

2020

ENGLISH

(Major)

Paper : 6.1

(**Literary Criticism**)

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

1. Answer the following questions/Fill in the blanks (any seven) : 1×7=7
- (a) Name the philosopher who held the view that to learn the higher truth, one should not go to poets but to philosophers.
- (b) Which word in Aristotle's *Poetics* refers to 'an error of judgement' or 'miscalculation'?
- (c) What, according to Aristotle, is the most important element of tragedy?
- (d) To which century did the author of *Ars Poetica* belong?

- (e) What, in the view of Longinus, is the most important source of the sublime?
- (f) The idea of 'negative capability' is associated with ____.
- (g) Write the name of the critic who opined "He (the poet) is a man speaking to men."
- (h) Which method of criticism did Arnold advocate for?
- (i) Name the book that contains Coleridge's views of poetry.
2. Give short answers to the following questions (any four) : 2×4=8
- (a) Explain the critical term 'peripeteia'.
- (b) Mention the six basic elements of tragedy as discussed by Aristotle.
- (c) What does Coleridge mean by 'organic form'?
- (d) Who coined the term 'grand style' and what does it mean?
- (e) Mention, after Dr. Johnson, two defects of Shakespeare's writings.

3. Answer any three from the following questions : 5×3=15
- (a) Write a short note on Aristotle's concept of imitation.
- (b) How does Philip Sidney defend poetry against its criticism?
- (c) Discuss how Dr. Johnson defends Shakespeare's violation of the three unities.
- (d) Briefly comment on Arnold's 'touchstone method'.
- (e) What are the major objections against poetry raised by Stephen Gosson in his *The School of Abuse*?
4. Write a comparative note on the views of Aristotle and his teacher Plato on 'Imitation' as expressed in their respective works. 10
- Or
- Discuss Aristotle's concept of plot in a tragedy. Why does he consider plot the first principle and the soul of tragedy?
5. Discuss Horace's observations on poetry. 10
- Or
- Analyze after Longinus, the sources of the sublime. Write a note on *On the Sublime* as a work of literary criticism.

6. Critically examine Wordsworth's theory of 'Poetic Diction'. 10

Or

What does Coleridge say about primary imagination and secondary imagination in his *Biographia Literaria*? Discuss.

2020

ENGLISH

(Major)

Paper : 6.2

(Twentieth Century Criticism and Theory)

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

1. Give very brief answers/Fill in the blanks/Choose the correct option (any seven) : $1 \times 7 = 7$
- (a) T. S. Eliot in his essay, *Hamlet and His Problems*, gives his famous theory of _____.
- (negative capability/objective correlative/affective fallacy)
- (b) Which seminal work of Derrida is asserted as the Alpha and the Omega of deconstruction?
- (c) Who coined the term 'new historicism'?
- (d) Name the essay in which Helen Cixous introduced the phrase 'écriture feminine'.
- (e) *Orientalism* (1978) is a major text for the academic field of _____ studies.

- (f) Which poem of John Donne is cited by Cleanth Brooks as a 'sufficiently extreme instance of paradox'?
- (g) Which term is employed in Saussurean linguistics to refer to the individual speech utterances?
- (h) Name the scholar who coined the phrase, 'The historicity of the text and the textuality of history'.
- (i) Who wrote *Discipline and Punish* and *Archaeology of Knowledge*?
- (j) According to Bakhtin, the novels of Dostoevsky belong to the _____ type of novel.

2. Answer any four of the following : $2 \times 4 = 8$

- (a) Give the definition of Eliot's impersonal theory of poetry.
- (b) What is foregrounding? What is its role in the analysis of a literary text?
- (c) What is 'logocentrism'?
- (d) What is the difference between 'signifier' and 'signified'?
- (e) Why does Jonathan Culler define theory as a 'miscellaneous genre'?

3. Answer the following questions (any three) : $5 \times 3 = 15$

- (a) How does the emotive use of language differ from its referential or scientific use? Explain in the light of I. A. Richards' views on this matter.
- (b) Write a short note on either (a) Defamiliarization (Victor Shklovsky) or (b) Dissociation of sensibility (T. S. Eliot).
- (c) Write a note on Empson's *Seven Types of Ambiguity*.
- (d) How do the new historicists substantiate the view that history is not merely a context, but a co-text?
- (e) "There is no reading of a work which is not also a rewriting." What does Terry Eagleton mean by this remark in his essay, *What is Literature?*

4. Answer any three of the following questions : $10 \times 3 = 30$

- (a) Discuss in detail with reference to at least two representative critics, how new criticism establishes the centrality of the literary text and the necessity of 'close reading'.

Or

What are I. A. Richards' major concepts associated with his psychological approach to art and literature? Discuss.

(b) Analyze the basic tenets of New Historicism.

Or

Edward Said's *Orientalism* is perhaps one of the most influential texts of the 20th century. Examine Said's views on 'Orientalism' as the starting point in post-colonial studies.

(c) What, according to Terry Eagleton, are the difficulties involved in having a fixed and specific definition of literature?

Or

Write an illustrative note on Bakhtin's ideas of heteroglossia and polyphony.

(d) Make an assessment of the contributions of Derrida and Foucault towards the development of post-structuralist thought.

Or

How does Jonathan Culler justify his opinion that theory involves a questioning of the most basic premises of literary study?

2020

ENGLISH

(Major)

Paper : 6-3

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

SECTION—I

1. Answer the following as directed : $1 \times 3 = 3$
 - (a) The ____ century registers a quest for the reinstatement of nature as a positive creative process in the context of modernity and urbanisation.
(Fill in the blank)
 - (b) Name the 18th century writer who offered a substantial perspective on the 'sublime'.
 - (c) In literature, the word 'pastoral' refers to writing that pertains to life and manners of shepherds.

(State True or False)

2. During the later 17th century, there were attempts to conquer or mould ____ into ____ patterns by rigorous attention to geometrical order and symmetry in the creation of gardens.

(Fill in the blanks) 2

Or

Connect the corresponding word (in accordance with the syllabus given) :

Landscaping and ____

Romanticism and ____

3. Write a short note on any one of the following : 5

(a) Women and Nature

(b) The Picturesque

4. Examine the key features of pastoral poetry. 10

Or

Comment on the significance of 'landscape' in the context of Nature-centric writing in English literature.

SECTION—II

5. Answer the following questions as directed: 1×4=4

(a) A Narrow ____ in the Grass.

(Fill in the blank)

(Continued)

(b) In which book of *The Prelude* do you find the boat stealing episode?

(c) How many days does Santiago go without catching a fish in *The Old Man and The Sea*?

(d) What is 'Timon's Villa' in the *Epistle to Burlington* by Alexander Pope?

6. Answer the following as directed : 2×3=6

(a) Name the two individuals who have largely and philosophically shown that all organic beings are exposed to severe competition.

(b) In wishing that the snake 'come back', which bird does D. H. Lawrence think about?

(c) He loved the daisy ____ ground.
The cloud ____ sky

(Fill in the blanks)

7. Answer the following questions : 5+5=10

(a) Comment briefly on the issues that agitate Indians according to M. S. Swaminathan.

Or

How does Tennyson address Nature in Section 55 of *In Memoriam*? Present a brief account.

(b) "The water is so transparent that the bottom can easily be discerned at the depth of twenty-five or thirty feet." Write briefly on Thoreau's evocation of the environment in *The Ponds*.

Or

How does Ted Hughes present the aggressive side of the jaguar in *Second Glance at a Jaguar*? Give a short account.

8. Answer any *two* of the following : $10 \times 2 = 20$

(a) Write a critical appreciation of any *one* of the following :

(i) *Spring* by Hopkins

(ii) *To Spring* by Blake

Or

(b) Write a critical note on the imagery in *Fern Hill* by Dylan Thomas.

(c) Offer your perspective on the views expressed by D. H. Lawrence in *Pan in America*.

(d) Critically assess the key elements in *Rain* by Edward Thomas.

2020

ENGLISH

(Major)

Paper : 6.4

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

1. Answer the following as directed (any *seven*) :

$1 \times 7 = 7$

(a) Name the mother of Artemis and Apollo.

(b) Name the half man, half horse in Greek Mythology.

(c) Who created Pandora?

(d) Who was Cain?

(e) Who was Goliath?

(f) Name the first book of the *Old Testament*.

(g) What is the meaning of Sisyphus in Greek?

(h) Mention the special feature of the river Lethe.

2. Answer briefly the following questions : $2 \times 4 = 8$

- (a) What is Gorgon's Head?
- (b) Who was Adonais in Shelley's elegy of the same name?
- (c) What do you understand by Abrahamic religions?
- (d) Who is Icarus?

3. Answer any *three* of the following questions :

$5 \times 3 = 15$

- (a) Write a note on Zeus.
- (b) Write briefly on the Greek Succession Myth.
- (c) Narrate the circumstances which led Oedipus to make himself blind.
- (d) What is the significance of the Holy Grail?
- (e) Write a short note on the Titan, Atlas.

4. Write a note on the Twelve Olympian Gods and the roles played by them. 10

Or

Discuss Nathaniel Hawthorne's adaptation of the Greek myth about the origin of seasons.

5. Write about the Greek myth on which Yeats bases his poem, *Leda and the Swan*. How does Yeats use this myth in the poem? 10

Or

Discuss the biblical connection in Herman Melville's *Billy Budd*.

6. Who is Job? Comment on the 'patriarchal age' as revealed in the *Book of Job*. 10

Or

How does Tennyson use the mythical background of Ulysses to deal with some of the important social issues that concerned the Victorians?

3 (Sem-6) ENG M 5 (A/B/C/D/E/F)

2020

ENGLISH

(Major)

Paper : 6.5

Full Marks : 60

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

OPTION—A

**(Indian English Literature :
Intellectual Context)**

1. Answer the following questions : $1 \times 7 = 7$

- (a) What, according to Gandhi, does fearlessness connote?
- (b) What is the name of P. Sundarayya's book on Telangana Uprising?
- (c) What, according to Khilnani, were Ram Shilas?
- (d) What, according to Nehru, is greater than logic and reason?

- (e) Who is the author of the book, *The History of British India*?
- (f) What, according to Romila Thapar, were 'administrative histories' concerned with?
- (g) Why has Amartya Sen mentioned Christopher Isherwood in the context of the *Bhagavad Gita*?

2. Answer the following questions : $2 \times 4 = 8$

- (a) How does Gandhi differentiate between 'tolerance' and 'ahimsa'?
- (b) What are the three aspects of the Telangana Movement integrated in Sundarayya's narrative?
- (c) What does Romila Thapar say about the Indus Civilization?
- (d) What does Amartya Sen say about prolixity and the people of India?

3. Answer any three of the following questions : $5 \times 3 = 15$

- (a) Why does Sunil Khilnani say that in Nehru's vision Indianness was an international identity while it was constituted out of internal diversity?

- (b) What does Romila Thapar say about the religious practices in the ancient Harappan cities?
- (c) What is Gandhi's view on *Gita* and Hinduism?
- (d) Why, according to Nehru, it is necessary to develop a scientific outlook for national progress?

4. Answer the following questions : $10 \times 3 = 30$

- (a) Discuss what Ranajit Guha says about institutionalization of the study of history in his essay, *The Small Voice of History*.

Or

How does Romila Thapar in her essay, *The Antecedents* describe the progress of human civilization from the prehistoric ages to the present times through the different stages of settlements and cultures?

- (b) Discuss Sunil Khilnani's idea of Indian nationality from your reading of the essay, *Who is an Indian?*

Or

Discuss the argumentative spirit shown by Indian women since the past as enumerated in the essay, *The Argumentative Indian*.

- (c) "I know no diplomacy save that of truth. I have no weapon but non-violence." What does Gandhi say about truth and non-violence?

Or

Discuss Nehru's idea of nationalism as a group memory of past achievements, traditions and experiences.

OPTION—B

(American Literature)

1. Answer the following as directed : 1×7

(a) Cain is a Biblical character mentioned in *On Being Brought from Africa to America*.

(State True or False)

(b) *Walden* was published in the year _____.
(Fill in the blank)

(c) Does the poet know the person near whose woods the poet stops?

(d) What is an ovenbird?

(e) "I heard a _____ play."

(Fill in the blank)

(f) Mississippi is the name of a _____.

(Fill in the blank)

(g) Why is the city called 'neutral'?

2. Answer any *four* from the following as directed : 2×4=8

(a) *Brute Neighbors* is a dialogue between _____ and _____.

(Fill in the blanks)

(b) Name two books written by R. W. Emerson.

(c) Write very briefly on the condition of North American Indians.

(d) Write a note on Blues music.

(e) "Stormy, _____, brawling,
City of the Big _____."

(Fill in the blanks)

3. Answer any *three* of the following questions :

5×3=15

(a) Explain with reference to the context :

“A Bird, came down the Walk—
He did not know I saw—
He bit an Angle Worm in halves
And ate the fellow, raw,”

(b) Explain with reference to the context :

“The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.”

(c) Comment on the urban imagery in *Chicago*.

(d) Based on the reading of his poem, write briefly on the philosophy of Langston Hughes.

(e) Write briefly on Emerson's comment on true poet.

4. Answer any *three* of the following questions :

10×3=30

(a) Write critically about the world of Salem as depicted in Mather's writing.

(b) “*On Being Brought from Africa to America*” negotiates the issue of human identity.” Do you agree? Give a reasoned answer.

(c) Write a note on the message Jefferson conveys in *Notes on the State of Virginia*.

(d) Comment on the image of the child in Whitman's poetry with special reference to *There was a Child Went Forth*.

(e) From your reading of her poems, discuss Emily Dickinson as an American woman poet.

(f) Discuss Rita Dove as a representative American poet.

OPTION—C

(**Women and Literature**)

1. Answer any *seven* of the following questions as directed :

1×7=7

(a) What does Jo do with Plumfield, the house that she inherits, when Aunt March dies?

(b) Name the four March sisters in *Little Women*.

(c) What must a woman have if she is to write fiction?

(d) What subject does M. Paul teach?

- (e) What is the name of the part of the town where the Negroes live?
- (f) Which plague arrives before Sula's return to the Bottom?
- (g) According to Simone de Beauvoir, woman is seen as the other / the subject/the equal partner/the hero.
(Choose the correct option)
- (h) Who said, "She has a masculine mind" and why?
- (i) Who said, "All that time, all that time, I thought I was missing Jude ... We were girls together"?

2. Answer any *four* of the following questions : $2 \times 4 = 8$

- (a) Can *Little Women* be called a children's book? Give two reasons.
- (b) What is the primary argument of Simone de Beauvoir's work, *The Second Sex*?
- (c) Describe Frankenstein's reaction to the creature he has created.
- (d) Describe the 'Pickwick Club'.
- (e) Describe Elizabeth in two sentences.

3. Answer any *three* of the following questions : $5 \times 3 = 15$

- (a) State some of the similarities between Victor and the monster he created.
- (b) Attempt a character analysis of *either* Shadrack *or* the Deweys.
- (c) Write a note on an incident from the novel, *Little Women*, where the novelist makes use of 'umbrellas' symbolically.
- (d) Why does Simone de Beauvoir label women as 'the second sex'?
- (e) Write a character analysis of Madame Beck.

4. Answer any *one* of the following questions : 10

- (a) Analyze the strengths and limitations of Beauvoir's *The Second Sex*.
- (b) Why would it have been impossible for a woman to write Shakespeare's plays according to Virginia Woolf in *A Room of One's Own*?
- (c) Critically comment on Margaret Fuller's essay where she writes about some of the things she doesn't like about the society she lived in.

5. Answer any *two* of the following : $10 \times 2 = 20$

(a) Describe the personality of Victor Frankenstein and the monster he creates.

(b) Explore how Nel's trip with her mother, Helene, leads to Nel's self-discovery in *Sula*.

(c) What are the characteristics of transcendentalism in *Little Women*?

(d) Discuss why Louisa May Alcott alternates between stories about each of the four March sisters throughout *Little Women*.

(e) Describe the role of weather in the novel, *Villette*.

(f) What is symbolic about fire and water in *Sula*? Discuss.

OPTION—D

(Linguistics and Sociolinguistics)

SECTION—I

1. Answer the following as directed : $1 \times 4 = 4$

(a) Name two alveolar consonants.

(b) Define langue in a single sentence.

(c) There are ____ diphthongs in received pronunciation.

(Fill in the blank)

(d) Define morphology in one sentence.

2. Write briefly on any *two* of the following :

$2 \times 2 = 4$

(a) Vocal cords

(b) Parole

(c) Synchrony and diachrony

(d) Ultimate constituents

3. Transcribe phonemically any *four* of the following words :

$1 \times 4 = 4$

reader; morpheme; marlin; fashion;
music; justice; baggage; soliloquy

4. Write short notes on any two of the following : $5 \times 2 = 10$

- (a) Sign, signifier and signified
- (b) Collocation
- (c) Plosives
- (d) Inflectional suffixes in English
- (e) Deep structure and surface structure

5. Answer the following questions :

- (a) What is linguistics? What are its different branches? How is linguistics different from traditional grammar? $2+3+5=10$

Or

What is semantics? How is the study of semantics important to linguistics? Discuss any three kinds of meaning distinguished by semanticists. $2+3+5=10$

Or

What do you understand by stricture? Discuss with examples the different strictures involved in the production of consonants of English. $2+8=10$

- (b) Discuss in detail the different processes of word formation in English with suitable examples. 10

Or

What are immediate constituents? Discuss in brief the procedure of IC analysis. What are the limitations of IC analysis? $2+4+4=10$

Or

What is intonation? Discuss with suitable examples the basic intonation patterns in English. $2+8=10$

SECTION—II

6. Answer the following as directed : $1 \times 3 = 3$

- (a) What is a sociolect?
- (b) The systematic study of all forms of dialect is called _____.

(Fill in the blank)

- (c) Define link language.

7. Write a short note on any *one* of the following :

5

- (a) Bilingualism and multilingualism
- (b) Pidgin and creole
- (c) Register and style
- (d) Diglossia

8. Answer any *one* of the following questions :

- (a) What is the scope of sociolinguistics? Discuss with suitable examples how sociolinguistics studies all aspects of the relationship between language and society. $3+7=10$
- (b) What is language variation? How does the use of language vary according to different social and occupational factors? $2+8=10$

OPTION—E

(African Literature in English)

1. Answer the following questions : $1 \times 7 = 7$

- (a) When was *Mine Boy* published?
- (b) What did the boy do after the holy water was spilt on the way in *The Prophetess*?
- (c) What was the reason for Old Mwanza's 'secret triumph'?
- (d) What does UPU stand for in *No Longer at Ease*?
- (e) What crime was Obi accused of?
- (f) Who gives Xuma a place to live in *Mine Boy*?
- (g) Name the writer of the story, *A Handful of Dates*.

2. Give very brief answers to the following : $2 \times 4 = 8$

- (a) Briefly discuss Obi's stance on bribery in *No Longer at Ease*.
- (b) Write briefly on Old Mwanza's family.

(c) Write briefly on the significance of Achebe's choice of the title, *No Longer at Ease*.

(d) What did Leah do for a living?

3. Answer any *three* of the following questions :

5×3=15

(a) Comment on the narrator's assessment of Masood in *A Handful of Dates*.

(b) Bring out the conflict between modernity and Igbo tradition in *No Longer at Ease*.

(c) Critically discuss the boy's street experience and his growth in *The Prophetess*.

(d) Comment critically on the life in Malay Camp in *Mine Boy*.

(e) What are the stories about Masood that the narrator's grandfather tells him in *A Handful of Dates*?

4. Write a critical appreciation of the story, *The Prophetess*. 10

Or

Write a critical appreciation of the story, *The Garden of Evil*.

5. What role do family and religion play in the novel, *No Longer at Ease*? Give a reasoned answer. 10

Or

Trace the life of Xuma in apartheid South Africa in Peter Abrahams' *Mine Boy*.

6. Write a critical appreciation of Tayeb Salih's short story, *A Handful of Dates*. 10

Or

Discuss some of the central themes and concerns in the novel, *Mine Boy*.

OPTION—F

(Films)

1. Write short notes on any *three* of the following : 5×3=15

(a) Special effects

(b) Scopophilia

(c) Diegetic

(d) Auteur

(e) Panning

2. Answer the following questions briefly : $1 \times 7 = 7$

- (a) What is a 'take'?
- (b) What is a 'crosscut'?
- (c) Define a 'long shot'.
- (d) What is a 'jump cut'?
- (e) What is meant by the term 'film noir'?
- (f) What is a 'musical'?
- (g) What is an 'outtake'?

3. Discuss any *four* of the following : $2 \times 4 = 8$

- (a) The montage
- (b) Adaptation
- (c) Mise-en-scène
- (d) Dialogue in cinema
- (e) Pan shot

4. Discuss 'The Modern Cinema and Narrativity' with special focus on how the narrative is structured in films. 10

Or

Comment on Eisenstein's views on 'colour and meaning' in cinema.

5. Consider Bazin as a film critic highlighting his bent towards realist cinema. 10

Or

Comment on Metz's views on film structure.

6. Discuss Metz's analysis of film typology with reference to the nature of film language. 10

Or

Consider, after Eisenstein, the inter-connection between word, image and meaning in terms of motion pictures.

3 (Sem-6) ENG M 6
(A/B/C/D/E/F)

2020

ENGLISH

(Major)

Paper : 6.6

Full Marks : 60

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

OPTION—A

(INDIAN POETRY, FICTION AND DRAMA)

1. Answer the following questions : 1×7=7

(a) What is the creeper compared to in *Our Casuarina Tree*?

(b) "I resemble everyone." Name the poem.

(c) Who is Marco's wife in *The Guide*?

- (d) What are women advised to keep in Eunice de Souza's poem?
- (e) In which language was *Tughlaq* originally written?
- (f) In which place did Agha Shahid Ali's mother spend her childhood?
- (g) What reason does Jyoti state for choosing Arun as her life partner in *Kanyadaan*?

2. Identify the poem and briefly explain the following : 2×4=8

- (a) Otherness is not always neglect—
Cats return to their litter trays.
When they need to.
- (b) This is home. And this is the closest
I'll ever be to home.
- (c) They tap every year on my window,
their voices hushed to ice.
- (d) And oft at nights the garden overflows
With one sweet song that seems to have
no close
Sung darkling from our tree,
while men repose

3. Answer any *three* questions of the following :

5×3=15

- (a) Explain the nature of the poetic experience articulated in the poem, *Sita*.
- (b) Examine the poet's quest for the self in *Self-Portrait*.
- (c) What differences between Kashmir and Lucknow does Agha Shahid Ali highlight in *The Season of the Plains*?
- (d) Discuss the theme of alienation in *Tughlaq*.
- (e) Comment on the title of the play, *Kanyadaan*.
- (f) Comment on R. K. Narayan's symbolic use of the railway station in *The Guide*.

4. Answer the following questions : 10×3=30

- (a) Discuss with illustrations from the prescribed poems how Agha Shahid Ali explores the themes of loss and longing in his poetry.

(4)

Or

From the reading of the prescribed poems of Toru Dutt, analyze the distinguishing features of her poetry.

(b) Discuss the title of the novel, *The Guide*.

Or

Analyze *Shakuntala* as an exploration of history, myth and memory.

(c) Discuss Anita Desai's *Fire on the Mountain* as a novel that deals with isolation as a coping mechanism.

Or

In *Tughlaq*, how does Girish Karnad employ history as a tool to dramatize contemporary reality?

Or

Discuss *Kanyadaan* as a play that explores issues of modernity and social change.

(5)

OPTION—B

(AMERICAN FICTION, AUTOBIOGRAPHY
AND DRAMA)

SECTION—I

1. Answer the following questions : $1 \times 4 = 4$

(a) What is the name of the ballad about Billy made by a sailor?

(b) Who is Sarah?

(c) In which year was *The Fall of the House of Usher* published?

(d) What is the major turning point in Linda's life?

2. Answer the following questions : $2 \times 2 = 4$

(a) What is the pervasive theme of *The Fall of the House of Usher*?

(b) Write in brief about the mother-daughter relationship in Zitkala-Sa's story.

3. Write short notes on any two of the following :

$5 \times 2 = 10$

(a) Zitkala-Sa's use of language

(Continued 20A/708

(Turn Over)

(b) *Long Black Song* is a dark representation of how infidelity can ruin a relationship and the lives of those involved

(c) Vulnerability of innocence in *Billy Budd*

4. Discuss *Billy Budd* as an Allegory. 10

Or

Critically comment on the character of Dr. Flint in *A Perilous Passage in the Slave Girl's Life*.

5. The story *Long Black Song* showcases the era of post-slavery life in the South for African Americans during the 1930s. Elucidate. 10

Or

Comment on Zitkala-Sa's attitude towards her mother in the light of *My Mother*.

SECTION—II

6. Answer the following questions : 1×3=

(a) Who is Simeon?

(b) What is the value of the insurance check received by the Youngers?

(c) What is the nationality of Joseph Asagai?

7. Answer the following questions : 2×2=4

(a) Write a few words on the character of Ephraim Cabot in *Desire under the Elms*.

(b) Who are the Youngers?

8. Write briefly on any one of the following : 5

(a) What role does money play in *A Raisin in the Sun*?

(b) What is the role of Eben Cabot in *Desire under the Elms*?

9. Is Eugene O'Neill's play *Desire under the Elms* an example of naturalistic theatre? 10

Or

How do you think Lorraine Hansberry's own life influenced *A Raisin in the Sun*?

OPTION—C

(WOMEN'S POETRY, JOURNALS AND DIARIES)

1. Answer any seven of the following : $1 \times 7 = 7$

- (a) When was *To Her Father with some Verses* written?
- (b) Who is Browning paying tribute to in the poem, *To George Sand : A Recognition*?
- (c) When did Frances Burney make the first entry in her journal?
- (d) What is the colour of the tattoos on the cheeks of the Eunuchs in the poem, *The Dance of the Eunuchs*?
- (e) What was the actual name of George Sand?
- (f) For whom does the narrator bring an offering in *Orchard* by H. D.?
- (g) Where is Stevie Smith's 'pitiful ghost happier' in *The Wanderers*?
- (h) When was the poem, *Housewife* by Anne Sexton published?

2. Answer the following questions :

$2 \times 4 =$

- (a) "A woman is her mother."
Explain in the context of Sexton's poem, *Housewife*.

(b) How does the speaker depict the bounty of the orchard in H. D.'s *Orchard*?

(c) What is 'the truth's superb surprise' in Dickinson's poem, *Tell all the Truth*?

(d) Who is the Wanderer and does her spirit have any symbolic implications?

3. Critically comment on any three of the following extracts with reference to the context : $5 \times 3 = 15$

- (a) You are clear
O rose, cut in rock,
hard as the descent of hail.
- (b) As lightning to the children eased
With explanation kind
The truth must dazzle gradually
Or every man be blind—
- (c) O wind, rend open the heat,
cut apart the heat,
rend it to tatters.
- (d) Banging the coffee-pot into the sink
she hears the angels chiding the looks out
past the raked gardens to the sloppy sky.
- (e) The language I speak
Becomes mine, its distortions, its
queernesses
All mine, mine alone.

4. (a) Explore the poetic devices used in the poem, *Snapshots of a Daughter-in-Law*. 10

Or

- (b) "Elizabeth Barrett Browning uses poetry to explore and challenge traditional Victorian roles for women." Elucidate with reference to her poem, *To George Sand : A Recognition*.

5. (a) Does the speaker regard 'poetry' as superior to 'prose' in *I Dwell in Possibility*? Explain with reference to the metaphors used by the poet. 10

Or

- (b) Critically examine the imagery employed by Kamala Das in her *The Dance of the Eunuchs*.

6. (a) What does *The Journals and Letters* reveal about the character and personality of Frances Burney? Discuss with reference to the prescribed entry. 10

Or

- (b) Discuss Lucy Hutchinson's *A Confrontation* in the light of the changing political time of the seventeenth century England.

OPTION—D

(HISTORY OF THE ENGLISH LANGUAGE)

1. Answer the following as directed : 1×7=7

(a) In which language family the ultimate origins of the English language lie?

(b) Which one of the following texts was composed during the Old English period?

(i) *The Canterbury Tales*

(ii) *Beowulf*

(c) During the Middle English period, many words were borrowed from Celtic and Old Norse language.

(Write True or False)

(d) Who published the *Dissertation on the English Language* (1789), which advocated an American standard of usage?

(e) When was the British Broadcasting Corporation founded?

(f) Name the three languages effectively used in England during the Middle English period.

(g) The authorized version of *The Bible* was published in the year ____.

(Fill in the blank)

(Turn Over)

2. Answer briefly on any *four* of the following :

2×4=8

- (a) Write two French loan words in English.
- (b) What are malapropisms? Give an example.
- (c) What is a hybrid word? Give an example.
- (d) Define degeneration of meaning with two suitable examples.
- (e) Write two words to distinguish American spelling from British spelling.

3. Write short notes on any *three* of the following :

5×3=15

- (a) Scandinavian loan words in English
- (b) Grimm's law
- (c) Freak formation
- (d) Problem of orthography in English
- (e) Euphemisms
- (f) Middle English dialect

4. Answer any *three* of the following questions :

10×3=30

- (a) Write a note on the characteristics of Old English.
- (b) Write a note on the classical impact on the English language during the Renaissance.
- (c) Discuss Shakespeare's influence on the English language.
- (d) Bring out the differences between American English and British English.
- (e) Write a note on Colonialism and global use of English.

(Turn Over)

OPTION—E

(AFRICAN LITERATURE IN ENGLISH)

1. Answer the following questions : $1 \times 7 = 7$

- (a) Who wrote *Feminism with a Small 'f'*?
- (b) To which African country does Chinua Achebe belong?
- (c) Name the year in which Ngugi was invited to a meeting of African writers at Makerere University College.
- (d) Who says "In vain your bangles cast/Charmed circles at my feet"?
- (e) Who is the speaker of Soyinka's *Abiku*?
- (f) Which African country is Niyi Osundare from?
- (g) Where was Buchi Emecheta born?

2. Answer the following questions : $2 \times 4 = 8$

- (a) Why does Emecheta say that, "If I did not write I think I would have to be put in an asylum"?

(b) What is the role of writers that Achebe charts in his essay, *The Novelist as Teacher*?

(c) Who, do you think, is the speaker of the poem, *Abiku* addressing?

(d) To what extent was Sikuyu used in the family environment in which Ngugi grew up?

3. Answer any *three* of the following questions : $5 \times 3 = 15$

(a) Comment on the author's position on feminism in *Feminism with a Small 'f'*.

(b) What does Achebe say about the foreign audience of African writers?

(c) Discuss Ngugi's views on European languages and their suitability or otherwise in the context of communicating African experience.

(d) Critically discuss Soyinka's use of metaphor and imagery in the poem, *Abiku*.

(e) Why does the speaker of *I am Talking to You My Sister* say that "I am not talking about imperialism/Neo-colonialism, racism, Zionism"?

4. Answer any *three* of the following questions :

10×3=30

- (a) Attempt a critical appreciation of *Nana Bosompo*.
- (b) Comment on the concern for the environment that *Our Earth Will Not Die* embodies.
- (c) Attempt of critical appreciation of Lenrie Peters' *I am Talking to You My Sister*.
- (d) What is the Yoruba myth which is used by Soyinka in his poem, *Abiku* and to what effect?
- (e) Does Buchi Emecheta support polygamy in her essay, *Feminism with a Small 'f'*? Give a reasoned answer.
- (f) Write a note on Ngugi's ideas about the language of African literature.

OPTION—F

(FILM)

SECTION—I

1. Answer the following questions : 1×7=7

- (a) Who directed the film, *Ben-Hur* (1959)?
- (b) Name the first film to have won eleven Oscars.
- (c) What is the screen name of Dickens' Pip?
- (d) Name the director of *Dance Like a Man*.
- (e) Name Brick's dead friend in *Cat on a Hot Tin Roof*.
- (f) Who plays the role of 'Bhaisaab' in *Omkaara*?
- (g) Which Dickens' novel has Alfonso Cuarón directed and in which year?

2. Answer the following questions in brief : 2×4=8

- (a) What was Estella trained to do since childhood?

- (b) What is the role of the prologue in the film, *Ben-Hur* (1959)?
- (c) What are the casting differences in the film adaptation of *Dance Like a Man*?
- (d) What does 'cat' signify in *Cat on a Hot Tin Roof*?

SECTION—II

Answer any three of the following questions :

5×3=15

3. Discuss the significance of the subtitle of the film, *Ben-Hur : A Tale of the Christ*.
4. Consider the title of the film, *Dance Like a Man* and comment on the title.
5. What are the variations in ending sequences of the book and the film versions of *Great Expectations* (Cuaron)?
6. Describe the chariot race sequence in *Ben-Hur*.
7. Discuss how physical deformity foregrounds the character of Langda in *Omkara*.

(Continued)

SECTION—III

8. Discuss how *Dance Like a Man* reflects modern Indian realism and yet has a universal appeal. 10

Or

Bring out the traits of a tragic hero as displayed in *Omkara*.

9. Assess in detail the manner in which the 2005 *Pride and Prejudice* makes use of local colour and periodization to create its ambience for the film, and point out its variations. 10

Or

Write an essay on *Ben-Hur* as a classic exploring its various epic features.

10. Analyze the role of 'Skipper' in Brick's life and in the film as well. 10

Or

Enumerate the use of symbols on screen and show how it compliments the themes of the film, *Cat on a Hot Tin Roof*.

3 (Sem-6) ENG M 6
(A/B/C/D/E/F)