

**Dhanamanjuri University, Manipur**  
**G. P. Women's College, Imphal**

**MA 2nd Semester Examination**  
**2021 (June)**

**ENGLISH**

**Sub Code: ENG-505**  
**British Poetry-II**

**F.M. 40**

**Answer any 4 (four) of the following questions**

**10x4**

1. Comment on Tennyson's interpretation of a legendary figure in the poem, *Ulysses*.
2. W. H. Auden's poetry paints a grim picture representative of a diseased modernist society. Discuss with reference to the poems prescribed for you.
3. In *The Shield of Achilles*, Auden comments on the futility of war and violence, as different from Homer's glorification of war in *The Iliad*. Elucidate
4. "The aim of a dramatic monologue is the faithful self portrayal of the personality of the supposed speaker." How does Robert Browning portray the personality of the speaker in the poem, *The Last Ride Together*?
5. Write a note on Robert Browning's contribution to the dramatic monologue with reference to the poem, *My Last Duchess*.
6. T.S. Eliot's *The Waste Land* explores various symbolic wastelands in modern times. Comment
7. Explore the symbolic and mythical imagery that Eliot uses in *The Waste Land*.
8. Attempt the critical analysis of W.B. Yeats' poem, *Sailing to Byzantium*.
9. Analyse the themes of humanity in Ted Hughes' *Hawk Roosting*.
10. Dwell on the theme of the poem, *Poem in October* by Dylan Thomas.

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**MA 2nd Semester Examination**  
**2021 (June)**

**ENGLISH**

**Sub Code: ENG-506**  
**British Drama-II**

**F.M. 40**

**Answer any 4 (four) of the following questions**

**10x4**

1. Justify Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* as an absurdist play.
2. How do Rosencrantz and Guildenstern represent as characters in the course of the play *Rosencrantz and Guildenstern Are Dead* ?
3. Discuss the play, *Look Back in Anger* as a social document that depicts the post-war British society.
4. Discuss the significance of the title of John Osborne's play, *Look Back in Anger*.
5. Examine G. B. Shaw's *Man and Superman* as a drama of ideas.
6. Attempt a critical evaluation of the Shavian philosophy of Life Force in *Man and Superman*.
7. Discuss the Shavian ideas of man-woman relationship in *Man and Superman*.
8. The structure of Samuel Beckett's play, *Waiting for Godot* is essentially circular and repetitive in nature. Discuss
9. Godot is one of the mysteries in Beckett's play, *Waiting for Godot*. Comment on your reading of the play.
10. Attempt the critical analysis of the plot of the play, *The Playboy of the Western World* by J.M. Synge.

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**MA 2nd Semester Examination**  
**2021 (June)**

**ENGLISH**

**Sub Code: ENG-507**  
**British Fiction-II**

**F.M. 40**

**Answer any 4 (four) of the following questions**

**10x4**

1. In *Sons and Lovers*, DH Lawrence explores the minds of the characters, focusing on their motivations and inner conflicts. Discuss
2. Do you agree that DH Lawrence's *Sons and Lovers* is an imaginative representation of the facts of Lawrence's life? Give reasons for your answer.
3. Write a brief essay on Virginia Woolf's *To the Light House* as a feminist novel.
4. "Mrs. Ramsay brings people together, yet she is a very isolated person." Critically examine the role of Mrs. Ramsay in the novel *To the Light House*.
5. Discuss Conrad's *Heart of Darkness* as a modernist text.
6. Write a note on the significance of the Congo River in *Heart of Darkness*.
7. Discuss George Orwell's *1984* as a dystopian fiction.
8. George Orwell's *1984* is an indictment of totalitarianism. Comment
9. Bring out the elements of pathos and tragedy in Golding's *Lord of the Flies*.
10. Comment on the significant role of Piggy in *Lord of the Flies*.

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**MA 2nd Semester Examination**  
**2021 (June)**

**ENGLISH**

**Sub Code: ENG-508**  
**Literary Criticism (Indian & Western)**

**F.M. 40**

**Answer any 4 (four) of the following questions**

**10x4**

1. What, according to Bharata, are the stages of plot in relation to his *Natyashastra*?
2. Critically evaluate the *theory of Rasa* (aesthetic experience) in the sixth chapter of Bharata Muni's *Natyashastra*.
3. What, according to Plato, are the characteristics of a philosopher in the Tenth Chapter of *Republic*?
4. What, according to Aristotle, are the important elements of tragedy? What aspects of tragedy does he think are less important?
5. In *Poetics*, Aristotle wrote that the plot is the underlying principle of tragedy. Comment
6. Discuss S.T. Coleridge's view on Fancy and Imagination in relation to his *Biographia Literaria* in Chapter XIII
7. Write on the nature and function of Poetry in Chapter XIV of *Biographia Literaria*
8. Explain in detail Philip Sidney's defence of poetry against Gosson's charges.
9. In *An Apology for Poetry*, Sidney not only attempts the defence of poetry but also argues that it is superior to other disciplines. Discuss
10. In *Tradition and Individual Talent*, T. S. Eliot said, "Poetry is not a turning loose of emotion, but an escape from emotion; it is not an expression of personality, but an escape from personality." Elucidate

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