

## American Literature

INSTRUCTIONS: Answer all five, with each answer counting 20%.

1. Franklin's works written to instruct or improve the public—of which the Autobiography is best-known—all rest on assumptions about the possibilities open to the individual, which have come to be called "the American dream." To what extent do you find this assumption in shaping American character and expectations?
2. Probably no other American book has attracted the comment and critical interpretation that Moby-Dick has. It is the Hamlet of American literature. Richard Chase, in his The American Novel and Its Tradition, regards this novel as an "Epic Romance". Propose your argument.
3. How does T. S. Eliot employ the technique of Objective Correlative to convey the central meaning of "The Love Song of J. Alfred Prufrock"?
4. Eugene O'Neill as America's greatest playwright lies not only in his dramatic imagination but in the numerous forms and techniques that he employed. Illustrate your points with examples from his plays that you have learned.
5. New Criticism sometimes is called formalism that is perhaps best described by Cleanth Brooks, in his famous essay "The Formalist Critic." Try to analyze the following poem "Root Cellar" written by Theodore Roethke (1908-1963) according to formalistic approach:

Nothing would sleep in that cellar, dank as a ditch,  
Bulbs broke out of boxes hunting for chinks in the dark,  
Shoots dangled and drooped,  
Lolling obscenely from miltowed crates,  
Hung down long yellow evil necks, like tropical snakes.  
And what a congress of stinks!—  
Roots ripe as old bait,  
Pulpy stems, rank, silo-rich,  
Leaf-mold, manure, lime, piled against slippery planks.  
Nothing would give up life:  
Even the dirt kept breathing a small breath.