

M.A. / II

A

ENGLISH - Course 9  
Twentieth Century Poetry and Drama  
(Admissions of 2003 to 2008)

Time : 3 hours

Maximum Marks :75

(Write your Roll No. on the top immediately on receipt of this question paper.)

Answer Q No. 1 which is compulsory and carries 30 marks and  
any three other question which carry 15marks each.  
Q.No. 1 is in six parts, five of which must be attempted.

Note : The maximum marks printed on the question paper are applicable for the students of the regular colleges (Cat. 'A'). These marks will, however, be scaled up proportionately in respect of student of NCWEB at the time of posting of awards for compilation of result.

I. Identify and critically comment on the following:

- (a) (i) But now they drift on the still water  
Mysterious, beautiful;  
Among what rushes will they build,  
By what lake's edge or pool  
Delight men's eyes, when I awake some day  
To find they have flown away?

OR

- (ii) I had a thought for no one's but your ears :  
That you were beautiful, and that I strove  
To love you in the old high way of love;  
That it had all seemed happy, and yet we'd grown  
As weary-hearted as that hollow moon.
- (b) (i) These fragments I have shored against my ruins  
Why then lile fit you. Hieronymo's mad againe.  
Datta. Dayadhvam. Damyata.  
Shantih shantih shantih

OR

- (ii) And all shall be well and  
All manner of thing shall be well  
When the tongues of flame are in-folded  
Into the crowned knot of fire  
And the fire and the rose are one.

- (c) (i) For three years, out of key with his time  
He strove to resuscitate the dead art  
Of poetry; to maintain "the sublime"  
In the old sense. Wrong from the start

OR

- (ii) About suffering they were never wrong  
The Old Masters : how well they understood  
Its human position : how it takes place  
While someone else is eating or opening a  
window or just walking dully along;

- (d) (i) "What has my astronomy to do with my daughter ? The phases of Verner don't affect her curves".

OR

- (ii) The physical representation of Galileo in Brecht's play

- (e) (i) 'imagine the horror, doctor, when we realized he was acting his part for real.'

OR

- (ii) Pitandello's representation of madness on stage in Henry IV.

- (f) (i) "The talented artist can give authentic expression to what he experiences in his concentrated dealings with a decentred subjectivity that is released from the constraints of knowledge and action."

OR

- (ii) "[T]he lyric work is always the subjective expression of a social antagonism"

- 2 (a) Examine the strength and limitations of the role of poetry as envisaged by Yeats with reference to any three of the prescribed poems.

- (b) Critically comment on the role of history as indicated by Yeats with reference to any three of the prescribed poems.

- 3 (a) Critically evaluate Eliot's response to war with reference to 'The Burial of the Dead'.

OR

- (b) Examine the importance of historical and geographical location with reference to 'Little Gidding'.

- 4 (a) With close reference to the text, bring out the way in which *Hugh Selwyn Mauberley* critiques the role of literature down the ages.

OR

(b) With close reference to any **three** poems, bring out the complexities of Bishop's response to political conquest.

5 (a) Comment on Life of Galileo as an example of Brechtian 'epic' theatre.

OR

(b) Comment on the representation of political ambiguity in Brecht's play.

6 (a) With close reference to the relationship between Matilda and Farida, examine the way in which the past and the present are juxtaposed in Henry IV.

OR

(b) Comment on Pirandello's use of black comedy in Henry IV.

7 (a) Reflect on the relation between Modernism and Modernity in the light of Haberman's comments on the latter.

OR

(b) Comment on Brecht's critique of Lukacs's critique of modernism.

OR

(c) Comment on the political resonances in the poetry of Eliot and Yeats.