

**ASSIGNMENT OF M.A. ENGLISH FINAL YEAR
PAPER: MAE-501
(LITERARY CRITICISM AND THEORY)**

FULL MARKS-100

NOTES:

- (i) **Assignment is compulsory.**
- (ii) **Answer to all the questions in detail (not less than 6 pages for each answer)**
- (iii) **Handwritings should be legible. Put margin and write on one side of the paper)**
- (iv) **Candidates should write their name, year, subject, paper no. and paper title and roll no. clearly on the top of the cover of the Assignment Format.**

1. (a) Elucidate the difference between literary theory and literary criticism? Do you agree that theory is essential to analyse a text? Why or why not? (10)
OR
(b) Write a note on the discipline of criticism. Stretch its history with the pioneers in the craft.
2. (a) Aristotle's '*Poetics*' is a significant text of interpretation of the major literary forms. Justify. (10)
OR
(b) Examine clearly Aristotle's statement that, "A perfect tragedy should be arranged not on the simple but the complex plan".
3. (a) "Dryden may be properly considered as the father of English Criticism, as the writer who first taught us to determine upon principles the merit of composition". (Dr. Johnson) Discuss. (10)
OR
(b) What are Dryden's views on the three unities of time in drama?
4. (a) How does Coleridge prove that there is an essential difference between the language of prose and that of metrical composition? Discuss the view. (10)
OR
(b) "Coleridge is the father of impressionistic criticism in England". Justify.
5. (a) Wordsworth's essay begins the racial questioning of artificial diction and sets tone to the moment. Justify. (10)
OR
(b) How is 'The Preface to Lyrical Ballads' a landmark in the history of criticism?
6. (a) What is structuralism? How does it bring art to formulate on which meaning can be manifested? (10)
OR
(b) Do you agree with the statement that Post Structuralism is an off shoot of Structuralism? Give your arguments in favour or against it.
7. (a) Who are the pioneers of the critical, theoretical movement towards the later part of 20th century? Write an elaborate answer explaining their modes of interpretation. (10)
OR
(b) Is Roland Barthes a structuralist or post-structuralist? Justify your answer.

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8. (a) "The progress of an artist is a continual self-sacrifice, a continual extinction of personality". How far do you agree with this statement? Give a reasoned answer. (10)

OR

- (b) Compare and contrast Aristotle and Eliot a literary critics.

9. (a) Discuss the concept of Deconstruction as explained by Derrida, with reference to various philosophers and critics whose theories have been influenced by his theory of deconstruction. (10)

OR

- (b) Discuss the impact of Deconstruction on new criticism.

10. (a) "One common root of post structuralist theory and practice is the work of nineteenth century German Philosopher Friedrich Nietzsche". Explain. (10)

OR

- (b) Recapitulate Lacan's views on language and sign.

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ASSIGNMENT OF M.A. ENGLISH FINAL YEAR
PAPER: MAE-502
(INDIAN ENGLISH LITERATURE)

FULL MARKS-100

NOTES: Assignment is compulsory.

- (i) Answer to all the questions in detail (not less than 6 pages for each answer)
 - (ii) Handwritings should be legible. Put margin and write on one side of the paper)
 - (iii) Candidates should write their name, year, subject, paper no. and paper title and roll no. clearly on the top of the cover of the Assignment Format.
1. (a) Why do we say Indian English Literature to be a separated body of writing?
What according to you justify such a body? (10)
OR
(b) Write a note on the significant works of Indian writers in English.
 2. (a) Nissim Ezekiel's poetry is a mixture of tradition and modernity. Explain on the basis of the two poems you have read. (10)
OR
(b) Ezekiel blends a typical flavour, language and cultural traits with that of a sharp satire. Justify on the basis of the poems you have read.
 3. (a) Discuss the use of irony in A.K. Ramanujan's poem 'A River'. (10)
OR
(b) Write a critical appreciation of A.K. Ramanujan's poem 'Orbituary'.
 4. (a) 'Hunger' is poem that refers to a strong desire for physical gratification as well as the physiological need. Comment. (10)
OR
(b) Discuss the themes of Mahapatra's 'The Whorehouse in a Calcutta Street'.
 5. (a) R.K. Narayan's 'The Guide' stands proof of the majesty of the craft of the fiction by an Indian writer in English. Comment. (10)
OR
(b) R.K. Narayan's 'The Guide' deals with the journey of a man through illusion of reality. Discuss.
 6. (a) 'Coolie' represents the socio-cultural milieu and reformist zeal in Indian sensibility. Justify (10)
OR
(b) Discuss the character of Munoo as a representation of the entire human race.
 7. (a) Critically comment on Anita Desai's 'Voices in the City'. (10)
OR
(b) Critically analyse the theme of alienation in Anita Desai's 'Voices in the City'
 8. (a) What are the political/social implications you find in 'The Shadow Lines'? Analyse from the perception of the narrator. (10)
OR
(b) Examine the title of the novel 'The Shadow Lines' by Amitav Ghosh.
 9. (a) Comment on the appropriateness of the title 'The Guide' by R.K. Narayan. (10)
OR
(b) Discuss the themes in the novel 'Coolie'.
 10. (a) Discuss Anita Desai's existentialist vision with reference to her novel 'Voices in the City'. (10)
OR
(b) Write a note on the role of women in Amitav Ghosh's 'The Shadow Lines'.

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**ASSIGNMENT OF M.A. ENGLISH FINAL YEAR
PAPER: MAE-503
(AMERICAN LITERATURE)**

FULL MARKS-100

NOTES:

- (v) **Assignment is compulsory.**
- (vi) **Answer to all the questions in detail (not less than 6 pages for each answer)**
- (vii) **Handwritings should be legible. Put margin and write on one side of the paper)**
- (viii) **Candidates should write their name, year, subject, paper no. and paper title and roll no. clearly on the top of the cover of the Assignment Format.**

1. (a) Discuss how Nature is an important influence in American poetry with particular reference to the poets prescribed for your reading. (10)
OR
(b) Write a note on how the African American experience of displacement and alienation becomes a major force in American Literature.
2. (a) Examine '*Song of Myself*' as a celebration of both the individual and the nation. (10)
OR
(b) Write a note on the philosophical content of Walt Whitman's poetry.
3. (a) Discuss the irony in the title of the poem '*The Road Not Taken*' by Robert Frost. (10)
OR
(b) Does the poem '*After Apple Picking*' have a symbolic meaning? Discuss by citing examples from the poem.
4. (a) Examine William Carlos Williams as a poet with suitable examples from the prescribed poems. (10)
OR
(b) Critically comment on William Carlos Williams '*Negro Women*'.
5. (a) Write a note on Langston Hughes as a poet who attempts to create a '*Negro*' voice in American poetry. (10)
OR
(b) Critically examine '*The Negro Speaks of the River*' and '*The White Fiends*' as counter-statements to the derogatory of the African American in American Literature.
6. (a) Write a note on James Tyrone as a classical actor. (10)
OR
(b) Discuss '*Long Day's Journey into Night*' as a semi-autobiographical play.

Page-2(MAE-503)

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7. (a) Discuss the themes of desire and isolation in the play '*A Streetcar Named Desire*'. (10)
- OR
- (b) Comment on the social context in Tennessee Williams '*A Streetcar Named Desire*'.
8. (a) Discuss '*A Farewell to Arms*' as an anti-war novel. (10)
- OR
- (b) Discuss Frederic Henry as a narrator.
9. (a) Discuss Benjy as a Christ figure and Jason as a Satanic figure. (10)
- OR
- (b) In what ways does Faulkner express Benjy and Quentin's obsessive behaviour? Why do you think Jason is the only narrator not to have obsessive behaviour?
10. Write short note on any two: (5x2=10)
- a) Dime Novel
 - b) Realism in America
 - c) Transcendentalism

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**ASSIGNMENT OF M.A. ENGLISH FINAL YEAR
PAPER: MAE-504
(LITERATURE AND GENDER)**

FULL MARKS-100

NOTES:

- (ix) **Assignment is compulsory.**
- (x) **Answer to all the questions in detail (not less than 6 pages for each answer)**
- (xi) **Handwritings should be legible. Put margin and write on one side of the paper)**
- (xii) **Candidates should write their name, year, subject, paper no. and paper title and roll no. clearly on the top of the cover of the Assignment Format.**

1. (a) How have been women a subject of 'the eternal feminine' in the hands of this patriarchal society according to Beauvoir in her '*The Second Sex*'? (10)
OR
(b) In her essay '*The Independent Woman*' Beauvoir points out that women writers have not been able to achieve the same amount of greatness achieved by some male writers. What reasons does she cite in support of this argument?
2. (a) Why does Toril Moi think that Anglo-American feminist criticism has been unable to counter the parameter set by the patriarchal society? Take example from the feminist critics she has discussed. (10)
OR
(b) Discuss about the various feminist critics Moi has talked about in her '*Sexual/Textual Politics*'.
3. (a) How was Virginia Woolf's '*A Room of One's Own*' one of the most important of the first wave of feminist criticism? (10)
OR
(b) '*A Room of One's Own*' is viewed as an argument for both factual and outlining space for women writers in literary space governed by males. Justify.
4. (a) World War-I was one of the major events which affected the characters in the novel '*Mrs. Dalloway*'. Discuss. (10)
OR
(b) What was Clarissa's relationship with Sally Seton? What is the significance of Sally's re- entry into Clarissa's life after so much time?
5. (a) Discuss whether the ill treatment of woman in '*The Color Purple*' a gender or an ethnic identity issue. Or both? (10)
OR
(b) Describe Celie's relationship with Shug. How does it change? What is significant about Shug's last fling, with the young man named Germaine?
6. (a) Do a comparative study of Sarojini Naidu and Kamala Das as feminine poets from India based on the poems prescribed in the syllabus. (10)
OR
(b) Chalk out the major themes in the poetry of Emily Dickinson citing examples from the poems prescribed in your syllabus.

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7. (a) The identity of women in India is problematic, whether it is a family or as a writer. She has to go through constantly changing identities throughout her life. Show how Shashi Deshpande highlights this quest for identity in her novel *'That Long Silence'*. (10)
- OR
- (b) The suffering of women in India is quite different to those of their counterparts in other parts of the world. How does Shashi Deshpande indianise the suffering of women in her novel *'That Long Silence'*?
8. (a) How does Arundhati Roy show the gameplay of religion, politics and power in her novel *'The God of Small Things'*? (10)
- OR
- (b) Comment on the deep bond that Rahel and Estha share in *'The God of Small Things'*.
9. (a) How does Mahasweta Devi bring out the suffering of women and enforced identities through her short stories prescribed in your syllabus? (10)
- OR
- (b) Discuss Mahasweta Devi as a feminist with reference to the texts you have read.
10. Answer any two: (5x2=10)
- (a) Write a note on Alfonsa's character.
- (b) The narrative technique of *'Everyday use'*.
- (c) What do you understand by the title *'The Will'*?

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