

This question paper contains 3 printed pages]

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S. No. of Question Paper : 1169

Unique Paper Code : 203502

F

Name of the Paper : English Literature 5(i)

Name of the Course : B.A. (Hons.) English

Semester : V

Duration : 3 Hours

Maximum Marks : 75

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

All questions are compulsory.

1. Identify and critically comment on the following lines, paying special attention to the images and the poetic idiom : 10

(a) A sudden blow : the great wings beating still  
Above the staggering girl, her thighs caressed  
By the dark webs, her nape caught in his bill,  
He holds her helpless breast upon his breast.

Or

(b) But though I have wept and fasted, wept and prayed,  
Though I have seen my head (grown slightly bald) brought in upon a platter,  
I'm no prophet—and here's no great matter;  
I have seen the moment of my greatness flicker,  
And I have seen the eternal Footman hold my coat, and snicker,  
And in short, I was afraid.

P.T.O.

2. Bring out the significance of the stage setting in *Waiting for Godot* or in *Look Back in Anger*. 10
3. Write a note on any *one* of the following : 10
- (a) Id and Ego
- (b) Role and representation of community/society in the modern novel according to Raymond Williams
- (c) Eliot's theory of impersonality in poetry.
4. Discuss how and to what effect do Eliot and/or Yeats deploy myth and classical allusions in their poetry, citing examples from the poems you've read. 15

Or

Write an essay on the reflections on youth and old age in the poems by Yeats and Eliot you've read.

5. Discuss the use of repetition and doubling as dramatic devices in Beckett's *Waiting for Godot*. 15

Or

"Lacking a cause on the political plane, Jimmy demands commitment on the personal level."

Do you think this is a fair view of the protagonist in *Look Back in Anger* ? Make a case for or against a socio-political reading of the play.

6. Write an essay on the seminal features of literary modernism with reference to the texts you have studied. - 15

*Or*

Discuss the theatre of the absurd and connect it to some of its social and philosophical antecedents.