

Instructions : Figures to the right indicate full marks.

Indicate your options clearly.

1. (a) What do we know about *Godot* ? Reflect on his/ her characteristics and possible meaning of the play *Waiting for Godot*. (13)

OR

- (b) What is theater of the absurd ? How is *Godot* an absurdist play? (13)

2. (a) Character sketch of king Magnus in *The Apple cart*. (12)

OR

- (b) Discuss *The Apple cart* as a political extravaganza. (12)

3. (a) "Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand." Discuss (13)

OR

- (b) "Out, out, brief candle! Life's but a walking shadow, a poor player that struts and frets his hour upon the stage and then is heard no more. It is a tale told by an idiot, full of sound and fury, Signifying nothing." Discuss (13)

4. (a) "*The Vultures* of Vijay Tendulkar represents the contemporary neo rich class emerging who are violent, greedy, lusty and culture less" - Illustrate the Statement. (12)

OR

- (b) The two female characters of Manik and Rama explore female psyche in Tendulkar's *The Vultures*. (12)



J. Z. Shah Arts & H. P. Desai Commerce College, Amroli ~ Surat

Internal Test ~ 2019

M. A. Semester ~ IV (English)

ME : 17 Literary Criticism and Theory

Date : 01/03/2019

Roll No.

Time : 11:00 To 01:00

Total Marks : 50

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

1. (a) Discuss Keats' idea of romantic criticism with reference to the letters you have studied. (13)

OR

(b) Critically elaborate Coleridge's views on Wordsworth's theory of poetry from *Biographia Literaria* Chapter 17. (13)

2. (a) Evaluate the creative and critical faculties with reference to Arnold's *Function of Criticism at Present Time*. (12)

OR

(b) Pater complicates the definition of beauty as unmeaning and useless. Substantiate. (12)

3. (a) Explain in detail the terms Feminine, Feminist, Female with reference to the essay *Towards a Feminist Poetics* by Elaine Showalter. (13)

OR

(b) Analyze the cultural and political implications of the idea of orientalism with reference to Edward Said's "*Crisis (in orientalism)*". (13)

4. (a) "The birth of the reader must be at the cost of the death of the author." Explain in detail with reference to the essay *The Death of the Author*. (12)

OR

(b) Give your comments on the way Fredrick Jameson historicises the varied methods of metacommentary in *Metacommentary*. (12)



J. Z. Shah Arts & H. P. Desai Commerce College, Amroli ~ Surat

Internal Test ~ 2019

M. A. Semester ~ IV (English)

ME : 18 ~World Literature in Translation

Date : 02/03/2019

Time : 11:00 To 01:00

Roll No.

Total Marks : 50

Instructions : Figures to the right indicate full marks.

Indicate your options clearly.

1. (a) Define “Existentialism” and discuss *Nausea* as an existential novel (13)

OR

(b) Discuss *Nausea* as a philosophical novel (13)

2. (a) Give the plot summary of the novel *Crime and Punishment*. (12)

OR

(b) Explain the use of metatheatre in the play *Six Characters in Search of an Author*. (12)

3. (a) Comment upon the symbolism used by Dostoevsky in *Crime and Punishment*. (13)

OR

(b) Who is the protagonist of the play *Six Characters in Search of an Author*? (13)

4. (a) Justify the title and the character which portrays the protagonist's soul's journey in the novel *Siddhartha* by Hermann Hesse. (12)

OR

(b) The trio characters of Siddhartha, Kama Swami and Vasudev present threefold functions in life of being. - Justify the statement. (12)



Instructions : Figures to the right indicate full marks.

Indicate your options clearly.

1. (a) Examine *Walden or Life in the Woods* as a book of nature and solitude. (13)

OR

(b) Discuss in detail Thoreau's observations about the ponds and villages in *Walden*. (13)

2. (a) Elaborate on spiritual laws as discussed by Emerson. (12)

OR

(b) What are Emerson's views on "Art" and "Gifts"? (12)

3. (a) Examine the play *Death of a Salesman* as a social tragedy? (13)

OR

(b) "Willy Loman's tragedy lies in his determination to fight an impossible battle." Explain this statement. (13)

4. (a) Does Tennessee Williams present the conflict between illusion and reality through his play *The Glass Menagerie*? Give reasons. (12)

OR

(b) Do you think the Wingfield family is a dysfunctional family, a distorted one? Give reasons. (12)



Instructions : Figures to the right indicate full marks.

Indicate your options clearly.

1. (a) Several characters in *Shalimar the Clown* are known by two or more names: (13)
Shalimar/Noman Sher Noman; Boonyi/Bhoomi; India/Kashmira; Peggy
/“The Grey Rat.” What is the significance of these multiple names? What is the
relationship between given names and nicknames or names that characters
choose for themselves?

OR

- (b) Rushdie portrays love as a profound, complex, potentially dangerous emotion. (13)
In the world of this novel, does true love exist? Or is love negated by distrust
and infidelity? Is love inherently impassioned and therefore volatile, or can it
be untroubled?

2. (a) "*A Passage to India* depicts the racism and social prejudices that existed in (12)
India while it was under British rule." Discuss the statement with reference to
the novel.

OR

- (b) Justify the title of the novel *A Passage to India*. (12)

3. (a) "*A Passage to India* is based on Forster's personal experiences in India, and (13)
tells the story of an Indian man wrongfully accused of assaulting an English
Woman." Discuss.

OR

- (b) Evaluate *Delhi* as a historical novel. (13)

4. (a) How do feminist themes color the story of *Clear light of the day* (12)

OR

- (b) How does the historical setting of the novel *Clear light of the day* influence its (12)
narrative?

