

2014

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) Who wrote the poem, *Sita*?
- (b) Who is Marco's wife in *The Guide*?
- (c) In which of the prescribed novels do you find the character 'Ila'?
- (d) In which prescribed play do you find 'chess' used as a symbol?



( 2 )

- (e) What does *Kanyadaan* translate to in English?
- (f) In which year was the play, *Tughlak* first staged?
- (g) "I resemble everyone." Name the poem.
2. Identify the poem and briefly explain the following : 2×4=8
- (a) 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.
- (b) and looked hurt when I could  
neither sit nor eat, as a hood  
of memory-like a coil on a heath
- (c) Otherness is not always neglect—  
Cats return to their litter trays.  
When they need to.
- (d) His skeleton  
carved from glaciers, his breath arctic  
he froze women in his embrace.

14A—2500/1385

( Continued )

( 3 )

3. Answer any *three* questions of the following : 5×3=15
- (a) Explain the nature of poetic experience articulated in the poem, *Sita*.
- (b) Analyze the idea of the self as reflected in A. K. Ramanujan's *Self Portrait*.
- (c) Show how in *Postcard from Kashmir*, Agha Shahid Ali uses Kashmir metaphorically.
- (d) Analyze Nath Devlalikar's nature as presented by Vijay Tendulkar in *Kanyadaan*.
- (e) Comment on Girish Karnad's use of folk theatrical devices in *Tughlak*.
4. Answer any *three* questions of the following : 10×3=30
- (a) From a reading of the prescribed poems of Toru Dutt, analyze the distinguishing features of her poetry.
- (b) Do you think that Eunice de Souza's style of writing poetry is unique and innovative? Give a reasoned answer from the evidence of the prescribed poems.

14A—2500/1385

( Turn Over )



(c) Analyze the narrative technique employed by R. K. Narayan in *The Guide*. How is memory used as a narrative tool in the novel?

(d) "Fire on the Mountain contains the nobility of character, tight structure, sense of retrospective inevitability, ambiguous flow, and recognition of complicity which Aristotle so admired."

(K. J. Phillips)

Comment on the novel in the light of the above statement.

(e) How does Girish Karnad employ history in his plays? Do you think that in *Tughlak*, he uses history as a tool to dramatize contemporary reality?

(f) Show how in *Kanyadaan*, Vijay Tendulkar employs the genre of theatre to mirror the complexities of tradition and modernity in the Indian context.

## OPTION—B

## ( American Fiction, Autobiography and Drama )

## SECTION—I

1. Answer the following questions : 1×4=4

(a) Who is the author of *Mad Trist*, the romance that the narrator reads to Roderick Usher?

(b) What are the last words uttered by Billy Budd?

(c) What is the name of the narrator's cousin in Zitkala-Sa's *My Mother*?

(d) What is the pen name used by Harriet Jacobs?

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

(a) What was the attitude of Dr. Flint towards the slave girl, as narrated in *A Perilous Passage in the Slave Girl's Life*?

(b) Why was the mother proud of her daughter (narrator) in *My Mother*?

3. Write short notes on any two of the following : 5×2=10

(a) The house in *The Fall of the House of Usher*



- (b) The mother's hatred for pale faces in *My Mother*
- (c) The white salesman in *Long Black Song*
4. What, according to Poe, are the hallmarks of a successful short story? Does *The Fall of the House of Usher* meet the author's own requirements? Illustrate your answer from the text. 10

Or

Would you agree with the view that *Billy Budd* is an internal psychological tale rather than a superficial narrative of sea adventure? Give reasons for your answer.

5. In your opinion, does 'A Perilous Passage in the Life of a Slave Girl' gloss over the terrible experiences that a slave would have undergone because slave narratives were written with a white readership in mind? Use the text to illustrate your answer. 10

Or

Show how Zitkala-Sa successfully uses simple incidents from the life of a young girl to describe the trauma of the Native American experience of displacement.

SECTION—II

6. Answer the following questions : 1×3=3
- (a) Where did Lorraine Hansberry take the title of *A Raisin in the Sun* from?
- (b) Which country does Joseph Asagai come from?
- (c) What is the name of Ephraim Cabot's new wife?
7. Answer the following questions : 2×2=4
- (a) What does Mama's plant symbolize in *A Raisin in the Sun*?
- (b) Why do Simeon and Peter want to go to California?
8. Write a short note on any one of the following : 5
- (a) Representation of African Heritage in *A Raisin in the Sun*
- (b) The land in *Desire under the Elms*
9. "A *Raisin in the Sun* explores not only the tension between white and black society but also the strain within the black community." Use the text to illustrate your answer. 10

Or

Discuss the use of symbols in Eugene O'Neill's play, *Desire under the Elms*.



## OPTION—C

## ( Women's Poetry, Journals and Diaries )

## SECTION—I

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

- (a) What are the things compared to which the speaker in *To My Dear and Loving Husband* prizes her husband's love more?
- (b) What does the poet say 'hopeless grief' in the poem, *Grief*?
- (c) How should 'Truth' dazzle in Dickinson's *Tell all the Truth but tell it slant*.
- (d) What did the poet see as it fell in *Orchard*?
- (e) "A ——— sleeps with monsters."  
Who sleeps with monsters in Adrienne Rich's *Snapshots of a Daughter in Law*?
- (f) The publication of which book is the subject of the first journal entry of Frances (Fanny) Burney?
- (g) In *A Confrontation*, who does Colonel Hutchinson converse with?

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

- (a) Who is the Wanderer in Stevie Smith's poem? What does she habitually do?
- (b) Describe the imagery of housekeeping in Anne Sexton's *Housewife*.
- (c) How is the appearance of the Eunuchs described in Kamala Das's *The Dance of the Eunuchs*?
- (d) How did the troop of horsemen (cavalry troop) abuse the people; including Colonel Hutchinson, as reported in Lucy Hutchinson's biography of her husband?

3. Critically comment on any *three* of the following extracts with reference to the context : 5×3=15

- (a) I am Indian, very brown, born in Malabar, I speak three languages, write in Two, dream in one.
- (b) Tell all the truth but tell it slant—  
Success in Circuit lies.
- (c) Some Women marry houses.  
It's another kind of skin; it has a heart,  
a mouth, a liver and bowel movements.



(d) Thus wrote  
 a woman, partly brave and partly good,  
 Who fought with what she partly understood.  
 Few men about her would or could do more,  
 hence she was labelled harpy, shrew,  
 and whore.

(e) If I could break you  
 I could break a tree  
 If I could stir  
 I could break a tree—  
 I could break you.

4. (a) How does Anne Sexton look at the life of a housewife in her poem? How does it connect to larger issues regarding women's freedom and agency? 10

Or

(b) Discuss, at length, the feminist preoccupations of Adrienne Rich with special reference to *Snapshots of a Daughter in Law*.

5. (a) Critically comment on the significance of the autobiographical voice for the woman writer with particular reference to Kamala Das and her poetry. 10

Or

(b) Examine how Emily Dickinson draws/explores connections between women and nature in her poems such as *I dwell in Possibility* and comment on the significance of such connections.

6. (a) Critically comment on the fact that Lucy Hutchinson, in her *Memoirs of the Life of Colonel Hutchinson*, instead of talking about 'the certainty of troop numbers or parliamentary records, ... looks instead to the emotions that shape human action'. (Matchinske) Does the fact that she is a female biographer have an effect on this? 10

Or

(b) Analyze the relevance of the journal format in Frances Burney's portrait of herself in her journal, using relevant examples from the prescribed entry to illustrate or substantiate your argument.



## OPTION—D

## ( History of the English Language )

## SECTION—I

1. Answer the following questions in *one* sentence each : 1×4=4

- (a) Who conquered England in 1066?  
 (b) When was the Treaty of Wedmore signed?  
 (c) In Chaucer's *Prologue to the Canterbury Tales*, it has been calculated that there are no more than — or — percent of words which are of French origin.

(Fill in the blanks)

- (d) Which Danish king sat on the throne in England From 1017 AD to 1035 AD?

2. Answer/Write on the following in brief : 2×4=8

- (a) "An Englishman cannot thrive or be ill or die without Scandinavian words—they are to the language what breads and eggs are to the daily life." Who said this statement and in what context?  
 (b) Name two differences between American English and British English.  
 (c) French loan words in English  
 (d) Generalization of meaning

3. Write short notes on any *two* of the following : 5×2=10

- (a) Hybridity  
 (b) Portmanteau words  
 (c) Americanism  
 (d) Slang and dialect

4. Answer the following questions : 10×2=20

- (a) Write an essay on the circumstances which led to the subjugation of English after the Norman conquest.

Or

Give an account of the characteristics of the English language during the Middle English period.

Or

Give an account of the Scandinavian elements in Old English period.

- (b) What is American English? In what respect does it differ from British English?

Or

"In spelling, vocabulary or lexis, in pronunciation, and in the syntax of colloquial speech and slang, divergence persists." Justify the statement made by Simeon Potter with reference to British English and American English.



SECTION—II

5. Answer the following questions in *one* sentence each : 1×3=3
- (a) When was Dr. Johnson's *Dictionary* published?
  - (b) According to Mrs. Clark's *Concordance*, how many words were drawn into English language from Shakespeare's vocabulary?
  - (c) "Shakespeare's vocabulary was not the same in all periods of his life." Whether the statement is true or false?
6. Write a short note on any *one* of the following : 5
- (a) *Johnson's Dictionary*
  - (b) *The Oxford English Dictionary*
  - (c) Johnsonese
  - (d) Malapropism
7. Answer any *one* of the following : 10
- (a) Write a note on some of the characteristics of Shakespeare's language and his influence on the English language.
  - (b) Discuss the contribution of Dr. Johnson to the study of the English language.
  - (c) Give an account of the contributions made by either Pope or Wordsworth to the making of English.

OPTION—E

( African Literature in English )

1. Answer the following questions : 1×7=7
- (a) Name the author of *No Longer at Ease*.
  - (b) The typescript of which novel in progress did Ngugi Wa Thiong'O wish to show Chinua Achebe in a historic meeting of African writers in 1962?
  - (c) Who is 'Big Mother' to Buchi Emecheta?
  - (d) Of what nationality is Ngugi Wa Thiong'O?
  - (e) In the Nigerian context, what is an 'Eke Day'?
  - (f) Which African writer uses the term 'how-for-do' reader?
  - (g) Who is the author of *The Bride Price*?
2. Answer the following questions briefly : 2×4=8
- (a) Elaborate Chinua Achebe's analogy to the English pop song 'I Ain't Gonna Wash for a Week' in his essay, *The Novelist as Teacher*.
  - (b) What aspect of Buchi Emecheta's cultural heritage motivated her to be a storyteller?



- (c) Why does Ngugi Wa Thiong'O feel that, in the African context, 'Language was the means of the spiritual subjugation'?
- (d) What is the meaning of the term 'Abiku' in Wole Soyinka's poem by the same name?

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

5×3=15

- (a) What role does Chinua Achebe perceive for the creative writer in Africa in his essay, *The Novelist as Teacher*?
- (b) In *Feminism with a small f*, why does Buchi Emecheta feel 'writing is a very lonely profession'?
- (c) Show how Ngugi Wa Thiong'O stresses the importance, in his formative years, of the use of his native language in the stories of his childhood, in giving him an experience that was unique to his culture.
- (d) What is the dominating idea in Lenrie Peters' poem, *I am Talking to You My Sister*?
- (e) "In many cases polygamy can be liberating to the woman, rather than inhibiting." (Emecheta) Briefly elaborate.

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

10×3=30

- (a) In his *The Novelist as Teacher*, how does Chinua Achebe describe the African heritage and why does he emphasize the need to be proud of it?
- (b) What does Emecheta mean when she says she is 'a feminist with a small f'? How does she, in describing the condition of women in her traditional society, emphasize that unlike Western feminism, African feminism is much more pragmatic?
- (c) In *The Language of African Literature*, show how Ngugi Wa Thiong'O analyzes language as being both a means of communication and a carrier of culture.
- (d) Do you think Niyi Osundare's poem, *Our Earth Will Not Die* is elegiac in tone? Show how the poet personifies the Earth in the poem.
- (e) Estimate Wole Soyinka as a poet from the evidence of the prescribed poem.
- (f) Comment on the nature of poetic experience articulated in Naana Banyiwá Horne's poem, *Nana Bosompo*.



OPTION—F  
( Film Adaptation )

## SECTION—I

1. Answer the following questions :

1×7=7

- (a) Who plays the role of 'Bricks' in *Cat on a Hot Tin Roof*?
- (b) How many Oscars did *Ben-Hur* win?
- (c) Which piece of jewellery in *Omkara* replaces the handkerchief of *Othello*?
- (d) Which actor won the Boston Society of Film Critics Awards, 1998 for a supporting role in Alfonso's *Great Expectations*?
- (e) Which dance form is highlighted in Pamela Rooks' film?
- (f) Who wrote the screenplay of Austen's *Pride and Prejudice* for the 2005 film?
- (g) On which century does Joe Wright's 2005 film, *Pride and Prejudice* focus?

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

- (a) Who is the Cat in Brooks' film and why?
- (b) What are the two major reversals in Ben-Hur's life?
- (c) What is 'adaptation'?
- (d) Who is an auteur?

( Continued )

## SECTION—II

Answer any three questions of the following : 5×3=15

3. Why were epics difficult to make or produce despite their initial popularity?
4. Discuss how art/dance takes the centre stage in the film, *Dance like a Man*. Substantiate your answer with reference to a few scenes from the film.
5. Consider the qualities of an epic hero with reference to *Ben-Hur*.
6. "Shakespeare's films should include Shakespeare's language." Comment with reference to *Omkara*.
7. Critically analyze the discussions on marriage in *Pride on Prejudice* with reference to the camera movements in these scenes.

## SECTION—III

8. "Every epoch sees in images the epoch which is to succeed it." (Walter Benjamin) Show how, in the light of the above statement, Dickens' vivid descriptive narrative anticipates cinematic images which would only come after his death.

10

Or

Discuss how Rooks as a filmmaker adapts Dattani's play in her 2004 film.



9. Do you think Keira Knightley's radiance and stunning beauty on screen overshadows the witty Elizabeth of the 1813 novel? 10

Or

Would you agree that the act of closing of doors and windows in *Cat on a Hot Tin Roof* signifies the conflict within/among individuals?

10. How important is the issue of fidelity to the source text in judging a film adaptation? Analyze. 10

Or

Discuss how Vishal Bharadwaj appropriates the setting of *Omkara* by reworking the concerns of the play from issues of race to that of class.

\*\*\*