

M.A. (PART-I)

- ENGLISH -

INDIAN LITERATURE IN ENGLISH (1820 ONWARDS)

(PAPER - I) (JAN- 2020)

er I - Indian Literature in English (1820s onwards)

Hours)

(Total Marks : 100)

- N. B. (1) All questions are **compulsory**
(2) All questions carry **equal marks**.
1. (a) "English has changed from a language of colonial masters to that of privileged in India." Elucidate.
OR
(b) Discuss the role of Hindu college in creating the literary legacy in the 19th century India.
OR
(c) Assess significant contributions made by the women poets to the development of Indian English Literature after independence.
2. (a) Explain how Bankim Chandra Chatterjee's woman protagonist is ahead of her time. Answer with reference to *Rajmohan's Wife*.
OR
(b) Describe various characteristic features of the early Indian English poetry.
OR
(c) Explain how R. K. Narayan's *Swami and Friends* criticises colonial system through fiction.
3. (a) Critically examine the themes of identity crisis and issues of women in Deshpande's *A Matter of Time*.
OR
(b) Assess the elements of facts and fiction, and travel and displacement in Amitav Ghosh's *Calcutta Chromosome*.
OR
(c) Discuss the themes of self identity, patriarchy, sense of hope and loss, loneliness and insecurity in the poetry after independence.
4. (a) Do you agree with the statement that Mahesh Dattani's *Dance Like a Man* deals with the perils of Ratna then and Lata now? Support your answer with reference to the play.
OR
(b) Discuss on the taboo themes explored by Pratap Sharma in his *A Touch of Brightness*.
OR
(c) Compare and Contrast the dramatic techniques used by both Mahesh Dattani and Pratap Sharma in the prescribed plays.

M.A. (PART-I)**- ENGLISH -****LINGUISTIC AND STYLISTIC ANALYSIS OF TEXT****(PAPER - II) (JAN- 2020)**

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.

Lord Ullin's Daughter

A Chieftan to the Highlands bound,
Cries, 'Boatman, do not tarry;
And I'll give thee a silver pound
To row us o'er the ferry.'

'Now who be ye would cross Lochgyle,
This dark and stormy water?'
'Oh! I'm the chief of Ulva's isle,
And this Lord Ullin's daughter.

'And fast before her father's men
Three days we've fled together,
For should he find us in the glen,
My blood would stain the heather.

'His horsemen hard behind us ride;
Should they our steps discover,
Then who will cheer my bonny bride
When they have slain her lover?'

Outspoke the hardy Highland wight:
'I'll go, my chief - I'm ready:
It is not for your silver bright,
But for your winsome lady.

- (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.

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- (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) Enjambments
- (ii) Rhyme and Rhythm

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

(S1) India's family system has undergone significant changes. (S2) Now families are nuclear and children rarely get chance to live with their grandparents. (S3) The arrival of TV and the dramatization of our ancient epics brought these stories closer to us and they have helped us know them but it also removed the power of imagination. (S4) Storytelling is not easy. (S5) It requires a proper modulation of voice in order to create an atmosphere of horror, surprise, humour and whatever seems suitable. (S6) During those storytelling nights, I have travelled with my grandfather to the battlefield of Haldi Ghat in Rajasthan and I have cried for the dead horse Chetak. (S7) I enjoyed the victory of Shivaji, sitting next to his great mother Jeejabai. (S8) I have been thrilled listening to the description of battles of Raja Ranjit Singh and I have moved with stories of his large heartedness.

- (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 S8.
- (ii) Identify the part of speech of each word in S6.
- (d) Comment on **any one** of the following in the passage: 4
- (i) Use of Coordinating Conjunctions
- (ii) Use of Transitive and Intransitive Verbs

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

Suddenly he asked me , 'I will recite half a poem, will you complete it? This is a well known poem.'

I said I would try. We often played this game. He said, 'If I have wings...'

I immediately answered without blinking my eyes, ' I will go to the neighbouring village library and read many more books.'

My grandfather stopped in surprise. He said, 'Will you repeat it?'

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I repeated, 'I will go to the neighbouring village library and read many more books.'
He laughed and said, 'What an unusual way to complete the poem! Do you know what the original poem is?'

'Yes, I know.

'If I have wings

I will fly in the vast blue sky

I will see beautiful places

I will meet great people

I will search for hidden treasures.'

My grandfather took my little hand into his and said, 'I do not know how long I will live, but today I realized how much you love books from the way you completed the poem. Promise me, when you grow up, if you have more money than you need, you will buy books for at least one library.'

- (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) 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) Imagery as a Poetic Device

(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.

At that time my daughter Akshata was a teenager. By nature she was very sensitive. On her own, she started reading for blind children at Raman Maharshi Academy for the Blind at Bangalore. She was a scribe too. She used to come home and tell me about the world of blind people. Later she wrote an essay on them, called 'I Saw the World through the Blind Eyes of Mary'. Mary was a student at the academy and was about to appear for the pre-university exam. Once Akshata took Mary to Lalbagh for change. The conversation between them was quite unusual. 'Mary, there are different types of red roses in this park', Akshata told her. Mary was surprised. 'Akshata, what do you mean by red?'

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Akshata did not know how to explain what was red. She took a rose and jasmine, and gave them to Mary.

'Mary, smell these two flowers in your hand. They have different smells. The first one is a rose. It is red in colour. The second one is jasmine. It is white. Mary, it is difficult to explain what is red and what is white. But you can tell you that in this world there are many colours, which can be seen and differentiated only through the eyes and not by touch. I am sorry.'

After that incident Akshata told me, 'Amma, never talk about colours when you talk to blind people. They feel frustrated. I felt so helpless when I was trying to explain to Mary. Now I always describe the world to them by describing smells and sounds which they understand easily.'

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

Poets have played a very significant role in building the civilization of the world. The great poet Pablo Neruda's struggle against fascism and oppression and for the voice that he gave to the people of Chile is a part and parcel his life and his poetry. In his *Memoirs* he writes:

"The human crowd has been the lesson of my life. In the midst of crowd, I feel transfigured. I am a leaf on the human tree which is the primary obligation of the poet in our time."

True, his poetry forms an integral part of popular lore of the land in which he lived. Though most of the literary critics try to build compartments between his poetry as love poetry and political poetry, his poems when read with people's evidence, such a compartmentalization seems unjustified. No doubt Neruda transcends such superficial divide. Neruda touches people's heart with equal felicity in both modes of poetic expressions. Pablo Neruda's first two collections of poems, *Crepusculario* (1923) and *Twenty Love Poems and a Song of Despair* (1924) show that such trend setting attempts in case of his poetry is a futile effort. Neruda must be read without any compartments in mind.

- (i) Formulate a thesis statement for the above text. How far it was easy to formulate one? Why?
- (ii) How effective 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 ?

M.A. (PART-I)**- ENGLISH -****LITERATURE FROM THE RENAISSANCE TO THE AUGUSTAN AGE****(PAPER - III) (JAN-2020)****Marks: 100****N.B. 1) All questions are compulsory.****2) All questions carry equal marks.**

Q.1. a) Critically comment on the impact of political and religious disturbances in England on the drama of the age. (25)

OR

b) Write an essay on the development of comedy as a form from the Elizabethan to the restoration age.

OR

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

Q.2. a) Comment on Sydney and Spenser as masters of lyric poetry with suitable examples from their prescribed poems you have studied. (25)

OR

b) Critically examine the theme of love in the poems of Donne, Marvell, and Herbert with reference to the poems you have studied.

OR

c) Do you agree with the view that *Richard II* dramatizes a political situation involving a weak king and strong nobles? Illustrate your answer.

Q.3.a) Show how the theme of metaphoricality conveys Jonson's criticism of Elizabethan theatre in his *Volpone*. (25)

OR

b) Critically analyze the purpose of John Milton in glorifying the character of Satan in *Paradise Lost Book I*.

OR

c) Show how William Congreve mocks the 'ways of the world in the play *The Way of the World* through sheer brilliance of wit, sarcasm and humour with suitable illustrations from the play.

Q.4.a) Discuss how Alexander Pope satirizes on the degradation of political discourse and the art in his *The Dunciad*. (25)

OR

b) Analyze Stern's *Tristram Sandy* in the light of psychoanalytical statement that the early childhood events, particularly sexual ones, can be the most critical events in a personal life.

OR

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

Maximum Marks: 100

All questions are compulsory
All questions carry equal marks

1. a) Consider the impact of Romanticism and Transcendentalism on 19th century American literature. 25
Or
b) Assess the contribution of the Lost Generation writers to the development of American fiction.
Or
c) Explain how the Beat Poets changed the poetic sensibility of their time.
2. a) Discuss the major themes in Herman Melville's *Billy Budd*. 25
Or
b) Consider Walt Whitman's *Songs of Myself* as celebration of self and transcendental philosophy.
Or
c) Analyse Edgar Allan Poe's *Fall of the House of Usher* and *The Gold Bug* to show how he explores suspense and abnormal psychology in them.
3. a) Compare and contrast Blanche Dubois and Stella Kowalski of *A Streetcar Named Desire* to show how Tennessee Williams manages to portray different shades of femininities. 25
Or
b) Explain how Langston Hughes articulates African American culture and protest against racism in the prescribed poems.
Or
c) Consider Wallace Stevens as a Modernist poet in the light of the prescribed poems.
4. a) Explain how Faulkner's narrative technique brings out the complex theme and psychology in *The Sound and the Fury*. 25
Or
b) Bernard Malamud's *The Assistant* is a novel about self-effacing love and Jewishness. Elaborate the statement.
Or
c) Explain the significance of past and history in Alice Walker's *The Temple of My Familiar*.
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