

(i) Printed Pages : 2

Roll No.

(ii) Questions : 5

Sub. Code :

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Exam. Code :

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Master of Arts (English) 2nd Semester

(2056)

Opt. (i) INTRODUCTION TO LITERARY GENRES-II

Paper : VIII

Time Allowed : 3 Hours]

[Maximum Marks : 80

Note :- Attempt **all** the questions. Each question carries **16** marks.

1. How does mock-epic appropriate epic conventions only to undermine them? Discuss with reference to Robertson's analysis of form, scale, and subject matter.

OR.

Critically analyse *The Rape of the Lock* as a critique of aristocratic culture through the use of mock-epic conventions.

2. Critically discuss Lukacs' distinction between the epic and the novel as forms shaped by different historico-philosophical realities.

OR

Critically examine the role of religious introspection and spiritual transformation in *Robinson Crusoe*. How does Crusoe's relationship with Providence evolve over the course of the narrative?

3. "The essay resists closure." Discuss this claim in light of Atkins' argument, paying attention to the essay's relationship with truth, fragmentation, and open-ended inquiry.

OR

Choose any two essayists amongst Johnson, Lamb, and Addison. Compare the use of persona and subjectivity in their essays.

4. According to Glenn Feldman and David Punter, in what ways does graveyard poetry challenge Augustan ideals of reason and order associated with Alexander Pope? Discuss its role in shaping Gothic sensibility.

OR

Discuss the representation of science as transgression in *Frankenstein*. How does Shelley negotiate the boundaries between scientific ambition and ethical responsibility?

5. Analyse and discuss the structure and language employed in *Waiting for Godot*. How do repetition, silence, and absurdity contribute to its tragicomic effect?

OR

Examine how Orr links tragicomedy to shifts in cultural and aesthetic sensibilities in modernism.