

M.A. (Part-I)
ENGLISH
Indian Literature in English
(1820s onwards)
(Paper – I) (OCT-16)

Q.P. Code : **67323**

(3 Hours)

[Total Marks : 100

- N.B. : (1) All questions are compulsory.
(2) All questions carry equal marks.
(3) Figures to the right indicate full marks.

1. (a) Critically examine the circumstances leading to the introduction of English as a medium of instruction in Education System of British India. 25

OR

- (b) Comment on the impact of Gandhian ideology on Indian English Writing.

OR

- (c) Comment on the use of history and myths in the writings of Indian writers in English. Answer with reference to your readings of Indian writers in English.

2. (a) Explain how the plots and characters in Bankimchandra Chatterjee's 'Rajmohan's Wife' symbolically map the birth of modern India and the modern Indian woman through political, cultural and social contexts. 25

OR

- (b) "Poetry in English during colonial period cannot be just dismissed as an insignificant on the ground of imitative or derivative in nature." Substantiate the statement.

OR

- (c) Discuss the narrative techniques employed by R.K. Narayan in 'Swami and Friends.'

3. (a) "Shashi Deshpande does not consider herself a feminist, writing about middle class women, but she explores human relationship especially mother-daughter relationship." Examine the statement with reference to her novel, 'A Matter of Time.' 25

OR

- (b) Discuss 'The Calcutta Chromosome' as a medical thriller.

OR

- (c) "Indian women poets have spelled the multiple voices related to women in post-independence English poetry." Discuss.

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4. (a) 'Dance Like a Man' is a powerful human drama that provides an insight into the contemporary Indian middle class society reflecting the past and present Indian culture, identities and gender roles." Elaborate this statement. 25

OR

- (b) Explain how 'A Touch of Brightness' deals with the matters which is highly undesirable to show on the stage.

OR

- (c) Compare and contrast the portrayal of women characters by Dattani in 'Dance Like a Man' and Sharma in 'A Touch of Brightness'.
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M.A. (Part-I)
ENGLISH
Linguistics and Stylistic
Analysis of Texts
(Paper – II) (OCT-16)

Q.P. Code : 67402

(3 Hours)

[Total Marks : 100

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

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

DREAM SONG

Life, friends, is boring. We not say so.
After all the sky flashes, the great sea yearns.
We ourselves flash and yearn.
And moreover my mother told me as a boy
(repeatedly) 'Ever to confess you're bored
means you have no
Inner Resources' I conclude now I have no
inner resources, because I am heavy bored.
Peoples bore me,
literature bores me, especially great literature.
Henry bores me, with his plights and gripes
As bad as Achilles.
Who loves people and valiant art, which bores me.
And the tranquil hills and gin look like a drag
And somehow a dog
Has taken itself and its tail considerably away
Into mountains or sea or sky, leaving
behind me. Wag.

- (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? 5
What effect do they create?
- (e) Comment on **any one** of the following in the poem: 5
- (i) Argument in the poem
 - (ii) Enjambments (run-on-lines) in the poem

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

(S1) Sumant was a bright young man who lived in Vidishanagar in ancient India. (S2) He had been orphaned when he was very young and he had to fend for himself from young age. (S3) As a result, he was smart and cunning. (S4) One day he felt very hungry and he went to a sweet shop. (S5) The sweet-shop owner was in a deep sleep. (S6) Not losing this opportunity, Sumant started to eat jelebis and pulled a pile of gulab jamuns towards him. (S7) Finally, Sumant took two boxes of the best sweets and left without paying a single paisa. (S8) He walked straight to Kanak Chandra's shop. (S9) Kanak Chandra was the biggest miser of Vidishanagar whom Sumant presented the boxes hoping for money. (10) Kanak Chandra was delighted to see the boxes.

- (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. 7
Which type of clauses occur more frequently? What is the effect of the types of clauses in the passage?
- (c) Attempt **any one** of the following: 4
- (i) Give form and function labels to the main and subordinate phrases in S7.
 - (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 Non-finite Subordinate Clauses
 - (ii) Use of Adjectives

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

Chandrakant was a miser. He hated spending money on anything. His wife was tired of his stingy ways. One day, Chandrakant went to a wedding. There he was served a coconut burfi. Chandrakant felt he had never tasted anything so good and decided he wanted another one.

He went back home and asked his wife to make him one. His wife looked at him and said, 'You hardly give me enough money to cook dal and rice. How will I make burfis? Go and buy a coconut at least and then I will make burfi for you.' So Chandrakant set off for the market. He saw a man sitting by the roadside with a heap of coconuts. He selected one and asked, 'How much is this for?' The man ---who knew Chandrakant and his miserliness well, like everyone else in the bazaar- said, 'Five rupees.' Chandrakant nearly fainted when he heard this. Five Rupees for a coconut! Seeing his face, the shopkeeper said, 'Walk ahead. You will come to a coconut grove ten kilometers from here. There you will get coconuts for three rupees.'

Chandrakant thought this was a wonderful idea. What if he had to walk ten kilometers, he would save full two rupees! So he walked, and after an hour reached the grove. When he saw the coconuts, he felt that even three rupees was a very high price for them and asked the gardener, 'Will you give it to me for one rupee?'

The gardener was busy. Without looking around he said, 'Ten kilometers from here, there is another coconut grove. There you can get it for one rupee.' He would save two rupees more! Chandrakant set off at once. Tired, he reached the next coconut grove. But he saw the coconuts, he felt like haggling again and asked the gardener, 'Will you give me a cocount for fifty paise?'

- (a) Comment on the Point of View being employed in this narrative.
- (b) Comment on the mode of the narration referring to the events and sentence construction.
- (c) What insight do you get into the character of Chandrakant and his personality?

4. Answer any two of the following.

(a) Write a note on any one of the following:

(i) Style as a Deviation from Norm

(ii) 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.

Women in Dutch Painting

The afternoon sun is on their faces
They are calm, not stupid,
pregnant, not bovine.
I know women like that
and not just in paintings----
an aunt who did answer their husband back
not because she was plain,
and an aunt who writes poems
and hopes their avocado seeds
will sprout in the kitchen.
Her voice is oatmeal and honey.

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

Sudha Murty has rewritten many stories which she first heard as a child. Some others were told to her by people from other states and countries, and some she

has created herself. For example, her collection named *The Magic Drum and Other Favourite Stories (2006)* published by Puffin Books. Though these tales have been gathered from years, all over the world, while retelling them she has set them all in India so that the Indian child can relate to them. The people have Indian names and they live in ancient Indian kingdoms. Of course India has rich tradition of story-telling. The stories are full of humour and morals. They are the ideal means to introduce the right values to young people. Sudha Murty says, 'If we look outside our country, we find all kinds of folktales that have been told to generations of children in every corner of the world. I have included a few such stories in this collection. Interestingly, while putting together these stories, I noticed that many Indian stories are about gods, curse and boons. They also often end with a marriage and the characters living happily after. Western stories, on the other hand tend to emphasize logic and human intellect over other things, while middle-eastern ones have a lot of magic and supernatural elements.'

Sudha Murty has successfully furthered this tradition of story telling and even enriched the already rich tradition.

- (i) Formulate a thesis statement for the above text. How far it was easy to formulate one?
- (ii) Is the text coherent? Substantiate your views referring to the organisation of text.
- (iii) What is the main idea in this text? Has the author substantiated the main idea with subordinate ideas?

M.A. (Part-I)
ENGLISH
Literature From the Renaissance to
the Augustan Age
(Paper – III) (OCT-16)

QP Code : 67542

(3 Hours)

[Total Marks : 100

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

1. (a) Trace the growth and development of tragedy during the Renaissance in England.

OR

(b) Elaborate the characteristic features of Comedy of Manners as reflected in the works of the Restoration playwrights.

OR

(c) The socio-cultural conditions of the Augustan age shaped the rise of the novel in the 18th century English literature. Elucidate.

2. (a) Write a critical essay on Thomas Wyatt, Surrey, and Sidney as the pioneers of sonnet in English literature.

OR

(b) Discuss the view that 'Metaphysical poets seek spirituality through sensuality'.

OR

(c) Critically examine Shakespeare's *Richard II* as a history play.

3. (a) Comment on the dramatic significance of the animal names given to the characters in Jonson's *Volpone*.

OR

(b) Do you agree with the view that Satan is a protagonist of Book I of *Paradise Lost*? Substantiate.

OR

(c) Critically evaluate the significance of the title of Congreve's play, *The Way of the World*.

4. (a) Critically examine Pope's *The Dunciad* as a mock heroic poem.

OR

(b) Discuss Thomas Sterne's *Tristram Shandy* as a psychological novel.

OR

(c) Discuss merits and demerits of Shakespeare's plays as evaluated by Johnson in his *Preface to Shakespeare*.

M.A. (Part-I)

ENGLISH

Nineteenth and Twentieth Century

American Literature

(Paper – IV) (OCT-16)

QP Code : 67653

(3 Hours)

[Total Marks : 100

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

1. (a) Discuss the features of American Realism and Naturalism of the nineteenth century.

OR

- (b) Explain how Imagism and Symbolism impacted twentieth century American poetry.

OR

- (c) Assess the contribution of African American Women writers to twentieth century American Literature.

2. (a) Consider duty, sin, truth, wisdom and loyalty as the major themes of Herman Melville's *Billy Budd*.

OR

- (b) Comment on the significance of the themes of self and nature in the prescribed poems of Walt Whitman.

OR

- (c) Discuss the themes and techniques of the short stories by Bret Harte and Mark Twain prescribed for your study.

3. (a) Explain how symbolism used in *A Streetcar Named Desire* enhances the thematic significance of the play.

OR

- (b) Langston Hughes' poetry protests against racial discrimination and asserts a positive African American tradition. Discuss this statement in the light of the prescribed text.

OR

- (c) Consider Wallace Stevens as a modernist poet who engages with the theme of alienation and disillusionment. Discuss with reference to the poems you have studied.

4. (a) Analyse the characters of Jason Compson and Benjy Compson in Faulkner's *The Sound and the Fury*.

OR

- (b) How does Bernard Malamud *The Assistant* deal with Jewish culture and identity even while unfolding a powerful story of passion? Explain.

OR

- (c) Comment on Alice Walker's portrayal of Black Women in *The Temple of My Familiar*.