

**MA/ ENG1FIN/2018**

**LORETO COLLEGE, KOLKATA**  
**DEPARTMENT OF ENGLISH**

**M.A. PART I ENGLISH EXAMINATION 2018**

**PAPER I**

**Full marks: 80**

**Time: 3 hours 45 mins**

**Unit II**

**Answer Question No.5 and any two from the rest:**

1 a) Critically examine Chaucer's presentation of the ecclesiastical characters in *The General Prologue* as both individuals and representative types. 15

**OR**

b) Is Geoffrey the pilgrim a reliable narrator in *The General Prologue*? Give reasons for your answer. 15

2 a) Write a brief essay on the narrative technique of *The Nun's Priest's Tale*. 15

**OR**

b) Comment on *The Nun's Priest's Tale* as a dream allegory. 15

3 a) Discuss the role of the women characters in *Sir Gawain and the Green Knight*. 15

**OR**

b) In what way are games central to *Sir Gawain and the Green Knight*. 15

4 a) Comment on the intermingling of the medieval and the classical in *The Knight's Tale*. 15

**OR**

b) Critically examine Chaucer's presentation of the moral conflicts in *The Knight's Tale*. 15

5. Write critical notes on **any two** of the following: 5x2

a i) 'Amor Vincit Omnia' in *The General Prologue*.

**OR**

ii) Comment briefly on Chaucer's description of the season in *The General Prologue*.

b i) The Widow in *The Nun's Priest's Tale*.

**OR**

ii) Chaunticleer's wives in *The Nun's Priest's Tale*

c i) The Green Girdle in *Sir Gawain and the Green Knight*.

**OR**

ii) The description of the seasons in *Sir Gawain and the Green Knight*.

d i) The first appearance of Palamon and Arcite in *The Knight's Tale*.

**OR**

ii) Emily's prayer to Diana in *The Knight's Tale*.

### Unit III

#### **Answer Question No. 10 and any two from the rest:**

6 a) Critically discuss the significance of the title *Measure for Measure*. 15

**OR**  
b) Comment on Shakespeare's presentation of Isabella in *Measure for Measure*. Answer with detailed textual references. 15

7 a) The double plot in *King Lear* serves the function of parallelism and reinforces particular ideas in the play. Discuss how the trajectories of Lear and Gloucester are related. 15

**OR**  
b) Discuss the theme of the parent-child relationship in *King Lear*. 15

8 a) What is the significance of the Garden Scene ( III,iv ) in *Richard II* ? Discuss with critical reference to the text. 15

**OR**  
b) Write a note on the role of the minor characters in *Richard II*. 15

9 a) The early parts of *The Winter's Tale* rely on an awareness of a classical ideal of friendship and of the destructive effect of *eros* upon it. Discuss. 15

**OR**  
b) Would you agree with the view that *The Winter's Tale* is a generically complex play that moves in a tragic direction but ends with a comic resolution? 15

10. Critically comment on **any two** of the following: 5x2

a i) Barnadine in *Measure for Measure*.

**OR**  
ii) The bed trick in *Measure for Measure*.

b i) Animal imagery in *King Lear*.

**OR**  
ii) The paradox of 'Method in Madness' in *King Lear*.

c i) The reasons for Henry IV's worries in regard to his son in *Richard II*?

**OR**  
ii) The position the Bishop of Carlisle takes on the idea of kingship in *Richard II*

d i) Shakespeare's presentation of the reunion of Leontes and Hermione at the end of *The Winter's Tale*.

**OR**  
ii) The flowers Perdita wears or gives others in *The Winter's Tale* Act IV.

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**PAPER II**

**Full marks: 80**

**Time: 3 hours 45 mins**

**UNIT II**

**Answer Question No. 5 and any two from the rest:**

- 1 a) "Thomas Kyd's *The Spanish Tragedy* is a play that will definitely collapse in the absence of its female characters." Discuss. 15
- OR**
- b) Examine critically Thomas Kyd's portrayal of Hieronimo and Bellimperia as avengers in *The Spanish Tragedy*. 15
- 2 a) In *The Duchess of Malfi*, Webster's focus is not on the theme of revenge but on an awareness of moral confusion. Analyze with close reference to the text. 15
- OR**
- b) "Thou art a box of worm seed."  
"I am Duchess of Malfi still."  
How does Webster relate these two points of view in *The Duchess of Malfi*? 15
- 3a) Write a critical essay on the double ending in *Volpone*. 15
- OR**
- b) Critically examine Jonson's treatment of the gull-and-knave pattern in *Volpone*. 15
- 4 a) "For the clear region where 'twas born  
Round in itself incloses".  
How is this tendency to enclose large worlds in a small object emblematic of metaphysical poetry? 15
- OR**
- b) To what extent are Donne's poems a passionate re-creation of experience? Support your answer with suitable textual examples. 15
5. Answer **any two** of the following: 5x2
- a) (i) Write a short note on the Duke of Castile.
- OR**
- (ii) Explain with reference to the context:  
Where thou shalt see the author of thy death,  
Don Balthazar, the prince of Portingal,  
Depriv'd of life by Bellimperia.  
Here sit we down to see the mystery,  
And serve for Chorus in this tragedy.

b) (i) Explain with reference to the context:  
O fie upon this single life. Forgo it.  
We read how Daphne, for her peevish flight,  
Became a fruitless bay-tree; Syrinx turned  
To the pale empty reed; Anaxarete  
Was frozen into marble: whereas those  
Which married, or proved kind unto their friends,  
Were, by a gracious influence, transshaped  
Into the olive, pomegranate, mulberry:  
Became flowers, precious stones, or eminent stars.

**OR**

(ii) Write a short note on Cariola in *The Duchess of Malfi*.

c) (i) Write a short note on Corvino's jealousy.

**OR**

(ii) Write a short note on the naming of characters in *Volpone*.

d) (i) Compare and contrast the two rings which begin and end Vaughan's poem *The World*.

**OR**

(ii) Annotate the following lines:

My lines and life are free; free as the road,  
Loose as the wind, as large as store.

Shall I be still in suit?

Have I no harvest but a thorn

To let me blood and not restore

What I have lost with cordial fruit?

### **UNIT – III**

#### **Answer Question No. 10 and any two from the rest:**

6a) Would you agree that Samson at the end realizes his heroic selfhood through decisive action?

Substantiate your argument with close textual reading.

15

**OR**

b) Critically examine the attitude to women represented in *Samson Agonistes*.

15

7. a) Nothing in *Absalom and Achitophel* is more remarkable than the skill with which Dryden varies his treatment of the different characters who are introduced. Discuss.

15

**OR**

b) What characteristics of the heroic poem do we find in Dryden's *Absalom and Achitophel*? Elucidate with suitable textual illustrations.

15

8a) Swift's *Gulliver's Travels* is a direct attack on the supremacy of the rational being and the empirical sciences. Do you agree? Give reasons for your answer.

15

**OR**

b) Where would you place *Gulliver's Travels* in the English satirical tradition?

15

9 a) How does Sterne combine the principles of digression and progression to construct a novel which redefines ideas of plot and narrative? 15

**OR**

b) Would you agree with the thought that *Tristram Shandy* anticipates central tenets of the postmodern novel? Discuss. 15

10. Answer **any two** of the following: 5x2

a) (i) Explain and comment on the following lines:

Shall I abuse this consecrated gift  
Of strength, again returning with my hair  
After my great transgression, so requite  
Favour renewed, and add a greater sin  
By prostituting holy things to idols?

**OR**

(ii) Write a short note on the significance of the title of *Samson Agonistes*.

b) (i) Explain with reference to the context:

Yet Corah, thou shall from oblivion pass;  
Erect thyself thou Monumental Brass:

**OR**

(ii) How does Dryden describe "The Jews" in the poem *Absalom and Achitophel* ?

c) (i) Critically analyse Gulliver's exchange with any one monarch.

**OR**

(ii) Comment briefly on Gulliver's attitude to his family when he finally returns to England.

d) (i) How does Sterne amplify the idea of the hobby horse in *Tristram Shandy*?

**OR**

(ii) Write a short note on the digression on the nose in *Tristram Shandy*.

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## Extra qs for paper 2:

### The Spanish Tragedy:

#### (Long)

1. Would you agree with the view that Horatio is just a minor character, best forgotten?
2. Can it be argued that Thomas Kyd's *The Spanish Tragedy* is essentially Senecan in nature?

#### Short:

1. Comment on the role of Revenge in *The Spanish Tragedy*.

2. Explain with reference to the context:

In time the savage bull sustains the yoke,  
In time all haggard hawks will stoop to lure,  
In time small wedges cleave the hardest oak,  
In time the flint is pierc'd with softest shower,  
And she in time will fall from her disdain,  
And rue the suff'rance of your friendly pain.

### The Duchess of Malfi

#### (Long)

1. In *The Duchess of Malfi* Webster is more interested in an atmosphere of death and decay than in motive and action of the characters. Analyze.
2. Would you agree with the view that *The Duchess of Malfi* is "decadent drama?" Justify your argument.

#### Short:

1. What was the role of the madmen in *The Duchess of Malfi*
2. He and his brother are like plum-trees that grow crooked over standing pools; they are rich, and o'erladen with fruit, but none but crows, pies, and caterpillars feed on them. Could I be one of their flattering panders, I would hang on their ears like a horse-leech till I were full, and then drop off.

### Volpone

#### (Long)

1. Critically analyze the relationship of theme and imagery in *Volpone*.
2. 'Volpone is a play about monstrosity.' Discuss.(set last yr)

#### Short nts:

1. Peregrine's plot. 2. The role of Bonario

### Metaphysical Poetry: (Long)

1. Do you think Donne's poems are peculiarly masculine? Discuss.
2. Write a critical essay on the use of paradox and analogy in the poetry of Donne
3. In Henry Vaughan's poem 'The Man', he writes about man being a shuttle through looms. Write an essay on Vaughan's religious poems as an expression of such movement.

#### Short:

1. 'Casting the body's vest aside,  
My soul into the boughs does glide;'

These lines are from Marvell's 'The Garden'. Write a brief note on these two lines. You may also refer to other metaphysical poems to explain these lines.

2. In Henry Vaughan's poem 'The Regeneration' there are these lines.

I turned me round, and to each shade  
Dispatched an eye

To see if any leaf had made

Least motion or reply,

Why is the poet trying to figure out if the leaves are moving?

**Samson : (Long)**

1. What role does the Chorus play in *Samson Agonistes*?
2. Does *Samson Agonistes* have a beginning and end but no middle? Justify your answer with appropriate textual references (set last yr)

**Short:**

1. To what can I be useful, wherein serve  
My nation, and the work from heaven imposed,  
But to sit idle on the household hearth,  
A burdenous drone, to visitants a gaze,  
Or pitied object..
2. Sht nt on the first appearance of Samson

**Absalom and Achitophel: (Long)**

1. Were I the Inventor, who am only the Historian..." Would you agree with the view that in *Absalom and Achitophel* Dryden presents satirically the important political issues of succession and rebellion of the years 1679-81?

**Short:**

1. Give a short summary of the arguments used by Achitophel to tempt Absalom.

**Gulliver's Travels: (long)**

1. How would you relate *Gulliver's Travels* to Swift's own political and social environment?

**Short:**

1. Do you think that the last book of *Gulliver's Travels* labels Swift as a misanthrope?
2. Comment on the narrative style of *Gulliver's Travels*

**Tristram Shandy (Long)**

1. How does Sterne illustrate the concept that no text can have a pure beginning in *Tristram Shandy*?

**Short:**

1. Write a short note on the incident of the winding of the clock in the first chapter of *Tristram Shandy*.

MA/ENG2 FIN/2018

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**M.A. PART II EXAMINATION 2018**

**PAPER VII A (HUMANISM AND LITERATURE)**

**Full marks: 80**

**Time: 3 hours 45 mins**

**UNIT II**

**Answer Question No. 4 and any two from the rest:**

1a) Would you agree with the view that in Petrarch's poetry there is a conflict between the elevating and degenerative power of love? Discuss with reference to some of the poems you have read. 15

**OR**  
b) "Petrarch's poetry turns the woman into an aesthetic object in what is ultimately not an erotic but a poetic programme. Analyze. 15

2a) Examine *The Praise of Folly* as a paradoxical encomium which has a constantly shifting perspective. 15

**OR**  
b) "Human life as a whole is nothing but a kind of fool's game." How does Folly establish this in Erasmus's *The Praise of Folly*? 15

3a) Would you agree that in his *Lives* Vasari writes biographies of artists blending history with historical fiction? Discuss with reference to the life of Michelangelo. 15

**OR**  
b) Giotto "revived the modern and good art of painting." Discuss with reference to Vasari's life of Giotto. 15

4. Answer **any two** of the following: 2x5

a) (i) Explain the following lines:  
I shall follow the shadow of the sweet laurel  
in the most ardent sun or through the snow,  
until the last day closes these eyes.

**OR**

(ii) Write a brief note on the fragmentary presence of Laura in the *Rime Sparse*

b) (i) Write a note on the pun in the title *Encomium Moriae*

**OR**

(ii) What are Folly's pronouncements on authors?



c) (i) “Nature lacked what my art lacked”. Comment on this line.

**OR**

(ii) What does Vasari say about Michelangelo’s *Pietà*?

### **UNIT III**

#### **Answer Question No. 9 and any two from the rest:**

5a) Discuss how Pico’s view of humanity reflects the ideas of the early modern humanists about the nature of man. 15

**OR**

b) How and why does Pico employ Chaldean and Hebraic references in the oration? Provide examples to back up your argument. 15

6a) What is Brant’s outlook as far as the Protestant Reformation is concerned? Provide examples from *The Ship of Fools* and from events in his life to support your view. 15

**OR**

b) How do Brant’s ideas about education fit in with the programme of education favoured by early modern humanists in general? Use examples from the poems to support your analysis. 15

7a) How does Rabelais make use of the trope of the discovery of new lands in Book 4? Demonstrate with examples from the text, but without trying to summarize the book. 15

**OR**

b) Based on your reading of the text, what is your understanding of Rabelais’ opinion about priesthood and monasticism? Support your opinion with examples. 15

8a) What view of Man does one find in Montaigne’s ‘An Apology for Raymond Sebond’? 15

**OR**

b) Mention some of Montaigne’s contradictions in ‘An Apology for Raymond Sebond’. Do these contradictions hamper our appreciation of the essay? Analyze. 15

9. Answer **any two** of the following: 2x5

a) (i) Briefly comment on the importance of Plato and Aristotle in Pico’s philosophy with reference to the text.

**OR**

(ii) Pico’s work is referred to as an “oration”, though it circulated as a written/printed text. How does this labelling affect our understanding of the text?

b) (i) Using any one poem as an example, demonstrate how Brant can be called a proponent of a conservative moral code of behaviour.

**OR**

(ii) Comment briefly on the meta-textual components of *The Ship of Fools*

c) (i) With reference to any one incident in *Gargantua and Pantagruel*, demonstrate how it bears out Bakhtin's notion of the "carnavalesque".

**OR**

(ii) In Chapter 13 of Book 1 of *Gargantua and Pantagruel*, how does Rabelais satirize the Scholastic system of education and philosophy?

d)(i) Who are the epechists? Why does Montaigne refer to them in 'An Apology for Raymond Sebond'?

**OR**

(ii) "So that the profession of the Pyrrhoniens is to waver, doubt, and inquire, to be sure of nothing, to answer for nothing." Does Montaigne make ignorance a virtue in his praise of the Pyrrhoniens?

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## Extra qs on Humanism

### **Petrarch: (Long)**

1. The lover's loss is the poet's gain. Is this paradox conspicuously exploited by Petrarch in his love poetry? Substantiate your view.

#### **Short:**

1. Image of the laurel in the *Rime Sparse*.

### **Erasmus: (long)**

1. Examine the different levels of satire in *The Praise of Folly*.

#### **Short:**

1. Christian folly

### **Vasari (long):**

1. Does Vasari see Michelangelo's sensuality in terms of spirituality in the life of Michelangelo?

#### **Short:**

1. How did Cimabue ask Giotto to come and work with him?

### **Brant (long)**

1. How do the woodcuts at the head of every poem in *The Ship of Fools* complement the poems? Discuss with examples and without summarizing any content

#### **Short:**

1. Which medieval utopia does Brant reference in Chapter 108, and what goes on there?

### **Pico (long)**

1. Given the political situation of early modern Italy at that point in time, how do you see Pico's writing affecting it, especially in terms of the relationship between Rome and Florence?

#### **Short:**

1. In order to persuade his readers, what kind of rhetoric does Pico use?

### **Rabelais: (long)**

1. "Rabelais is a supporter of the Protestant Reformation." Based on your reading of Rabelais, demonstrate whether you agree or disagree with this statement.

#### **Short:**

1. Briefly comment on the chief differences between the Abbey of Thélème and More's Utopia

### **Montaigne (long)**

1. Is Montaigne successful in Defending Sebond's theology? What idea of God is expressed in his 'An Apology for Raymond Sebond'?

#### **Short:**

1. 1. How does Montaigne use examples from Socrates and the Bible to suggest that Man's knowledge cannot make him good?

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**M.A. PART II EXAMINATION 2018**

**PAPER VIII A (ANCIENT EUROPEAN CLASSICS)**

Full marks: 80

Time: 3 hours 45 mins

**UNIT II**

**Answer Question No. 6 and any two from the rest:**

1a) Critically analyse the techniques used by Homer to shape his epic narrative in *The Iliad*. 15

**OR**

b) 'The surest way to impair one's fame and to suffer ill-fate is by committing excess'. How far does this statement illuminate your reading of *The Iliad*? 15

2a) Critically examine the view that *Agamemnon* could have been titled *Clytemnestra*. Give reasons for your answer. 15

**OR**

b) Would you agree that the perpetuation of sin gives birth to a cycle of relentless fatality in *Agamemnon*? Discuss with reference to the text. 15

3a) Comment on Sophocles' treatment of the Oedipus myth in *Oedipus Rex*. 15

**OR**

b) How adequately does the concept of 'tragic flaw' explain the protagonist's fate in *Oedipus Rex*? 15

4a) Do you agree with the view that Euripides' *Medea* has a particular appeal to the modern mind? Support your answer with a close analysis of the text. 15

**OR**

b) Examine Aristotle's view that Euripides is 'the most tragic of the tragic poets' with reference to *Medea*. 15

5a) Critically discuss the literary and political issues that become the subject of the *agon* between Aeschylus and Euripides in Aristophanes' *The Frogs*. 15

**OR**

b) Write a note on the significant contribution of the Chorus in Aristophanes' *The Frogs*. 15

6. Answer **any two** of the following: 2x5

a) (i) Write a short note on Andromache

**OR**

(ii) Write a short note on the Funeral games in the *Iliad*

b) (i) Write a short note on the Watchman in *Agamemnon*

**OR**

(ii) Annotate the following lines:

Rough hands tear at her girdle, cast

Her saffron silks to earth. Her eyes  
Search for her slaughterers...

- c) (i) Annotate the following lines:  
Born thus, I ask to be no other man  
Than that I am, and *will know who I am*.

**OR**

- (ii) Write a short note on Teiresias in *Oedipus Rex*.

- d) (i) Write a short note on the ending of Euripides' *Medea*.

**OR**

- (ii) Write a brief note on Jason in *Medea*.

- c) (i) Explain with reference to the context:  
Just the two of them? Hasn't Sophocles put in a claim?

**OR**

- (ii) Describe the circumstances in which Dionysus and Xanthius exchange the club and lion-skin.

### **UNIT III**

#### **Answer Question No. 10 and any two from the rest:**

- 7a) Write a critical essay on Virgil's treatment of the *katabasis* in *The Aeneid* Book 6. 15

**OR**

- b) Do you think that Aeneas was justified in abandoning Dido? Give reasons for your answer. 15

- 8a) "Even though the play is named after him, Seneca's Thyestes fails to impress." Discuss. 15

**OR**

- b) Comment on Seneca's use of cannibalism in *Thyestes*. 15

- 9a) Would you agree with the view that Ovid's *Metamorphoses* incorporates elements of the mock-heroic because of Ovid's self-reflexive stance? Support your answer with textual analysis. 15

**OR**

- b) How does the tale of Narcissus and Echo explore questions of identity formation? Discuss. 15

10. Answer **any two** of the following:

2x5

- a) (i) Write a short note on the anger of Juno in *The Aeneid*

**OR**

- (ii) Write a note on fathers and sons in *The Aeneid*

- b) (i) Explain with reference to the context:  
I know not what. Some deed more wonderful  
Than mind can contemplate, more terrible  
Than any ordinary act of man,  
Beyond the bounds of human nature, fills  
My soul and prompts my idle hand to action.

**OR**

- (ii) What are the reasons behind the Atreus-Thyestes enmity?

- c) (i) Write a brief note on the generic influences on Ovid's *Metamorphoses*.

**OR**

- (ii) Briefly examine the theme of divine revenge in the Actaeon myth in Ovid's *Metamorphoses*.

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### **Extra qs on Ancient Classics**

#### **Iliad (long)**

1. Critically examine Homer's treatment of minor characters in *The Iliad*.

2. Discuss the role of the gods in *The Iliad*.

**Short:**

1. Achilles' shield or The Invocation to the Muse in *The Iliad* Book 1

**Aeschylus: (long)**

1. Is *Agamemnon* a mythological story written from a deeply moral standpoint?
2. Consider Agamemnon as a tragic hero.

**Short:**

Cassandra episode

**Sophocles: (long)**

1. "Man may be a plaything of Fate; but for all that Sophocles leaves us with a great sense of dignity of being a man." Examine *Oedipus Rex* in the light of this remark.

**Short:**

Dramatic irony in *Oedipus Rex*.

**Euripides: (long)**

1. Analyze the role of the Chorus in *Medea*.

**Short:**

1. Deus ex machine in *Medea*

**Aristophanes: (long)**

1. The presence of Dionysus is the one link that gives structural unity to the plot and action of Aristophanes' *The Frogs*.

**Short:**

What response do the Frog Chorus elicit from Dionysus?

**Aeneid: (long)**

1. Show how *The Aeneid* presents in poetic form a myth about the foundation of the Roman nation.
2. 'Virgil both imitates and critiques the Homeric epic in *The Aeneid*'. Discuss.

**Short:**

Elysium in *The Aeneid* Book 6 or The death of Turnus in *The Aeneid*

**Seneca (long)**

1. "Though the sons of Thyestes make a brief appearance, they can neither be ignored nor forgotten." Discuss.
2. . Examine Seneca's *Thyestes* as a trend-setting Revenge Tragedy.

**Short:**

1.Explain with reference to the context:

My sons, I warn you! Do not soil your hands  
With sinful slaughter, keep your altars clean  
Of blood aspersed in impious sacrifice,  
I shall stand by you and avert that sin...

3. Comment on the role of the Minister in Seneca's *Thyestes*.

**Ovid: (long)**

1. Discuss *Metamorphoses* as a text that brings together a multiplicity of genres.

**Short:**

The psychology of love in the Narcissus-Echo myth.

To what extent do the past actions of men shape their destinies in Aeschylean drama? Discuss with special reference to *Agamemnon*.



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**PAPER III**

**Full marks: 80**

**Time: 3 hours 45 mins**

**UNIT II**

**Answer Question No. 5 and any two from the rest:**

1. (a) Attempt a critical reading of *The Prelude* Book I and discuss it as a suitable introduction to an autobiographical poem. 15

**OR**

(b) How does Wordsworth portray the changing nature of his self in relation to Nature in *The Prelude* I and XIII? 15

2. (a) Analyse *Frankenstein* as a Romantic-Gothic tale. 15

**OR**

(b) Critically discuss the relationship between Frankenstein and the “monster”. 15

3. (a) Comment on Shelley’s mythmaking power in *Prometheus Unbound*. 15

**OR**

(b) Assess the role of Demogorgon in *Prometheus Unbound*. 15

4. (a) Discuss *Mary Barton* as a woman-centric novel, with reference to the major female characters. 15

**OR**

(b) Is the sub-title of *Mary Barton* justified by the themes in the novel? Give reasons for your answer. 15

5. Attempt **any two** of the following: 5x2

(a) (i) How does Wordsworth reject grand narratives of History as unsuited to his poem ?

**OR**

(ii) Comment on any two poetic links between Book I and Book XIII.

(b)(i) Briefly comment on the significance of the final act of Shelley’s *Prometheus Unbound*.

**OR**

(ii) Write briefly on the role of Asia **or** Jupiter in the play.

(c)(i) Write a short note on the DeLacey family in *Frankenstein*.

**OR**

(ii) Write a short note on the setting of Ingolstadt in *Frankenstein*.

(d)(i) Write briefly on Mary’s aunt in *Mary Barton*.

**OR**

(ii) Write a note on The Tailor–woman in *Mary Barton*.

### UNIT III

Answer **Question 10 and any two** from the rest:

6. (a) Comment on the effectiveness of the symbols used by Charlotte Bronte in *Jane Eyre*. 15  
**OR**  
(b) Discuss with illustrative references *Jane Eyre* as a Gothic romance. 15
7. (a) Does Childe Rolande attain victory or experience defeat when he comes to the Dark Tower?  
Answer with suitable references to the text. 15  
**OR**  
(b) How does Browning use the form of the dramatic monologue to bring out the contrast between Andrea del Sarto and Fra Lippo Lippi in their attitude to art? 15
8. (a) Comment on the significance of the title *Culture and Anarchy*. 15  
**OR**  
(b) What is the 'anarchy' in Victorian values that Arnold deprecates in *Culture and Anarchy*? What measure does he recommend to counter this? 15
9. (a) Analyse the appropriateness of Dickens' choice of the title for his novel *Dombey and Son*. 15  
**OR**  
(b) Is compassion the central theme of Dickens' *Dombey and Son*? 15
10. Answer **any two** of the following: 5x2
- (a) Comment on  
(i) The significance of the Bertha episode in *Jane Eyre*.  
**OR**  
(ii) The relevance of Ferndean in the plot of *Jane Eyre*.
- (b) Annotate, explain and comment on:  
(i) Moreover Prosper and Miranda sleep  
In confidence he drudges at their task,  
And it is good to cheat the pair, and gibe,  
Letting the rank tongue blossom into speech.  
**OR**  
(ii)  
God and the glory! never care for gain.  
The present by the future, what is that?  
Live for fame, side by side with Agnolo!  
Rafael is waiting: up to God, all three!
- (c) Comment on:  
(i) The importance of the staircase image in *Dombey and Son*.  
**OR**  
(ii) The role of the sea in *Dombey and Son*.
- (d) (i) Mention the exceptions in the classes delineated by Arnold in *Culture and Anarchy*.  
**OR**  
(ii) What is Arnold's notion of the role of the state in society?