how she had ever endured, without falling dead or being consumed, his magnificent presence. The mirror by the door was not a mirror by the door, it was an altar where he stood for only a moment to put on his cap before going out. The red rocking chair was a rocking of his own hips as he sat in the kitchen. Still, there was nothing of his – his own – that she could find. It was as if she were afraid she had hallucinated him and needed proof to the contrary. His absence was everywhere, stinging everything, giving the furnishings primary colors, sharp outlines to the corners of rooms and gold light to the dust collecting on table tops. When he was there he pulled everything toward himself. Not only her eyes and all her senses but also inanimate things seemed to exist because of him, backdrops to his presence. Now that he had gone, these things, so long subdued by his presence, were glamorized in his wake.

Then one day, burrowing in a dresser drawer, she found what she had been looking for: proof that he had been there, his driver's license. It contained just what she needed for verification his vital statistics Born 1901, height 5'11", weight 152 lbs., eyes brown, hair black, color black. Oh yes, skin-black. Very black. So black that only a steady careful rubbing with steel wool would remove it, and as it was removed there was the glint of gold leaf and under the gold leaf the cold alabaster and deep, deep down under the cold alabaster more black only this time the black of warm loam.

(3 × 15 = 45 Marks)



(Pages : 3)

M - 6895

Reg. No. : 53020132016

Name : Krishnaveni S

Third Semester M.A. Degree Examination, March 2022

English Language and Literature

Elective : Paper XII

EL 234.2 : AFRICAN AND CARIBBEAN LITERATURE

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

PART - A

I. Answer any five of the following in about 50 words each.

1. Race and ethnicity
2. Significance of the title "Vultures".
3. Achebe's depiction of the refugee in "Refugee Mother and Child".
4. African diaspora.
5. Use of Imagery in "South".
6. Violence in *Disgrace*.
7. Decolonisation.
8. Theme of Night Rain.

(5 × 2 = 10 Marks)

P.T.O.



PART – B

- II. Write short notes on **any four** of the following each in about **150** words choosing atleast two from each section.

Section – A

9. Soyinka's use of Hamlet as an archetype.
10. Comment on colonization in reverse as explored by Bennett.
11. Death as exemplified in *Death and the King's Horseman*.
12. The journey motif in *The Enigma of Arrival*.
13. Colonial Africa as explored in "A Far Cry from Africa".

Section – B

14. Autobiographical elements in *The Enigma of Arrival*.
15. Politics and identity in *Half of a Yellow Sun*.
16. Anti imperialism with reference to "Decolonising the Mind".
17. Blackness and identity in "The Fact of Blackness"

(4 × 5 = 20 Marks)

PART – C

- III. Write an essay on any **three** of the following choosing **one** from each section.

Section – A

18. "Black Woman" locates Woman within a range of traditional identities – Elucidate
19. Comment on how Kofi Awoonor's poems are rooted in the traditions of the Ewe people.
20. *Death and the King's Horseman* should not be read as portraying "the clash between old values and the new ways, between western methods and African traditions" – Discuss.

Section – B

21. Examine *Disgrace* as a postcolonial text.
22. Discuss the central concerns of Lammings essay "The Occasion for Speaking".
23. *Things Fall Apart* is a novel that reveals the effects of European colonialism on Igbo society – Elucidate.

Section – C

24. Analyse Racism and Negritude as encountered in African literature.
25. Displacement and identity as expressed in Caribbean Literature.
26. How does Fanon explicate that language perpetuates a feeling of inferiority in Black people in "The Negro and Language".

(3 × 15 = 45 Marks)



(Pages : 3)

M - 6887

Reg. No. : 53020132016

Name : ..kaishnaveni S

Third Semester M.A. Degree Examination, March 2022

English Language and Literature

Core Course

EL 231 : LINGUISTICS AND STRUCTURE OF THE ENGLISH LANGUAGE

(2017 Admission Onwards)

Time : 3 Hours

Max. Marks : 75

1. Answer **five** of the following questions.

1. Transcribe the following words by putting the appropriate stress mark:  
Autumn, civilization, education, academican, started.

2. Pidgin and creole.

3. Grammaticality and acceptability.

4. Synchronic and diachronic.

5. Find out the main and the subordinate clauses in the given sentence:  
The book is so fascinating that I can't put it down.

6. Discourse analysis.

7. Differentiate between hyponymy and homonymy.

8. Deep structure and Surface structure.

(5 × 2 = 10 Marks)

P.T.O.

- II. Write short notes on **four** of the following, each not exceeding **150 words**:
9. Competence and Performance.
  10. IC Analysis.
  11. Sociolinguistics.
  12. American Structuralism and Bloomfield
  13. Prescriptive and Descriptive Grammar.
  14. Form class and function class words.
  15. Transform any WH question based on T Rules.
  16. Pragmatics.

(4 × 5 = 20 Marks)

- III. Write an essay on **two** of the following, each in about **4 pages**.
17. Explain the different types of sense relations in English.
  18. Discuss the contributions of Bloomfield, Chomsky and Saussure.
  19. Examine the traditional grammar and its fallacies.
  20. Discuss the theoretical approach to TG Grammar.

(2 × 15 = 30 Marks)

21. Transcribe the following by putting the appropriate stress and intonation:

Jim: Is it really you Peter? What a pleasant surprise!

Peter: It is me.

Jim: Well, surprises will never cease. I was told you were in Tanzania. What were you doing there and when did you come back?

Peter: You're right. I am attached to the English department of the University of Tanzania. In fact I have been there for three years now. I arrived here just yesterday on a two-month holiday.

(1 × 5 = 5 Marks)

22. Resolve the ambiguity in **two** of the following sentences:

- (a) They can fish.
- (b) They are washing machines.
- (c) The chicken is ready to eat.
- (d) Visiting relatives can be boring.

**(2 × 2.5 = 5 Marks)**

23. Analyse any **one** of the following using TG grammar:

- (a) John saw the snake.
- (b) The woman has not finished her lessons.
- (c) What did you see?

**(1 × 5 = 5 Marks)**