

M.A. (PART-I)

ENGLISH

INDIAN LITERATURE IN ENGLISH (1820S ONWARDS)

(PAPER - I) (JAN-19)

(3 Hours)

Q.P.Code: 28828

[Total Marks: 100]

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

1. (a) Critically evaluate Macaulay's statement in his famous minute "we must at present do our best to form a class of persons Indian in blood and colour and English in taste, opinions in morals and in intellect."

OR

- (b) The partition literature is marked by emotional outburst and the prime concern of this literature is a range of issues like massacre, rape, destruction, displacement and migration of population. Elaborate.

OR

- (c) Discuss the trends and tendencies in the post independence Indian English literature.

2. (a) Discuss Bankim Chandra Chatterjee's portrayal of Matangini as a 'New Woman Power' in the nineteenth century India in general and Bengal in particular.

OR

- (b) "Indian poets writing in English have succeeded to nativize or indianize English in order to reveal typical Indian situations." Substantiate the statement.

OR

- (c) Critically examine the theme of friendship being fraught with quarrel, disputes, and rivalry in R. K. Narayan's *Swami and Friends*.

3. (a) Explain how Shashi Deshpande has explored a complex human nature in her novel, *A Matter of Time*.

OR

- (b) Do you think that Amitav Ghosh's *Calcutta Chromosome* is a perfect blend of fact and fiction? Justify your answer with appropriate examples from the novel.

OR

- (c) "The rise of female poetic-voice is the most significant event in the post independence Indian English poetry which depicts the changing position of a woman in the modern Indian society." Elaborate.

4. (a) "The gender notions of Amritlal in *Dance Like a Man* foil his son's desire of becoming a Bharatnatyam dancer." Discuss Mahesh Dattani's *Dance Like a Man* in the light of this statement.

OR

- (b) Comment on the main thematic concerns of Pratap Sharma's play, *A Touch of Brightness*.

OR

- (c) Compare and contrast the dramatic techniques employed in Mahesh Dattani's *Dance Like a Man* and Pratap Sharma's *Touch of Brightness*.

M.A. (PART-I)

ENGLISH

LINGUISTIC AND STYLISTIC ANALYSIS OF TEXT

(PAPER – II) (JAN-19)

Q. P. Code: 16040

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.

Changed

From the outskirts of the town,
Where of old the mile-stone stood,
Now a stranger, looking down
I behold the shadowy crown
Of the dark and haunted wood.

Is it changed, or am I changed?
Ah! The oaks are fresh and green,
But the friends with whom I ranged
Through their thickets are estranged
By the years that intervene.

Bright as ever flows the sea,
Bright as ever shines the sun,
But alas! They seem to me
Not the sun that used to be,
Not the tides that used to run.

- (a) Rewrite the *first five* 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 five* 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) Parallelisms (ii) Rhyme and Rhythm

PTO

Q. P. Code: 16040

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

(S1) Gregory is my beautiful gray Persian cat. (S2) He walks with pride and grace, performing a dance of disdain as he slowly lifts and lowers each paw with the delicacy of a ballet dancer. (S3) His pride, however, does not extend to his appearance, for he spends most of his time indoors watching television and growing fat. (S4) He enjoys TV commercials, especially those for Meow Mix and 9 Lives. (S5) His familiarity with cat food commercials has led him to reject generic brands of cat food in favour of only the most expensive brands.

(S6) Gregory is as finicky about visitors as he is about what he eats, befriending some and repelling others. (S7) He may snuggle up against your ankle, begging to be petted, or he may imitate a skunk and stain your favorite trousers. (S8) Gregory does not do this to establish his territory, as many cat experts think, but to humiliate me because he is jealous of my friends. (S9) After my guests have fled, I look at the old fleabag snoozing and smiling to himself in front of the television set, and I have to forgive him for his obnoxious, but endearing, habits.

- (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 S4.
- (ii) Identify the part of speech of each word in S5.
- (d) Comment on *any one* of the following in the passage: 4
- (i) Use of Stative and Dynamic Verbs
- (ii) Personification

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

"It's a brisk morning," the Constable said. "Why don't you join me inside the gatehouse, where it's nice and cozy, and I'll get you some tea."

On either side of the main gate, the fence terminated in a small stone tower with narrow diamond-paned windows set deeply into its walls. The Constable entered one of these from his side of the fence and then opened a heavy wooden door with huge wroughtiron hinges, letting Nell and Harv in from their side. The tiny octagonal room was cluttered with fine furniture made of dark wood, a shelf of old books, and a small cast-iron stove with a red enamel kettle on top, pocked like an asteroid from ancient impacts, piping out a tenuous column of steam. The Constable directed them into a pair of wooden chairs. Trying to scoot them back from the table, they discovered that each was ten times the weight of any other chair they'd seen, being made of actual wood, and thick pieces of it too. They were not especially comfortable, but Nell liked sitting in hers nevertheless, as something about its size and weight gave her a feeling of security. The windows on the

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Dovetail side of the gatehouse were larger, and she could see the two corgi dogs outside, peering in through the lead latticework, flabbergasted that they had, through some enormous lacuna in procedure, been left on the outside, wagging their tails somewhat uncertainly, as if, in a world that allowed such mistakes, nothing could be counted on.

The Constable found a wooden tray and carried it about the room, cautiously assembling a collection of cups, saucers, spoons, tongs, and other tea-related armaments. When all the necessary tools were properly laid out, he manufactured the beverage, hewing closely to the ancient procedure, and set it before them.

- (a) Who is the narrator of the text? Whose Point of View is being employed in the narrative? Why?
- (b) Comment on the setting and the mode of narration.
- (c) How many characters do you notice in this text? What insight do you get into the characters' personalities?

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

25

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

- (i) Point of View
- (ii) Style as a Deviation from Norm

(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.

Meeting at Night

The grey sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
and quench its speed i'the slushy sand.

Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears ;
A tap at the pane , the quick sharp scratch
And blue spurt of a lighted match,

PTO

And a voice less loud , through its joys and fears,
Than the two hearts beating each to each.

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

"The Love Song of J. Alfred Prufrock" is regarded as one of the basic modernist poems. It shows the modern elements of disintegration of life and mental stability. What is impressive is that the setting of the poem can be understood to be either as a real place or a mental state reflecting the sub-conscious of the person

The poem speaks about the problem of the modern man, Prufrock. He laments his physical and intellectual shortcomings, the lack of opportunities in his life in addition to the lack of spiritual progress. The most important modernist technique in the poem is the stream-of-consciousness technique. This technique reflects the fragmentary nature of the modern man's mentality. It also allows the reader to explore the inner self of the character.

What is impressive is that the setting of the poem can be understood to be either as a real place or a mental state reflecting the sub-conscious of the person. As modernism stresses the ideas of pessimism and loneliness, the negative aspects of modern life are also stressed in the poem. In fact, Prufrock seems to be only able see those negative aspects.

Death is also dominant in the poem showing Prufrock as an insect pinned against the wall. Finally, modernist writers were interested in showing characters having multiple personalities. This is clear in Prufrock who functions as both the speaker and the listener. In addition, modernist texts are full with allusions to other texts. This is also found in the poem where there is much reference to Dante, Shakespeare and the Holy Bible.

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

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ENGLISH

LITERATURE FROM THE RENAISSANCE

TO THE AUGUSTAN AGE

(PAPER – III) (JAN-19)

Q. P. Code: 21618

Marks: 100

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

Q.1.a) Comment on the influence of Neo-Platonism on Tudor and Elizabethan poetry in England.

OR

b) Restoration comedies were the reflections of political and socio-cultural realities of the time. Elaborate your answer with at least two examples.

OR

c) Briefly outline the impact of the Puritan regime on the literature of the age.

Q.2.a) Comment on Sidney and Spenser as masters of lyric poetry with suitable examples from the prescribed poems you have studied

OR

b) “Metaphysical poetry is less concerned with expressing feeling than with analyzing it”. Elaborate your answer with suitable examples from the prescribed poems of any two metaphysical poets.

OR

c) In What way do the minor characters in Shakespeare’s *Richard II* contribute to the philosophical meaning of the play?

Q.3.a) “By artfully mixing farce, satire and sentimentalism in *Volpone* Jonson creates a masterfully constructed play”. Substantiate your answer with examples from the play.

OR

b) Do you agree with the view that though the critics see Satan as a “noble figure”, the character that emerges from his first speech in Book I of *Paradise Lost* is deceitful, hateful, illogical and proud? Illustrate your answer with references from the poem.

OR

c) Critically evaluate various thematic concerns in William Congreve’s *The Way of the World*.

Q.4.a) Show how Alexander Pope satirises the degradation of political discourse and the arts in his *The Dunciad*.

OR

b) Critically examine Stern’s *Tristram Shandy* as domestic novel in the tradition of Cervantes.

OR

c) Dr. Johnson’s love-hate relationship with Shakespeare’s plays is amply evident in his *Preface to Shakespeare*. Justify your answer with suitable examples.

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ENGLISH

NINETEENTH & TWENTIETH CENTURY

AMERICAN LITERATURE

(PAPER – IV) (JAN-19)

Q.P. Code :37362

[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) Discuss the impact of the 'Frontier Myth' on the 19th Century American Literature.
OR
b) Comment on symbolism and Imagism as poetic devices in Twentieth Century American Poetry.
OR
c) Evaluate the contribution of African American Women Writers to contemporary American Literature.
- Q. 2 a) Write a detailed essay on the mature of the relationship between Budd and Captain Vere as depicted by Herman Melville in his novel *Billy Budd*.
OR
b) Walt Whitman liberated the notion of poetry from the shackles of classical tyranny. Illustrate with reference to the poems you have studied.
OR
c) Discuss the thematic issues in Bret Harte's "How Santa Claus came to Simpson's Bar" and Mark Twain's "The Man that Corrupted Hadleyburg."
- Q.3 a) Discuss the relevance of the title *A Streetcar Named Desire* to the thematic issue involved in the play.
OR
b) Langston Hughes represents that generation of black poets in America who responded to racial issues with spiritual perseverance. Discuss with reference to the poems prescribed for your study.
OR
c) How does Wallace Stevens deal with the themes of alienation and disillusionment? Answer with reference to the poems you have studied.
- Q.4 a) Discuss how Faulkner in *The Sound and The Fury* depicts the disintegration of the family structure.
OR
b) Consider Bernard Malamud's *The Assistant* as depicting contrast between the American dream and its fulfilment.
OR
c) Alice Walker's *The Temple of My Familiar* is basically about the challenges faced by the Blacks in American creating an identity. Discuss.
