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Paper – I (Poetry)

1. “Kubla Khan” is a poem without the incoherence of a dream. Analyse the poem in the light of the statement. / Any Question from Kubla Khan

In “Discovery and the Domestic Affections in Coleridge and Shelley,” Michelle Levy explains that Coleridge’s “fascination with the unknown reflects a larger cultural obsession of the Romantic period”. Along with “The Rime of the Ancient Mariner,” “Kubla Khan” is one of Coleridge’s most famous and enduring poems. The poem was written in 1798 but not published until 1816. It was then issued in a pamphlet containing Christabel and The Pains of Sleep. The whole poem is pervaded by an atmosphere of dream and remains in the form of a vision. The vision embodied in Kubla Khan was inspired by the perusal of the travel book, Purchas His Pilgrimage. Kubla Khan is a brilliant achievement in the field of supernatural poetry. The poem focuses on the “willing suspension of disbelief” i.e. the reader must quit his rationality in order to understand the creativity of the poem.

The poem begins with the description of the kingdom of Kubla Khan. The action takes place in the unknown Xanadu (a mythical city). Kubla Khan was the powerful ruler who could create his pleasure dome by a mere order. Alpha was the sacred river that passed through Xanadu. It followed through the measureless caverns (caves) to the sunless sea. There were gardens in which streams were following in a zigzag manner. The gardens had many flowers with sweet smells and the forests had many spots of greenery. The poet gives a beautiful description of the remote and distant land cape of Xanadu.

There was a wonderful chasm sloping down the green hill. The cedar trees were growing on both sides of the chasm. The place was visited by fairies and demons. Coleridge then gives a medieval tale of love and romance. When the moon declined in the night it was visited by a woman. She was sad for her lover. Form the chasm shot up a fountain violently. It threw up stones. They were falling down in every direction. The sacred river Alpha ran through the woods and dales. Then it reached the unfathomable caverns and sank noisily into a lifeless ocean with a tumult. In that tumult Kubla Khan heard the voices of his ancestors. They warned him of approaching war and danger:

And’ mid this tumult Kubla heard from for
Ancestral voices prophesying war !

In the second part of the poem Coleridge describes the pleasure dome of Kubla Khan. Its shadow floated midway on the waves. There was mixed music of the fountains as well as of the caves. It was bright with sunlight and also had caves of ice. Then the poet tells the reader about his vision. In his vision he saw an Abyssinian maid playing upon her dulcimer. The poet desires to revive their symphony and song. Her music world inspires with divine frenzy. With the divine frenzy he would recreate all the charm of Kubla Khan’s pleasure dome. The poet would be divinely inspired so people would draw a circle around him, and close their eyes with divine fear. The poet must have fed on honeydew and drunk the milk of paradise:

For he on honey- dew hath fed,
And drunk the milk of paradise.

This poem is the finest example of pure poetry removed from any intellectual content. Being essentially of the nature of a dream, it enchants by the loveliness of its colour, artistic beauty, and sweet harmony. Its vision is wrought out of the most various sources –oriented romance and travel books. Its remote setting and its delicate imaginative realism renders it especially romantic. The supernatural atmosphere is evoked chiefly through suggestion and association. The musical effect of the poem is unsurpassed. The main appeal of the poem lies in its sound effects. The rhythm and even the length of the lines are varied to produce subtle effects of harmony. But Coleridge never forgets that his real purpose is to make the supernatural natural and to bring about the “willing suspension of disbelief which constitutes poetic faith”. Whether Kubla Khan is seen as a poem about poetic creativity or about life, it is a convincing work.

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Paper – II

1. Development of English Language from Old / Anglo-Saxon to the Modern Period.

The history of the English language really started with the arrival of three Germanic tribes who invaded Britain during the 5th century AD. These tribes, the Angles, the Saxons and the Jutes, crossed the North Sea from what today is Denmark and northern Germany. At that time the inhabitants of Britain spoke a Celtic language. But most of the Celtic speakers were pushed west and north by the invaders - mainly into what is now Wales, Scotland and Ireland. The Angles came from "Englaland" and their language was called "Englisc" - from which the words "England" and "English" are derived.

Old English (450-1100 AD)

The invading Germanic tribes spoke similar languages, which in Britain developed into what we now call Old English. Old English did not sound or look like English today. Native English speakers now would have great difficulty understanding Old English. Nevertheless, about half of the most commonly used words in Modern English have Old English roots. The words be, strong and water, for example, derive from Old English. Old English was spoken until around 1100.

Middle English (1100-1500)

In 1066 William the Conqueror, the Duke of Normandy (part of modern France), invaded and conquered England. The new conquerors (called the Normans) brought with them a kind of French, which became the language of the Royal Court, and the ruling and business classes. For a period there was a kind of linguistic class division, where the lower classes spoke English and the upper classes spoke French. In the 14th century English became dominant in Britain again, but with many French words added. This language is called Middle English. It was the language of the great poet Chaucer (c1340-1400), but it would still be difficult for native English speakers to understand today.

Modern English

Early Modern English (1500-1800)

Towards the end of Middle English, a sudden and distinct change in pronunciation (the Great Vowel Shift) started, with vowels being pronounced shorter and shorter. From the 16th century the British had contact with many peoples from around the world.

This, and the Renaissance of Classical learning, meant that many new words and phrases entered the language. The invention of printing also meant that there was now a common language in print. Books became cheaper and more people learned to read. Printing also brought standardization to English. Spelling and grammar became fixed, and the dialect of London, where most publishing houses were, became the standard. In 1604 the first English dictionary was published.

Late Modern English (1800-Present)

The main difference between Early Modern English and Late Modern English is vocabulary. Late Modern English has many more words, arising from two principal factors: firstly, the Industrial Revolution and technology created a need for new words; secondly, the British Empire at its height covered one quarter of the earth's surface, and the English language adopted foreign words from many countries.

2. What is meant by 'Received Pronunciation'? In what ways is it useful? What should be the criteria for a standard pronunciation of English in India? What are the major problems of English as spoken by the majority of Indians?

1. Women Characters in Look Back in Anger / Treatment of Women Characters / Misogynistic view of the play / Role of Gender / Role of women in post war England.

During World War II, many British women had stepped into new roles in the labour force. After the war ended, most were expected to move back into their traditional roles in the household, but many still held jobs outside the home. The play, 'Look Back in Anger', takes a conflicted view of gender that parallels these shifting dynamics. On the one hand, Jimmy's angry, destructive, and typically masculine energy drives much of the action and dialogue. On the other hand, women are given agency, and female characters act in their own interests, independently of men. There are two major female characters in the play: one is Alison, Jimmy's wife and the other one is Helena, Alison's friend. Apart from these two major female characters there are Alison's mother, Mrs Tanner, Madeline, and Miss Drury who play a minor role in the play.

Alison has been lived with Jimmy for a long time. She originates from the upper white-collar class society. Her dad was a colonel in the pioneer administration, and the family lived in India until 1947. She married Jimmy as a disobedience to her parents. Alison is warm and open with Cliff without ever harbouring a sexual attraction to him. When Helena takes charge and arranges for Alison to leave Jimmy, Alison does not protest and does indeed return to her parents, their values, and the security they offer. Alison is drawn back to Jimmy at the end after she has suffered the pain and loss brought by the miscarriage of her child.

Helena is Alison's companion, an exceptionally appropriate upper-class lady. She is a performer who comes to stay with the Alison while she performs in a play at the nearby theatre. Jimmy has since quite a while ago detested her, as he thinks of her as an individual from the Establishment. When she contacts Alison's dad and requests that he take Alison home, Helena appears to be really worried about Alison. In any case, she alludes Jimmy and replaces Alison in the family unit. At the point when Alison returns, Helena understands that her affair with Jimmy isn't right and chooses to clear out.

Mrs Tanner is the mother of Hugh Tanner, called "Hugh's mum" by Jimmy, she helped set Jimmy up with his sweet stall. Jimmy loves her, and Alison thinks this is just because she is lower class and "ignorant." In the middle of the play, Jimmy learns that Hugh's mum has had a stroke, and Jimmy goes to visit her in the hospital. Alison's mother strongly disapproved of Jimmy and Alison's marriage, and went to great lengths to prevent it. She did this out of a protective love for Alison. Madeline is Jimmy's first love, a woman ten years older than he is. He sees her as an example of the "enthusiasm" that Alison lacks. Miss Drury is the couple's landlord. Alison is worried that she'll evict them for being too rowdy, while Jimmy considers her a thief, reflecting his negative view of people with financial power.

Femininity in the play is highly associated with upper class-ness, and masculinity with lower class-ness. This leads to clashes between the genders that also have an economic dimension. Sticking to conventional gender roles means sticking to the propriety and politeness of British society. The muddled gender roles in the play add to the sense of realism that made it such a sensation when it was first performed. Characters, in the play 'Look Back in Anger', defy social convention.

2. Significance of the title of Oscar Wilde's play 'The Importance of Being Earnest'.

The title of Oscar Wilde's play, 'The Importance of Being Earnest' is a typical Wildean firework going a clue as to the light nature of the comedy that is presented to the audience. The title of the play derives its punch based on a pun on the word 'Earnest' and its pronunciation as 'Ernest'. In the former connotation, it means 'Serious' or 'determine'.

Jack Worthing, the hero of the play and the guardian of the beautiful teen-aged girl, Cecily Cardew has to maintain a strict moral tone and an atmosphere of seriousness at home in his country, Manor House at Woolen. Added to this, he is the Justice of the Peace of the country. To escape the tedium of forced moral

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PAPER-4

1. Narrative Technique in Heart of Darkness / Frame Narrative

Edward Said in his book 'Joseph Conrad and the Fiction of Autobiography' (1966) says that Conrad has used 'retrospective method' to convey what he could not mediate upon at the time of the experience. 'Heart of Darkness', written by Joseph Conrad, is considered to be one of the best novelettes in the 20th century. It was in the last year of his sea career that Conrad went to the Congo and gathered the necessary raw material with which to write this most harrowing work of fiction. Conrad wrote 'Heart of Darkness' as a first-person narrative. Marlow, the protagonist, tells his own story from his own perspective. Thus, the reader experiences the story from Marlow's point of view. Joseph Conrad used frame narrative in 'Heart of Darkness' under the influence of the medieval tale telling poets such as Geoffrey Chaucer and Boccaccio. The device of frame narrative which is also known as narrative within narrative has become one new technique for Conrad to narrate his story to the readers.

In 'Heart of Darkness', Joseph Conrad has used the two principles of combination - 'temporal succession' and 'causality' - to combine the events into sequences and to construct them into a story. He has used 'chronological order' in narrating the experience of Marlow. However, he has not used a strict succession of events. 'Shift in present and past time' is evident in the text. 'Flashbacks' and 'Flash-forwards' are used along with recurring symbols and motifs. Conrad has used 'multilinear narrative' in the text.

The whole narrative is divided into three chapters and it is interesting that the each shift from one chapter to another ends in the crucial moment in Marlow's approach to Kurtz. At the first break, Marlow just hears about Kurtz and becomes eager to see him thinking that he might be an idealist. From this point, the narrative is carried further by Marlow. At the second shift, he becomes too curious about Kurtz just before discovering about his real truth. This, each pause and shift have significant value in the narrative demanding listener's attention and their reaction upon the incident. From here, the rest of the responsibility of the narrative is taken by the first anonymous narrator.

Marlow is the principal narrator in 'Heart of Darkness'. He is introduced in the beginning of the novel by an anonymous narrator who talks about his past life and career. Marlow is used as a device, a figure created by Conrad to carry on the narration, to report on events and to examine and observe individuals and events partially. Marlow, the narrator is highly symbolical. He represents the spirit of adventure and the love of exploration. Because Heart of Darkness makes use of a frame narrative, there is a second narrator. This second narrator also speaks in the first person, and in his narrative, the reader sees Marlow from an outside perspective. This narrator is sceptical of Marlow, and he uses irony to indicate this.

Conrad's interest in the first person narration is quite clearly understood. He regards all human experiences as the trials and tribulations of human life. Marlow is an imaginary narrator invented by Conrad in the 'Heart of Darkness'. He is a retired sailor who resembles Conrad himself but at the same time he differs a lot. Marlow speaks and narrates the whole story which constitutes the texture of the novel. The first narrator then becomes the listener to Marlow's story but he speaks again at intervals when Marlow stops for breath or for reconciling upon whatever he has said. Thus the narration in the novel seems a complex affair because it begins with a narrator who introduces Marlow and then Marlow becomes the chief narrator.

2. Art of Characterization in Great Expectations

Charles Dickens is one of the greatest novelists of England. He is well known for his art of characterization. As a creator of characters Dickens has no rival among Victorian novelists. Dickens has created numerous characters. His characters can make a city populous enough to send its members to parliament. This novelist