

Instructions : Figures to the right indicate full marks.

Indicate your options clearly.

1. (a) "*Lucky Jim* is a satire on education and society." Elaborate. (13)

OR

(b) "Dixon feels that he has been unlucky..... but his luck changes over the course of the novel". Discuss. (13)

2. (a) In *Such a Long Journey* unstate state of affairs, be it politics, relationships or boundaries of a countries is reflected in the constant breaking down of walls of different kinds". Discuss. (12)

OR

(b) Justify the literary significance of the title of Rohinton Mistry's *Such a Long Journey*. (12)

3. (a) Justify the character of Robert Jordan as a code hero. (13)

OR

(b) "Truly, Spanish Civil War' was a rehearsal for the Second World War?" Justify this statement with reference to the novel *For Whom the Bell Tolls* as a war novel. (13)

4. (a) "It is not light, but darkness the Whiteman has brought with him" Substantiate this statement. (12)

OR

(b) Does the title *Heart of Darkness* stand for the darkness of heart? Give reasons. (12)



Instructions : Figures to the right indicate full marks. Indicate your options clearly.

1. (a) “The power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colours of imagination.” Discuss critical views of Coleridge on prose and poetry in detail. (13)

OR

- (b) “Poetry is the record of the best and happiest moments of the happiest and best minds.” Substantiate the remark with reference to Shelley's *Defense of Poetry*. (13)

2. (a) “The future of poetry is immense, because in poetry, where it is worthy of its high destinies, our race, as time goes on, will find an ever surer and surer stay.” Discuss Arnoldian criticism of poetry in detail. (12)

OR

- (b) “Novelist lives through his novels.” Substantiate the remark. (12)

3. (a) Appreciate Roland Barthes' idea of criticism as meta-language of literature. (13)

OR

- (b) How does detective fiction developed in the course of history? Discuss its major characteristics in detail. (13)

4. (a) How does Iser discuss reading as a continuous process of rewriting the unwritten part of the text? Justify your answer. (12)

OR

- (b) “It is obviously insufficient to repeat empty slogans: the author has disappeared; God and man died a common death. Rather, we should re-examine the empty space left by the author's disappearance; we should attentively observe, along its gaps and fault lines, its new demarcations, and the reapportionment of this void; we should await the fluid functions released by this disappearance.” Evaluate the author-function with reference to the above remark. (12)



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1. (a) How relevant is Kafka's story in a democratic set up today? (13)

OR

(b) Is there a connection between the Court and dark, poorly ventilated interiors in *The Trial*? (13)

2. (a) What is the symbolic role of sight, vision, eyes in this play *No Exit*? (12)

OR

(b) Estelle, Garcin and Inez think they did something wrong. What were the things they did wrong? (12)

3. (a) Discuss Marxist - Feminism in Maxim Gorky's "*Mother*". (13)

OR

(b) Discuss title of the novel "*Mother*". (13)

4. (a) Discuss the theme of the poems "*Exotic Perfume*" and "*Correspondences*". (12)

OR

(b) Explain the central idea of the poem "*To the Reader*". (12)



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1. (a) Examine *Walden or Life in the Woods* as a peek into the love for solitude, environment and nature. (13)

OR

- (b) Bring out Thoreau's philosophy as expressed in *Walden or Life in the Woods*. (13)

2. (a) Discuss in detail Emerson's essay "Circles" and "Prudence". (12)

OR

- (b) What are Emerson's views on "Nature"? Throw light on the philosophy expressed. (12)

3. (a) Discuss the theme of emasculation in *The American Dream*. How does Mommy emasculate Daddy? How does the play portray Mommy? (13)

OR

- (b) Evaluate *The American Dream* as an absurdist play. (13)

4. (a) Comment upon the symbolism of the play *The Hairy Ape*. (12)

OR

- (b) "You belong. I don't belong." Discuss Yank's character in the light of this remark. (12)



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1. (a) Elaborate the plot - structure employed in the novel '*The Bluest Eye*'. (13)

OR

(b) Attempt the character sketch of Pecola. (13)

2. (a) Discuss the milieu presented in the novel '*Life of Michael K*'. (12)

OR

(b) Attempt the character sketch of Michael K. (12)

3. (a) "*Tamas* effectively captures the human tragedy of a gigantic proportion" - (13)
Discuss.

OR

(b) Discuss *Tamas* as a novel based on reality. (13)

4. (a) "George Orwell's '*Animal Farm*' is a classic portrayal of how power can effect (12)
the goals and hopes of society'. - Elucidate.

OR

(b) "*Animal Farm* is a satire upon dictatorship." - Discuss. (12)

