

LORETO COLLEGE, KOLKATA
DEPARTMENT OF ENGLISH

M.A. PART II EXAMINATION 2018

PAPER V

Full marks: 80

Time: 3 hours 45 mins

UNIT II

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

1. a) Analyze Aristotle's idea of 'catharsis' in the *Poetics*. 15
OR
b) Critically examine the Aristotelian notion that there can be no tragedy without action, but there can be one without character. 15
2. a) What, according to Longinus, are the vices of style that work against the Sublime? 15
OR
b) How does Longinus differentiate between Good Writing and the Sublime? 15
3. a) In *An Essay on Dramatick Poesie* Dryden successfully effected the redemption of Shakespeare and contemporary dramatists from the strictures of neo-classical criticism. Discuss. 15
OR
b) *An Essay on Dramatick Poesie* is a debate in which four speakers present diverse points of view, for most of which Dryden felt sympathy but also had reservations. Discuss. 15
4. (a) Clarify how Wordsworth translates his democratic sympathies into critical terms with special reference to his discussion of the role of the poet and the language in the *Preface to the Lyrical Ballads*. 15
OR
(b) Write a short essay on the nature and function of poetry as conceived by Wordsworth in the *Preface to the Lyrical Ballads*. 15
5. Attempt **any two** of the following: 5x2
(a) (i) Write a short note on Peripeteia in the *Poetics*
OR
(ii) Write a short note on Aristotle's view of Comedy in the *Poetics*
b)(i) Why did Longinus appeal both to the Neo-classicists and to the Romantics?
OR
(ii) Why is Caecilius not a good writer?
c)(i) Account for Lisideius's praise of the Cardinal of Richelieu.
OR
(ii) What reasons does Lisideius give against the representation of death on the English stage?
d)(i) Discuss Wordsworth's views on the function of metre.
OR
(ii) What according to Wordsworth is the relationship between science and poetry?

UNIT – III

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

6. (a) “[T]he birth of the reader must be at the cost of the death of the Author.” Does Barthes suggest the development of a reader-oriented criticism? Discuss. 15

OR

(b) Roland Barthes’s discovery of the uncertainty of meaning in Balzac’s *Sarrasine* opens up the whole discussion of the disappearance of the author in the essay ‘The Death of the Author.’ Comment on Barthes’s method of criticism. 15

7. (a) What are the various procedures of regulating and limiting discourse as outlined by Foucault in his essay ‘The Order of Discourse’? What are the counter measures that he suggests to enable discourse to fulfill its true political potential? 15

OR

(b) How does Foucault define ‘discourse’ in ‘The Order of Discourse’? How does Foucault’s use of this term make it a historical-political intervention in the history of ideas? 15

8. (a) Consider Derrida’s ‘Structure, Sign, and Play in the Discourse of the Human Sciences’ as a seminal text on Deconstruction. 15

OR

(b) Deconstruction is a way of challenging prevalent systems of thought and conventional notions of language and meaning. Critically discuss with reference to Derrida’s ‘Structure, Sign, and Play in the Discourse of the Human Sciences’. 15

9. (a) “The modern idea of the state is completely dependent on legitimized use of force”. Consider Althusser’s critique of the legitimation of violence by the state in the light of this statement. 15

OR

(b) “Ideology is basically tasked with knotting together of superstructure and base.” Analyse the statement in the light of Althusser’s views. 15

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

a) (i) What do the terms ‘enunciation’ and ‘performative’ mean in ‘Death of the Author’?

OR

(ii) Why does Barthes say that “the reign of the Author has also been that of the Critic”?

b) (i) What according to Foucault is the essential connection between discourse and power?

OR

(ii) Under the category of prohibited discourse what does Foucault have to say about the distinction between reason and madness?

c) (i) Discuss Derrida’s concept of ‘play’ with reference to the essay in your syllabus.

OR

(ii) Show how the ‘centre’ is an important starting point in Derrida’s discussion on Structure, Sign and Play.

d) (i) Write a brief note on Althusser’s concept of ‘State as a machinery’.

OR

(ii) Write a short note on: Repressive State Apparatus.

MA/ENG2 FIN/2018

LORETO COLLEGE, KOLKATA
DEPARTMENT OF ENGLISH

M.A. PART II EXAMINATION 2018
PAPER VII C (GENDER AND LITERATURE)

Full Marks : 80

Time: 3 hours 45 mins

UNIT – II

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

1 (a) According to Emma Goldman, Mary Wollstonecraft was a “born rebel”. Critically discuss Wollstonecraft’s nonconformity in the context of *A Vindication of the Rights of Women*. 15

OR

(b) Critically review Wollstonecraft’s position as a progenitor of the Feminist Movement in the Western world based on your reading of *A Vindication of the Rights of Women*. 15

2 (a) What, according to Kate Millett, are the causes of patriarchy in *Sexual Politics*? 15

OR

(b) What is the meaning of “Socialisation”? What processes of socialisation are identified by Kate Millett in *Sexual Politics*? 15

3 (a) In *Three Women’s Text* Spivak suggests a “politics of reading “. Discuss. 15

OR

(b) Where would you place Spivak as a feminist of the post-colonial era? Discuss with reference to the essays. 15

4(a) How does Butler attack identity politics in her book *Gender Trouble: Feminism and the Subversion of Identity*? 15

OR

(b) Do you think that Butler advocates a new coalitional feminism? Give reasons with reference to the prescribed text. 15

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

(a) (i) Comment briefly on Wollstonecraft’s ideas about marriage in *A Vindication of the Rights of Women*.

OR

(ii) How and why does Mary Wollstonecraft criticise Rousseau so severely?

(b) (i) Why does Kate Millett title her book *Sexual Politics* ?

OR

(ii) What does Kate Millett mean when she says -“Sex is a status category”?

(c) (i) Comment on Spivak’s use of the term ‘subaltern ‘ in the essay “Can the Subaltern Speak?”

OR

(ii) Critically examine Spivak’s use of ‘opaque language in her essays focusing on any one example.

(d) (i) How does Butler argue that gender is a kind of improvised performance ?

OR

(ii) How does Butler respond to Julia Kristeva in *Gender Trouble*?

Unit III

Answer Question No. 11 and any two from the rest:

6 (a) Discuss with close textual references how *Jude the Obscure* explores the powerful role women play in the shaping of male destiny. 15

OR

(b) Discuss how Hardy uses urban spaces in *Jude the Obscure* to map the role of women in a changing economic climate. 15

7 (a) Are we justified in characterising Ibsen's *A Doll's House* as a modern tragedy? Give reasons for your answer. 15

OR

(b) How does the Krogstad –Mrs Linde subplot contribute to a better understanding of the play *A Doll's House*? 15

8 (a) *A Room of One's Own* is a blend of fiction and argument. Does this deflect or strengthen the basic thrust of the text? 15

OR

(b) *A Room of One's Own* is a multi-accented text in which feminist critique, cultural history, impressionist observations and fictional voices coexist. How does this influence your appreciation of the text? 15

9 (a) Flashbacks are a significant component of the narrative structure of *The Bell Jar*. Comment. 15

OR

(b) In "Lady Lazarus", Plath writes: "Dying is an art like everything else. I do it exceptionally well." Is it possible to read *The Bell Jar* in the light of this statement? 15

10 (a) Critically consider the appropriateness of the title of Shashi Deshpande's novel *That Long Silence*. 15

OR

(b) Discuss the narrative technique of Deshpande's novel *That Long Silence*. 15

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

(a) (i) Explain the significance of the "pizzle" incident, where Arabella throws a part of the pig's anatomy at Jude.

OR

(ii) How would you analyse the reasons for the very short life of Jude's marriage to Arabella.

(b) (i) Write a short note on Dr. Rank's role in the play *A Doll's House*.

OR

(ii) "I won't see my children --- I'm sure they're in better hands than mine. As I am now, I'm now no good to them." Why does Nora say this in the end?

(c) (i) Write a note on Woolf's speculation on Shakespeare's sister in *A Room of One's Own*.

OR

(ii) What thoughts does the narrator have on seeing the manx-cat in the opening chapter of *A Room of One's Own*?

(d) (i) Write a short note on how *The Bell Jar* ends.

OR

(ii) Write a short note on the role of Marco in *The Bell Jar*.

(e) (i) Comment briefly on Deshpande's use of mythology in *That Long Silence*.

OR

(ii) Write a short note on the character of Mohan.

PAPER VII D (COLONIALISM AND POST-COLONIALISM)

Full marks: 80

Time: 3 hours 45 mins

UNIT II

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

1. (a) Why, in *Provincializing Europe*, does Dipesh Chakrabarty make a distinction between minority histories and subaltern pasts? 15
OR
(b) "European modernity cannot provide the model or framework for understanding the complex nature of Indian modernity. It becomes necessary to provincialize Europe." Discuss the statement in the light of the writing by Dipesh Chakrabarty that you have read. 15
2. (a) Elaborate on Chandra Talpade Mohanty's discussion of white western feminism as a form of intellectual colonialism. 15
OR
(b) "Chandra Mohanty's writing reveals the dilemma of postcolonial and Third Wave feminism, that is, to demand that differences between diverse feminisms be acknowledged, while seeking to build solidarity among women of various races, religions, ethnicities and nationalities." Discuss. 15
3. (a) Discuss how Franz Fanon argues that Colonialism's success in ruling effectively depended on colluding with the elite of the colonised? How was this process implemented? 15
OR
(b) What is the 'national bourgeoisie' and why does Fanon think it is useless? Analyse, with close reference to the text. 15
4. Answer **any two** of the following: 5X2
- a. Write a short note on:
i.) *Shomoy Granthi*
OR
ii.) The Santal Rebellion of 1855.
- b. Write a short note on:
i.) Poverty and Gender in the Third World in *Under the Western Eyes*.
OR
ii.) Women and Religious Ideologies *Under the Western Eyes*.
- c. i.) Who is the "Sleeping Beauty" Fanon refers to?
OR
ii.) What does Fanon mean by Manichaeism?

UNIT III

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

5. (a) Amitav Ghosh's *Sea of Poppies* presents a vivid picture of the colonial world of the nineteenth century. Discuss. 15

OR

(b) Travel in its various manifestations is central to Amitav Ghosh's *Sea of Poppies*. Assess the truth of the above remark with reference to the text. 15

6. (a) Comment on the appropriateness of the title of Jean Rhys's novel *Wide Sargasso Sea*. 15

OR

(b) *Wide Sargasso Sea* is "a study of unfulfillment". Discuss with relevant textual references. 15

7. (a) Discuss with theoretical underpinnings, Friday's silence and what it represents about the history of colonial violence and the terror of slavery in *Foe*. 15

OR

(b) What is the significance of the last chapter of *Foe*? Why do you think Coetzee uses a dream sequence at the end of this novel? Close references to the text and theoretical support are required. 15

8. (a) How does Kipling showcase the role and position of women in the late 19th and early 20th centuries in *Kim*? Analyse the role of three women we encounter in the novel, and explain how they add depth and breadth to the narrative. Discuss with close reference to the text. 15

OR

(b) Kimball O'Hara's identity is at once of a Sahib and a colonial subject, of a player in the great game, of a "friend of the world" and of a devout, though street smart, follower of Lama Tesho. Discuss how Kipling has constructed a highly complex and unique character in *Kim*. 15

9. **Answer any two of the following:** 5X2

a. i) Write a short note on the role of the lascars in *Sea of Poppies*.

OR

ii) Babu Nob Kissin Pander is an unforgettable presence in *Sea of Poppies*. Discuss.

b. i). Write a short note on Tia's importance in *Wide Sargasso Sea*.

OR

ii). Write a short note on Annette, mother of Antoinette in *Wide Sargasso Sea*.

ci) What does Susan Barton's petticoat signify?

OR

ii) Who is "Foe"?

d i) Discuss Lurgen Sahib's role in Kim's education.

OR

ii) What is the Zamzamah and why is it significant?

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M.A. PART II EXAMINATION 2018

PAPER VIII D (INDIAN WRITING IN ENGLISH)

Full marks: 80

Time: 3 hours 45 mins

UNIT II

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

1 a) Bankimchandra transformed Matangini in *Rajmohan's Wife* from a wife who suffers to a woman who saves. Do you agree? Comment with relevant textual references. 15

OR

b) Discuss the depiction of social problems in *Rajmohan's Wife*. 15

2 a) Discuss the significance of Girish Karnad's choice of the title *The Fire and the Rain*. 15

OR

b) Analyse Karnad's depiction of the hunter girl Nittilai in *The Fire and the Rain*. 15

3 a) *The Hungry Tide* is a novel that deals with various aspects of human engagement with the environment. Discuss. 15

OR

b) Language and journey are two major concerns of Amitav Ghosh in *The Hungry Tide*. Discuss. 15

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

a i) The relevance of Phulpukur, the local pond in *Rajmohan's Wife*.

OR

ii) The role of Kanak in "*Rajmohan's Wife*".

b i) The importance of the Brahma Rakshasa in *The Fire and the Rain*.

OR

ii) The play within the play in *The Fire and the Rain*.

c i) Garjontola Pool in *The Hungry Tide*.

OR

ii) Nirmal's Journal in *The Hungry Tide*.

UNIT III

Answer Question 8 and any two from the rest:

5 a) Bhisham Sahni's *Tamas* is full of instances where religious identity is transcended for the sake of the greater human cause. Discuss with textual illustrations. 15

OR

b.) The vested interests of the power mongers and the apathy of the British authorities were chiefly responsible for the partition of the country. Discuss in the context of Sahni's *Tamas*. 15

6 a) Comment on Tagore's ideas on Nationalism as revealed in *Gora*. 15

OR

b) Write a brief article on Brahmoism and how Tagore was juxtaposing it with Hinduism in *Gora*. 15

7 a) Critically comment on Dattani's portrayal of the three women characters in the play *Final Solutions*. 15

OR

b) Do you agree with the view that *Final Solutions* is a play about a family and its transferred resentments? 15

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

a i) Liza, the Deputy Commissioner's wife in *Tamas*.

OR

ii) The opening chapter of Sahni's *Tamas*.

b i) Gora's mother.

OR

ii) Paresh Babu in *Gora*

c i) Bobby's entry into the Pooja room in *Final Solutions*.

OR

ii) The chorus in *Final Solutions*.

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M.A. PART II EXAMINATION 2018

PAPER VIII B (MODERN EUROPEAN CLASSICS)

Full marks: 80

Time: 3 hours 45 mins

UNIT II

Answer Qn No. 5 and any 2 from the rest:

1a) Lorca's *Blood Wedding* is a tragedy in which passionate desire is frustrated violently and fatally by social forces. Discuss. 15

OR

b) Critically evaluate the role of the Bridegroom's Mother in *Blood Wedding*. 15

2a) Would you agree that *The Castle* both affirms and contradicts a simple perception of women? Substantiate your argument with detailed textual references. 15

OR

b) Consider *The Castle* as a critique of the traditional bildungsroman. 15

3a) Critically analyse the political and philosophical implications of the ending of *The Flies*. 15

OR

b) Analyse the role of Zeus in *The Flies*. 15

4a) 'A criminal in search of his own motive'--is this an accurate description of Raskolnikov? Give reasons for your answer. 15

OR

b) 'In *Crime and Punishment* it is the male voices that predominate. The women characters have little opportunity to tell their own stories. ' Do you agree? Justify your answer. 15

5. Attempt any two of the following: 2x5

a) (i) Annotate the following:

The bridegroom is golden-

A golden flower.

Wherever he travels

There are flowers in his footsteps

OR

(ii) Examine the relationship of the Bride with her Maid.

b) (i) Write a short note on the bureaucracy of the Castle.

OR

(ii) Comment briefly on K's memory of his boyhood triumph of climbing over the wall.

c) (i) Write a short note on Orestes's tutor in *The Flies*.

OR

(ii) Annotate and comment on the following:

What I detest in you, Electra, is --myself. Not your youth--far from it!--but my own.

d)((i) Write a short note on Sonya's reading of the Biblical narrative of Lazarus

OR

(ii) Comment briefly on Svidrigelov's child-bride in *Crime and Punishment*.

Unit III

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

6a) Show how the theme of the artist and his relationship to reality comes under special scrutiny in *Death in Venice*.

15

OR

b) Critically examine the significance of classical allusions in *Death in Venice*.

15

7a) Brecht's *Life of Galileo* exemplifies the tyranny of the state over the individual's right to freedom of thought. Discuss.

15

OR

b) Does the character of Galileo Galilei conform to the traditional idea of the tragic hero? Give reasons for your answer.

15

8a) Consider how in Baudelaire the female figure is both attractive and destructive with reference to his poems in *The Flowers of Evil*.

15

OR

b) How is the figure of the poet important in Baudelaire's poetry? Discuss with reference to his aesthetics.

15

9. **Attempt any two of the following:**

2x5

a) (i) Write a short note on colour symbolism in *Death in Venice*.

OR

(ii) Briefly discuss the imagery of disease in *Death in Venice*.

b) (i) Briefly analyze the arguments used by Galileo to convince the Little Monk that scientific research can make life easier for the poor.

OR

(ii) Annotate the following:

Things take indeed a wondrous turn
When learned men do stoop to learn.
Clavius we are pleased to say
Upheld Galileo Galilei.

c) (i) Write a short note on the voyage motif in Baudelaire with reference to *The Flowers of Evil*.

OR

(ii) Comment on Baudelaire's theory of correspondences in 'Correspondences.'

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M.A. PART II EXAMINATION 2018

PAPER VI (SPECIAL AUTHOR)

Full marks: 80

Time: 3 hours 45 mins

Answer questions from **any one group in Unit II. Unit III is compulsory.**

UNIT II

GROUP A (T.S. ELIOT)

- 1a) With a wide range of allusions, Eliot remembers the past to construct the present in *The Waste Land*.
Comment. 15
- OR**
- b) "These fragments have I shored against my ruins." Do you think this line accommodates the central vision and method of Eliot in *The Wasteland*? 15
- 2a) With *Four Quartets*, Eliot revived the tradition of the religious poem. Comment. 15
- OR**
- b) Discuss in detail Eliot's use of classical mythology in any one of his plays that you have read. 15
- 3a) Explain with reference to the context: 5x2
Time past and time future
What might have been and what has been
Point to one end, which is always present.
- OR**
- b) The four parts of *Four Quartets* each refers to a place. Why are the places significant in Eliot's overall plan of the poem?
- 4a) What is the significance of the epigraph in *The Wasteland*?
OR
- b) What are the roles of Julia, Alex and Sir Henry Harcourt-Reilly in *The Cocktail Party*?

GROUP B (VIRGINIA WOOLF)

- 5a) The character of Septimus Warren Smith in *Mrs. Dalloway* introduces the presence of the First World War in the novel, making it more political than it apparently seems. Elaborate. 15
- OR**
- b) The working title of *Mrs. Dalloway* was *The Hours*. Even after the change in title, how does time and the consciousness of time remain the central theme of the novel? 15

- 6a) Woolf rethinks the concepts of fiction and biography in *Orlando*. Elucidate. 15
OR
b) In *A Room of One's Own* Woolf claims that great writers must have androgynous minds. How can this statement be helpful in interpreting *Orlando*? 15

7. Answer **any two**: 5x2

a) Why does *Mrs. Dalloway* have no chapters but twelve section breaks?

- OR**
b) Explore the function of the aeroplane as a literary and aesthetic device in the opening section of *Mrs. Dalloway*.
c) What is the thematic role of clothing in *Orlando*? How does clothing interact with notions of gender throughout the novel?

OR
d) Write a short note on Woolf's use of the personal pronoun "he" and "she" in *Orlando*.

GROUP C (R.K. NARAYAN)

8a) Critically examine Narayan's portrayal of the changes in the condition of Indian women with close reference to the novels you have read. 15

OR
b) Narayan's novels depict 'the world view of a self-obsessed and complacent upper caste (and middle class)'. Discuss with reference to any three of his novels. 15

9a) Critically comment on Narayan's presentation of parents and children in *The Dark Room*. 15

OR
b) Comment on the conflict between tradition and modernity as presented by Narayan in *The Painter of Signs*. 15

OR
c) Examine the role of the first person narrator in *The Talkative Man*. 15

10) Write short notes on **any two** of the following: 5x2

- a) The dark room in the eponymous novel
- b) Rann's real name
- c) Daisy's religion
- d) The first published article of the talkative man

UNIT III (ESSAY)

11) Write an essay on **any one** of the following: 40

- a) Literature makes no claims to knowledge.
- b) The perils and pleasures of a creative life
- c) The role of the literary artist in an authoritarian state
- d) Anxiety and Despair in Modern Literature
- e) Feminist Re-readings of Shakespeare
- f) The Artist in a Technological Age
- g) The value of a literary education
- h) The great poet in writing himself writes his own time.
- i) Modern critical theory and its impact on English literature as a taught discipline
- j) The comic view of life
- k) Classical myths in literature
- l) The West and its Other in literature

M.A. /ENG 1/FIN/2018

LORETO COLLEGE, KOLKATA
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M.A. PART I EXAMINATION 2018

PAPER IV

Full marks: 80

Time: 3 hours 45 mins

UNIT II

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

1a) Discuss *A Portrait of the Artist as a Young Man* as a Künstlerroman, touching briefly on Joyce's depiction of the evolution of Stephen as a budding artist. 15

OR

b) Comment on Joyce's narrative strategy in *A Portrait of the Artist as a Young Man*. Is there a justification in critics' perception that each chapter moves from crisis to resolution? 15

2a) Critically analyse Conrad's handling of the form of the novella in *Heart of Darkness*. 15

OR

b) 'In *Heart of Darkness* Conrad dramatises the compulsions and the difficulties of the narrative act'. Discuss. 15

3a) Comment on the role of memory and recollection in Yeats's poetry. 15

OR

b) Romanticism and Modernism coalesce in the poetry of W. B. Yeats. Do you agree? Give reasons for your answer. 15

4a) Discuss the notions of 'acting' and 'suffering' in Eliot's *Murder in the Cathedral*. 15

OR

b) Critically analyse the Temptation scene in Eliot's *Murder in the Cathedral*. 15

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

a.(i) Write a note on the use of bird symbols in *A Portrait of the Artist as a Young Man*.

OR

(ii) What is the relevance of the Count of Monte Cristo in *A Portrait of the Artist as a Young Man*?

b) Write a short note on

i) Kurtz's report on the suppression of savage customs

OR

ii) Marlow's listeners on board the *Nellie*

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

This man had kept a school
And rode our winged horse.

OR

(ii) Comment on the confluence of the East and West in *Mohini Chatterjee*.

d) (i) Comment briefly on the following lines:

We wait, we wait,
And the saints and martyrs wait, for those
Who shall be martyrs and saints.

OR

(ii) How does the First Knight justify his act of murdering Archbishop Thomas Becket?

UNIT III

Answer Question no. 10 and any two from the rest:

6a) Stoppard's play *Rosencrantz and Guildenstern are Dead* demands an erudite audience.

Do you agree? Give reasons for your answer.

15

OR

b) Do you find elements of metafiction in *Rosencrantz and Guildenstern are Dead*? Substantiate your argument with textual references.

15

7a) Though it seems that nothing happens twice in *Waiting for Godot*, the two acts set up a structure of repetition and difference which is the condition of art. Comment.

15

OR

b) Would you agree that with all the despair, *Waiting for Godot* is also a very funny play? Justify your answer.

15

8a) 'Two buckets were easier carried than one.

I grew up in between.'

Do you think these lines may be considered to be a statement of Heaney's poetics? Elaborate.

15

OR

b) After "Easter 1916", Heaney's "Punishment" is the major contemporary engagement on the difficult relation between aesthetics and politics in violence-torn Ireland. Comment.

15

9a) Zadie Smith's *Swing Time* is about female bonding that is challenged by racial and social differences. Discuss.

15

OR

b) The characters in *Swing Time* are forced to carry the baggage of their difficult and painful pasts. Illustrate with your reading of the novel.

15

10. Answer any two of the following:

5x2

a) (i) Write a note on the significance of the opening scene of the play *Rosencrantz and Guildenstern are Dead*.

OR

(ii) Critically analyse the role of the Tragedians in the play *Rosencrantz and Guildenstern are Dead*.

b)(i) Write a short note on the identical closing lines of the two acts of *Waiting for Godot*.

OR

(ii) Mention two references to Christianity made in *Waiting for Godot* and briefly explain their significance.

c)(i). How does Heaney relate poetry and the act of Jesus writing on the sand?

OR

(ii) Explain the following lines:

Except that now you will uncode all landscape
By this: things founded clean on their own shape
Water and ground in their extremities.

d)(i) Briefly comment on the character of the narrator's mother in *Swing Time*.

OR

(ii) Discuss in brief Aimee's school in the West African village in Smith's novel *Swing Time*.