

M.A. (PART - I)**-: ENGLISH :-****Indian Literature in English
(1820s onwards)
(Paper - I) (June-2019)****Q.P.Code: 37312****(3 Hours)****[Total Marks: 100]**

- N. B. (1) All questions are **compulsory**
(2) All questions carry **equal** marks.

1. (a) Comment on Macaulay's statement, "a class of persons in Indian blood and colour but English in taste, in opinion, in morals and intellect." **25**
OR
(b) Consider Partition of India as the most tragic event in the history of modern India. State how it is reflected in the literature of Indian languages including English.
OR
(c) Trace the growth and development of Indian English Drama.
2. (a) Discuss the elements of realism, love and romance from a woman's perspective in *Rajmohan's Wife*. **25**
OR
(b) Evaluate the contribution of Pre Independence poets to the development of Indian writing in English.
OR
(c) Bring out the elements of humour, irony and satire in R. K. Narayan's *Swami and Friends*.
3. (a) Do you agree with Shashi Deshpande's statement, "I am not a feminist, I am a human being and I write about other human beings who happen to be a woman."? Explain with reference to *A Matter of Time*. **25**
OR
(b) Discuss Ghosh's *Calcutta Chromosome* as a medical thriller.
OR
(c) Comment on the trends and tendencies in the post independence Indian English poetry.
4. (a) "Husband-wife relationship in Dattani's *Dance Like a Man* is torn apart and both have done enough harm to each other." Substantiate this statement. **25**
OR
(b) Explain how Pratap Sharma in his *A Touch of Brightness* attempts to explore central question that Rukhmini and Pidku search for a touch of brightness in the dark world of flesh market.
OR
(c) Compare and contrast the dramatic techniques employed in Pratap Sharma's *A Touch of Brightness* and Mahesh Dattani's *Dance Like a Man*.

M.A. (PART – I)

-: ENGLISH :-

Linguistic and Stylistic Analysis of Text

(Paper – II) (June-2019)

Q. P. Code: 38464

Duration: 3 hours

- N.B.:** 1) All questions are *compulsory*.
2) Figures to the right indicate *full* marks.

Q.1. Read the following poem and answer the questions given below.

I DREAM A WORLD

I dream a world where man
No other man will scorn,
Where love will bless the earth
And peace its paths adorn
I dream a world where all
Will know sweet freedom's way,
Where greed no longer saps the soul
Nor avarice blights our day.
A world I dream where black or white,
Whatever race you be,
Will share the bounties of the earth
And every man is free,
Where wretchedness will hang its head
And joy, like a pearl,
Attends the needs of all mankind-
Of such I dream, my world!

- (a) Rewrite the **first four** lines of the poem providing the phonological symbols of only the consonants occurring there. Considering each consonant only once classify any five of them according to place, manner and type of articulation. 5
- (b) Which consonantal sounds predominate the whole poem? What is their effect on the poem as a whole? 5
- (c) Rewrite the **last four** lines of the poem providing the phonological symbols of only the vowels and diphthongs occurring there. Considering each of these sounds only once classify any five of these according to whether they are 5
- (i) back, front and close vowels; close, half close, open.
- (ii) diphthongs which in terms of prominence, are predominantly oriented to the front, back or centre (e.g. /oi/ is predominantly back oriented).
- (d) Which type(s) of vowels and diphthongs predominate in this whole poem? What effect do they create? 5
- (e) Comment on **any one** of the following in the poem: 5
- (i) Human Values in the Poem
- (ii) Enjambments (run-on-lines) in the poem

Q.2. Read the following passage and answer the questions given below.

(S1) The day I went to the park was Sunday. (S2) It was drizzling and cold, though it was summer. (S3) I was standing under an umbrella and enjoying the beauty when suddenly my eyes fell on a young couple. (S4) It was apparent that they had just got married. (S5) The girl was in her mid-twenties who was slim, with blond hair and blue eyes. (S6) She was very beautiful, the boy who was in a military uniform, too was very handsome and he was almost of the same age. (S7) The bride was wearing a white satin dress decorated with pearls and pretty laces. (S9) It was very long so two young girls were standing behind her holding up the ends of the gown, so it should not be dirtied. (S10) One young boy was holding an umbrella over their heads so that they should not get drenched.

- (a) Rewrite the passage dividing each sentence into clauses. Identify the main and subordinate clauses stating the type of subordination used. 10
- (b) Count the number of independent and dependent clauses in the passage. Which type of clauses occur more frequently? What is the effect of the types of clauses in the passage? 7
- (c) Attempt **any one** of the following: 4
- (i) Give form and function labels to the main and subordinate phrases in S6.
- (ii) Identify the parts of speech(word classes) of each word in S9.
- (d) Comment on **any one** of the following in the passage: 4
- (i) Use of Adverbial Clauses
- (ii) Use of the Verb Forms of 'to be'

Q.3. Read the following passage and answer the questions given below in 6-7 lines each. 25

"She is very ill and weak," said Sue, "and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old - old flibbertigibbet."

"You are just like a woman!" yelled Behrman. "Who said I will not pose? Go on. I come meet you. For half an hour I have been trying to say that I am ready to pose. Gott! this is not any blasé in which one so good as Miss Yohnsy shall lie sick. Some day I will paint a masterpiece, and we shall all go away. Gott! yes."

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

"Pull it up; I want to see," she ordered, in a whisper.

- (a) How far do you think the narrator in this passage has Third Person Point of View? Is he the omniscient narrator? Substantiate your response with linguistic evidences from the passage.
- (b) Comment on the speech presentation in this piece of narrative.
- (c) What insight do you get into the characters in this passage?

Q.4. Answer **any two** of the following.

25

- (a) Write a note on **any one** of the following:
 - (i) Style and Stylistics
 - (ii) First Person Point of View

- (b) Consider that you are about to teach the following text to an FYBA class. You wish to make the class learner-centred. So instead of explaining the text you ask the students a series of questions and expect that in the process of answering the questions, they will understand it. Note that your questions must be simple enough for the average student to answer. Your questions must also deal with those aspects of the text that are central to it, and come to the matters of less importance later. "The understanding of text is through its linguistic features and the way these features reflect the content." You may ask questions, draw attention to certain features, as well as ask the students to perform certain activities.

You are required to set approximately 10 questions aimed at an undergraduate student.

'Here indeed is the true lover,' said the Nightingale. 'What I sing of he suffers: what is joy to me, to him is pain. Surely Love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates cannot buy it, nor is it set forth in the marketplace. it may not be purchased of the merchants, 'or can it be weighed out in the balance for gold.'

'The musicians will sit in their gallery,' said the young Student, 'and play upon their stringed instruments, and my love will dance to the sound of the harp and the violin. She will dance so lightly that her feet will not touch the floor, and the courtiers in their gay dresses will throng round her. But with me she will not dance, for I have no red rose to give her;' and he flung himself down on the grass, and buried his face in his hands, and wept.

'Why is he weeping?' asked a little Green Lizard, as he ran past him with his tail in the air.

'Why, indeed?' said a Butterfly, who was fluttering about after a sunbeam.

'Why, indeed?' whispered a Daisy to his neighbour, in a soft, low voice.

'He is weeping for a red rose,' said the Nightingale.

'For a red rose!' they cried; 'how very ridiculous!' and the little Lizard, who was something of a cynic, laughed outright.

But the Nightingale understood the secret of the Student's sorrow, and she sat silent in the oak-tree, and thought about the mystery of Love.

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Suddenly she spread her brown wings for flight, and soared into the air. She passed through the grove like a shadow, and like a shadow she sailed across the garden.

In the centre of the grass-plot was standing a beautiful Rose-tree, and when she saw it, she flew over to it, and lit upon a spray.

'Give me a red rose,' she cried, 'and I will sing you my sweetest song.'

(c) Read the following passage from student writing and answer the questions given below.

The conflict in a tragic play may be between human beings pulling in different directions, between a character and the environment in which he finds himself or the society of which he is a member. *Riders to the Sea* succeeds in representing human sufferings which raises pity and fear among us and makes us to decide that the play is a great one in its tragic appeal.

The tragic theme of *Riders to the Sea* moves round with the deep pathos of a mother Maurya. The tragedy of the play is simple and straight-forward, but sublime and universal in its penetrative appeal. The play brings out the utter tragedy of humanity, pitted against the violent force of a cold, unrelenting, natural element- the sea. The sea assumes here almost the role of fate and becomes instrumental to human suffering and death.

Riders to the sea is indeed a great tragedy in its representation of human suffering and cathartic appeal. There are two views on the tragic vision of life. One is that man is the play-thing of inscrutable power called fate and another is that character is responsible for the tragic end. In Greek tragedies, tragic fate for the heroes is predetermined. Oedipus and Antigone become obstinate and tyrannical. Their tragedy is due to their over confidence in their respective attitudes. In this light, we see *Riders to the Sea* as a suitable combination of Greek and Shakespearean tragedies.

- (i) Formulate a thesis statement for the above text. How far it was easy to formulate one? Why?
- (ii) What is the main idea in this text? Has the author substantiated the main idea with subordinate ideas ?
- (iii) How effective are the introductory and concluding paragraphs of the text? Are they relevantly linked?

M.A. (PART - I)

:- ENGLISH :-

**Literature from the Renaissance
to the Augustan Age**
(Paper - III) (June-2019)

Q. P. Code: 21620

Marks: 100

- N.B.1) All questions are compulsory.
2) All questions carry equal marks.

Q.1.a) Trace the influence of Humanism on Tudor and Elizabethan poetry with examples from the non-detailed literary works you are familiar with.

OR

b) Critically examine the growth and development of comedy as a form from the Elizabethan to the Restoration age.

OR

c) Define the trends in the Neo-Classical age that lead to the importance of Reason and Morality in the literature of the times.

Q.2.a) Write an essay on the different treatment of love in Elizabethan sonnets.

OR

b) Compare and contrast the poems of the Cavalier lyricists Robert Herrick and Richard Lovelace with those of the Metaphysical poets Donne, Herbert and Marvell.

OR

c) *Richard II* dramatizes a political situation involving a weak king and strong lords. Elucidate your answer.

Q.3.a) What is the dramatic significance of the animal names of Volpone, Mosca and the three birds of prey in Ben Jonson's *Volpone*? Illustrate your answer.

OR

b) To what extent do you think Milton succeeds in 'justifying the ways of god to men', while describing 'Man's first disobedience' in *Paradise Lost Book I*?

OR

c) Analyse the famous 'bargaining scene' in William Congreve's play *The Way of the World* as a critique of the attitude to love and marriage in Restoration England.

Q.4.a) Comment on the Neo-Classical blend of vituperative satire and witty poetry in Pope's *The Dunciad*.

OR

b) Critically evaluate *Tristram Shandy* as a text full of sentimental narration and as a historical parody of the socio-familial portrayal of life in England.

OR

c) Write a critical note on the merits and demerits of Shakespeare as a playwright observed by Dr. Johnson in his *Preface to Shakespeare*.

M.A. (PART - I)**:- ENGLISH :-****Nineteenth & Twentieth
Century American Literature**
(Paper - IV) (June-2019)**Q.P. Code :37360****[Time: Three Hours]****[Marks:100]**

Please check whether you have got the right question paper.

- N.B:1. All questions are compulsory.
2. All questions carry equal marks.

- Q.1 a) Trace the impact of Puritanism on nineteenth century American Literature.
OR
b) The Lost Generation writers were committed to a literary, social and political journey. Discuss this statement with reference to the novelists of the age.
OR
c) Discuss the contribution of African American women writers to the development of American Literature.
- Q.2 a) Herman Melville's *Billy Budd* is a story about the distinction between divine justice and human justice. Discuss. Herman Melville's *Billy Budd* is a story about the distinction between divine justice and human justice. Discuss.
OR
b) The poetry of Whitman is more a discovery of America than himself. Illustrate your answer from the poems prescribed for study.
OR
c) Stephen Crane and Jack London capture the essence of American culture in their short stories Comment.
- Q.3 a) Evaluate Tennessee Williams' *A Street Car Named Desire* as a tragedy of selfdelusion.
OR
b) Langston Hughe's poetry is a bold assertion of black pride and racial solidarity. Discuss with reference to the poems prescribed for study.
OR
c) "Beneath the surface of Wallace -Steven's" cosmopolitan verse is an American heart. Illustrate your answer from his poems prescribed for study.
- Q.4 a) Discuss William Faulkner's use of narrative technique in highlighting the disintegration of the Southern Compson family in *The Sound and the Fury*.
OR
b) Bernard Malamud's the *Assistant* exposes the struggle of the immigrant community to attain the American dream. Discuss.
OR
c) Discuss Alice Walker's *The Temple of My Familiar* as an eco-centric novel that celebrates the natural elements in man and human attributes of nature.
