(b) Critically examine Tom Stoppard's *Rosencrantz and Guildenstern are Dead* as an adaptation of Shakespeare's *Hamlet* with particular reference to the portrayal of the characters of Rosencrantz and Guildenstern in Stoppard's play. 10

10. (a) Discuss briefly the dramatic significance of the role played by Colonel Redfern in *Look Back in Anger*. 4

Or

(b) Comment briefly on the presentation of "The Murder of Gonzago" scene in Tom Stoppard's *Rosencrantz and Guildenstern are Dead*. 4

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PG (CBCS) EVEN SEMESTER EXAMINATION, 2023

ENGLISH

4th Semester

Course No. : ENGCC - 401

(ENGLISH LITERATURE:
THE TWENTIETHCENTURY POST 1945)

Full Marks : 70

Pass Marks : 28

Time : 3 hours

The figures in the margin indicate full marks for the questions

(Answer all questions)

UNIT - I

1. (a) Critically examine the representation of violence in Ted Hughes's poetry with particular reference to prescribed poems. 10

Or

(b) In what ways could Philip Larkin be considered a Movement Poet? Answer with specific reference to the prescribed poems. 10

2. Write a short note on either of the following: 4

(a) The imagery in Gunn's 'My Sad Captains'.

(b) The central thematic issue in Larkin's 'Thrushes'.

UNIT - II

3. (a) Henry Scobie thinks that 'no human being can really understand another, and no one can arrange another's happiness '. In view of this statement, critically evaluate the relevance of the climate, the war, and the indigenous people of the remote British colonial outpost to the lives of Henry Scobie, Louise, Helen and Wilson in *The Heart of the Matter*. 10

Or

(b) Write a detailed note on the Biblical and classical symbols used in *Lord of the Flies*. 10

2. (a) Write a brief note on Yusef. 4

Or

(b) Write a brief note on Piggy. 4

UNIT - III

5. (a) Attempt a comparative analysis between John Fowles' portrayal of the two female protagonists - Ernestina Freeman and Sarah Woodruff - in *The French Lieutenant's Woman* with special reference to the Victorian English context in which the characters are imagined. 10

Or

(b) Critically discuss the fragmented nature of the narrative in Dorris Lessing's *The Golden Notebook*. Why does the author choose such a narrative style? 10

6. Write a short note on any one of the following: 4

(a) The Role of the omniscient narrator in *The French Lieutenant's Woman*

(b) Homesexuality in *The Golden Notebook*

UNIT - IV

7. (a) Write an analytical essay on Samuel Beckett's use of language in *Waiting for Godot*. What conclusions can be drawn about the author's personal philosophy of language from the play? 10

Or

(b) What are the various layers and shades of betrayal discernible from the human relationships portrayed in Harlod Pinter's play *Betrayal*? Answer critically. 10

8. Write a short note on any one of the following: 4

(a) Autobiographical elements in *Betrayal*

(b) Treatment of time in *Waiting for Godot*

UNIT - V

9. (a) What do you understand by the term "Kitchen Sink Drama"? Discuss with special reference to John Osborne's *Look Back in Anger*. 10

Or