

**LOYOLA COLLEGE (AUTONOMOUS), CHENNAI – 600 034**

**M.A. DEGREE EXAMINATION – ENGLISH LITERATURE**

**SECOND SEMESTER – APRIL 2010**

**EL 2804 - EUROPEAN LITERATURE IN TRANSLATION**

Date & Time: 19/04/2010 / 1:00 - 4:00

Dept. No.

Max. : 100 Marks

**SECTION – A**

- I. Comment critically on the significance of the following lines / verses with reference to the text and the context: (04 x 10 = 40)

1. a) "Degenerate man,  
Thou woman's property, what mak'st thou here,  
These foreign walls and Tyrian tow'rs to rear,  
Forgetful of thy own? All-pow'rful Jove,  
Who sways the world below and heav'n above,  
Has sent me down with this severe command:  
What means thy ling'ring in the Libyan land?  
If glory cannot move a mind so mean,  
Nor future praise from flitting pleasure wean,  
Regard the fortunes of thy rising heir:  
The promis'd crown let young Ascanius wear,  
To whom th' Ausonian scepter, and the state  
Of Rome's imperial name is ow'd by fate."

OR

b) '.....Yet, if the heav'ns will hear my pious vow,  
The faithless waves, not half so false as thou,  
Or secret sands, shall sepulchers afford  
To thy proud vessels, and their perjurd lord.  
Then shalt thou call on injurd Dido's name:  
Dido shall come in a black sulph'ry flame,  
When death has once dissolv'd her mortal frame;  
Shall smile to see the traitor vainly weep:  
Her angry ghost, arising from the deep,  
Shall haunt thee waking, and disturb thy sleep.  
At least my shade thy punishment shall know,  
And Fame shall spread the pleasing news below."

2. a) Helmer [walking about the room]. What a horrible awakening! All these eight years--she who was my joy and pride--a hypocrite, a liar--worse, worse--a criminal! The unutterable ugliness of it all!--For shame! For shame! [NORA is silent and looks steadily at him. He stops in front of her.] I ought to have suspected that something of the sort would happen. I ought to have foreseen it. All your father's want of principle--be silent!--all your father's want of principle has come out in you. No religion, no morality, no sense of duty--. How I am punished for having winked at what he did! I did it for your sake, and this is how you repay me.

OR

b) **NORA:** Nurse, I want you to tell me something I have often wondered about—how could you have the heart to put your own child out among strangers?

**NURSE:** I was obliged to, if I wanted to be little Nora's nurse.

**NORA:** Yes, but how could you be willing to do it?

**NURSE:** What, when I was going to get such a good place by it? A poor girl who has got into trouble should be glad to. Besides, that wicked man didn't do a single thing for me.

**NORA:** But I suppose your daughter has quite forgotten you.

**NURSE:** No, indeed she hasn't. She wrote to me when she was confirmed, and when she was married.

**NORA:** [*putting her arms round her neck*]. Dear old Anne, you were a good mother to me when I was little.

3. a) "Tragedy is essentially an imitation not of persons but of action and life, of happiness and misery."

OR

- b) "Hence poetry is something more philosophic and of graver import than history, since its statements are of the nature rather of universals, whereas those of history are singulars."

4. a) "I will have to please those below longer than those here, for there I will lie forever. You, if you like, go on dishonouring the laws honoured by the gods."

OR

- b) "Wisdom is by far  
The greatest part of happiness.  
No irreverence  
Must be shown to the gods.  
The mighty words of overproud men  
With mighty blows are punished,  
And, with old age, teach wisdom."

#### SECTION – B

- II. Answer ANY ONE of the following in this Part: (1 x 20 = 20)

5. An assessment of Aeneas' desertion and the resultant personal, social, emotional and political insecurities that lead Dido to her funeral pyre.

OR

An appreciation of how Ibsen's *A Doll's House* pronounced a death-sentence on accepted social-ethics.

6. Do you think the Sophoclean play, *Antigone* is a challenge to the Aristotelian notion of tragedy? Argue and Justify your perspective.

#### SECTION – C

- III. Attempt ANY TWO of the following in this Part: (2 x 20 = 40)

7. In what ways does Ovid's *Metamorphosis* provide a mythical key to extreme forms of behaviour.?
8. Examine the challenges you face as a contemporary reader of the text of the *Book of Job*.
9. Discuss how Maxim Gorky in *Mother* "directed attention to social and class-based problems, providing a new model for a society based on a community of workers."
10. In the novel *Nausea*, is it the philosopher or the novelist in Sartre that strikes you as a reader? Discuss.
11. An analysis of Odysseus' heroic trait, Metis, (cunning intelligence) and heroic flaw, Hubris (, arrogance) as seen in Book IX of Homer's *Odyssey*.

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