

14/05/24 F.N

(Pages : 4)

S – 6149

Reg. No. :

Name :

First Semester M.A. Degree Examination, April 2024

English Language and Literature

Core Course II

Paper II : EL 512 : BRITISH LITERATURE II

(2022 Admission Onwards)



Time : 3 Hours

Max. Marks : 75

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

1. What does the image of the frost symbolize in "Frost at Midnight"?
2. "To them I may have owned another gift, of more sublime,...." What gift may the narrator have owned?
3. Discuss the representation of antiquity in Charles Lamb's essay "Oxford in the Vacation".
4. Analyze Tennyson's "Lotus Eaters" as a dramatic monologue.
5. Comment on the ethics of documenting war on the basis of your reading of "War Photographer."
6. Why did Orwell dislike Gandhi?
7. Give a short account of the theatrical movements that developed in Britain in the late 1950s and early 1960s.
8. What is the Epiphany in "After the Race"?

(5 × 2 = 10 Marks)

P.T.O.



- II. Answer any five of the following questions in about 100 words.
9. Discuss the representation of conflicting social classes in *Look Back in Anger*.
 10. Comment on the epigraph of "Ode on Intimations of immortality".
 11. Comment on the expression "The hand that mocked them, and the heart that fed."
 12. Enumerate the ways in which the eighteenth-century attitude towards social ranks as illustrated in *Emma*.
 13. Why does Hughes write from the perspective of an animal in "Hawk Roosting"?
 14. What makes the lover assert that Porphyria "felt no pain"?
 15. Comment on the relation between of body, death and grief suggested in Alice Oswald's "Body".
 16. Give a brief account of the contributions of the poets of 1950s to English literature.

(5 × 5 = 25 Marks)

- III. Answer any two of the following questions in about 300 words choosing one from each group.

GROUP – A

17. Discuss the modernist experimentation in *The Waste Land*.
18. How does Keats immortalize the nightingale?
19. Why is the English Romantic Movement called a revival?



GROUP – B

20. Explain how interior monologue functions as narrative and expository device in *Mrs. Dalloway*.
21. How does Angela Caner subvert conventional gender roles in *Nights at the Circus*?
22. Analyze the influence of existentialist philosophy in *Waiting for Godot*.

(2 × 15 = 30 Marks)

GROUP – C

Answer any **one** of the following questions in about **150** words.

23. Present the main argument in the given passage in not more than two sentences and attempt a one-page critical note on the passage.

Economic factors are always in a complex relationship with other cultural developments, of course and the above changes came about also as a response to intellectual and artistic pressures coming from writers themselves. The Victorian culture is inherent with a stupendous lot of complexities and contradictions. It is useful indeed to contrast what was nevertheless a relatively unified culture with the rapidly diversifying – or, some might say, fragmenting – culture of the late nineteenth and early twentieth centuries, and to see this contrast some of the reasons behind the literary realignments we are discussing. In mainstream Victorian society, one could say that there was a broad consensus on Christian morality and on the existing social and political order. This meant, among other things, that Victorian writers and readers could largely assume a common culture and a shared language of values, attitudes and cultural reference. Mudie's and other circulating libraries played their part in sustaining this broad consensus by promoting writers and works that tended to reflect and reinforce the perceived standards of the dominant culture. However, as those standards and that those culture began to be questioned in the last quarter of the nineteenth century, writers began also to challenge in the literary conventions that had become associated with them (at least partly because of the circulating libraries). The interrogative spirits discussed above, along with a new sense of the relativity and complexity of life, led serious writers more and more to express their frustrations with the artificial constraints placed upon their art by the currently dominant system of publication and circulation. George Moore made an



important intervention on behalf of writers in 1885 when he published a withering attack on the circulating libraries, *Literature as Nurse, or Circulating Morals*, and when, in the same year, he had a new novel, *The Mummer's Wife*, issued in one volume by Vizetelly, the English publisher of Emile Zola. This was a direct challenge to the convention-closely associated with the circulating libraries-of initially publishing new novels in three separate, expensively priced volumes; and, in fact, it sounded the death-knell of the triple-decker novel, as other English publishers soon followed Vizetelly's example, and this trend then undermined the monopoly of the circulating libraries generally.

24. That praises are without reason lavished on the dead, and that the honours due only to excellence are paid to antiquity, is a complaint likely to be always continued by those, who, being able to add nothing to truth, hope for eminence from the heresies of paradox; or those, who, being forced by disappointment upon consolatory expedients, are willing to hope from posterity what the present age refuses and flatter themselves that the regard which is yet denied by envy, will be at least bestowed by time. Do you agree or disagree with the statement? Elucidate.
25. Give a brief account of the influence of realism in literature, painting and films.

(1 × 10 = 10 Marks)

