

**M.A. 3rd Semester Examination, 2011**

**ENGLISH**

PAPER—2104

*Full Marks : 40*

*Time : 2 hours*

Answer **all** questions

*The figures in the right-hand margin indicate marks*

*Candidates are required to give their answers in their own words as far as practicable*

*Illustrate the answers wherever necessary*

1. Answer any *one* of the following : 10
- (a) Briefly describe the range and function of imagery in T. S. Eliot's *The Love Song of J. Alfred Prufrock*.
- (b) How does Eliot develop the character of Gerontion in the eponymous poem ? Answer with close reference to the text.

- (c) Bring out the probable sources of Eliot's *The Hollow Men*. Do you think the title is appropriate in terms of the theme of the poem ?
- (d) Examine *Ash Wednesday* as the interior monologue of an aging.
- (e) Where is Burnt Norton ? How does Eliot develop his idea that the past and the future are always contained in the present in the first quartet of the poem ?

2. Answer any *one* of the following :

10

- (a) With particular reference to the Chorus and the Furies, discuss how elements of classical drama are used in *The Family Reunion*.
- (b) How does Eliot use the myth of Alcestis as the source of his plot in *The Cocktail Party* ? What role does Sir O'Reilley play in this plot ?
- (c) Comment on T.S. Eliot's treatment of Claverton in *The Elder Statesman* as a character haunted by a guilt-ridden past.

3. Answer any *one* of the following : 10 × 1

(a) Critically examine Eliot's concept of a 'perfect critic'.

(b) How does Eliot attack Romantic critics in his essay *Hamlet and His Problems* ? What is his critical approach to Shakespeare's *Hamlet* ?

(c) Why does Eliot consider eighteenth-century England a 'Provincial' age in his essay *What is a Classic* ? Answer with close reference to the text.

(d) What are the frontiers drawn by T. S. Eliot in *Frontiers of Criticism* ? Are the frontiers prescribed in order to support formalism ?

4. Comment on any *two* of the following (Each comment should be within 100 words) : 5 × 2

(i) We have lingered in the chambers of the sea,  
By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown.

(ii) The tiger springs in the new year. Us he devours.

- (iii) Psychiatry in *The Cocktail Party*.
  - (iv) 'ériger en lois'
  - (v) Eliot's distinction between the absolute classic and the relative classic.
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