

Instructions : Figures to the right indicate full marks.

Indicate your options clearly.

1. (a) "Polluted by crimes and torn by the bitterest remorse, where can I find rest but in death ?" in the light of this statement, comment on the end of the novel *Frankenstein* by Mary Shelley. (13)

OR

- (b) Evaluate *Frankenstein* as a gothic novel. (13)

2. (a) What are the ways in which Emily Bronte manages to elicit the reader's sympathy for Heathcliff, despite his wickedness? (12)

OR

- (b) The character of Heathcliff is, according to Charlotte Bronte, "a man's shape animated by a demon life." Explain this statement. (12)

3. (a) What are the characteristics of romantic age. (13)

OR

- (b) Evaluate the Contribution of Wordsworth to the History of English literature. (13)

4. (a) The odes of Keats reflect his persistent endeavour for something beautiful and permanent in a transient world.- Discuss. (12)

OR

- (b) Discuss the theme of mortality in odes of Keats. (12)



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1. (a) Analyse the pivotal role played by the character of Esther Summerson in the novel "*Bleak House*". (13)

OR

- (b) Discuss the plot of the novel "*Bleak House*" in detail. (13)

2. (a) Analyse Ruskin's economic theory as presented in "*Unto This Last*". (12)

OR

- (b) Evaluate various arguments and examples presented by Ruskin to support his idea of social justice. (12)

3. (a) Discuss the salient features of the Victorian Literature. (13)

OR

- (b) Write a detailed note on Utilitarian philosophy of the Victorian age. (13)

4. (a) "Tennyson is probably the most representative literary man of the Victorian era." (12)

OR

- (b) Evaluate Tennyson's "*The Lotus - Eaters*" and "*The Lady of Shalott*" as a poem representing the Victorian era. (12)



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1. (a) What role does superstition play in '*Riders to the Sea*'. (13)

OR

(b) Evaluate the play '*Riders to the Sea*' as a tragedy. (13)

2. (a) Discuss the impact of the two terrifying and monstrous world wars on the arena of literature. (12)

OR

(b) Write short notes on (12)

a. Symbolism

b. Stream of consciousness novel

3. (a) How will you justify the novel *Heart of Darkness* as a projection of African continent? (13)

OR

(b) Does the title *Heart of Darkness* stand for the darkness of heart? Give reasons. (13)

4. (a) Discuss the themes of love, marriage and relationship in the poems of Philip Larkin. (12)

OR

(b) Larkin has been called an "uncommon poet for the common man". Do you agree? (12)



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1. (a) How *Chaturanga* is about a love caught between conflicting worlds of ideas. (13)

OR

(b) Explain the title of the novel *Chaturanga*. (13)

2. (a) Evaluate *Raag Darbari* as a satirical novel. (12)

OR

(b) *Raag Darbari* is the chronicle of power and politics. Support the statement with examples from the novel. (12)

3. (a) Bring out the difference and similarity in the character of Mallika and Kalidas, as portrayed in “One Day in Ashdhian” (13)

OR

(b) Discuss the theme of love and sacrifice in the play “One Day in Ashadhian” (13)

4. (a) Discuss how Pannalal Patel has described famine and hunger in “Endurance : A Droll Saga” (12)

OR

(b) Discuss the suitability of the title, “*Endurance: A Droll Saga*”. (12)



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1. (a) Explain Jung's concept of "*The collective unconscious*". (13)

OR

(b) "*A work of art, like a symptom, is best understood as a form of psychic determination.*" Elaborate. (13)

2. (a) The theme of alienation in Anita desai's *Cry, the peacock*. (12)

OR

(b) The illusions of Maya: Feminine Consciousness in Anita desai's "*Cry, the peacock*" (12)

3. (a) The narrative in *That Long Silence* by Shashi Deshpande represents the inner world of Jaya's Consciousness reflecting her discontent of personal life." – Discuss. (13)

OR

(b) Discuss the problems of identity in Shashi Deshpande's *That Long Silence*. (13)

4. (a) Evaluate the character of Pecola in *The Bluest Eye* as a universal representative of victimization and marginalization. (12)

OR

(b) "Afro-American life has been subjected to deep psychic wounds." Discuss with reference to Toni Morrison's *The Bluest Eye*. (12)

