This question paper contains 3 printed pages]	
	Roll No.
S. No. of Question Paper : 6106	
Unique Paper Code : 203603	E
Name of the Paper : Anglo-American Writ	ting from 1930 (ii)
Name of the Course : B.A. (Hons.) English	
Semester : VI	
Duration: 3 Hours	Maximum Marks: 75
(Write your Roll No. on the top immediat	tely on receipt of this question paper.)
All questions are	compulsory.
1. Write a short note on the depiction of Sales	m as a patriarchal society in The Crucible.
Or	
Identify and comment on the following lines	
Guildenstern: We've travelled too far, and our r	momentum has taken over; we move idly towards
eternity, without possibility of reprieve or hop	
Rosencrantz: Be happy—if you're not even h	happy what's so good about surviving? We'll
be all right. I suppose we just go on.	. 10
2. Identify and comment on the following lines:	
She told them that the only grace they could	have was the grace they could imagine. That
if they could not see it, they would not have	e it.
Or	
Write a short note on "Schoolteacher".	. 10
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3.	Identify and comment on the following lines:	
٥.	identity and comment on the following lines.	
	Next year we shall be living in a country	
	That brought its soldiers home for lack	
	of money.	
	Or	
	Banging the coffee pot into the sink	
	She hears the angels, chiding, and	
	Looks out	
	Past the raked gardens to the	
	Sloppy sky.	10
4.	Compare the roles played by Elizabeth Proctor and Abigail Williams in The Crucible.	
	Or	
	How does Rosencrantz and Guildenstern Are Dead deal with the question of Hamle	et's
	madness?	15
5.	"You your best thing. Sethe. You are." Discuss the significance of Paul D in light of the	his
	statement.	

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Or

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"The free, autonomous self, *Beloved* teaches us, is an inherently social self, rooted in relationship and dependent at its core on the vital bond of mutual recognition." Critically examine the ending of the novel with reference to this view.

6. What is the significance of the bog in Seamus Heaney's 'Bogland'?

Or

What is the central conflict in the poem 'Toads' by Philip Larkin?

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