

2017

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 watches the sunrise in *Our Casuarina Tree*?

(b) Who is Nanda's great granddaughter in *Fire on the Mountain*?

(c) What are women advised to keep in Eunice de Souza's poem?

(d) "This is Karma. What can we do?"

Who says the above in *The Guide*?

- (e) Who are Siddheshwari and Rasoolan in *The Season of the Plains*?
- (f) In which year is the opening scene of *Tughlaq* set?
- (g) In *Kanyadaan*, to which association do Hameer Rao Kamle and Vamanseth Nevrgaonkar belong?
2. Identify the poem and briefly explain the following : 2×4
- (a) Blent with your images, it shall arise  
In memory, till the hot tears blind  
mine eyes!  
What is that dirge-like murmur that  
I hear  
Like the sea breaking on a  
shingle-beach?
- (b) Really what keeps us apart  
at the end of years is unshared  
childhood.
- (c) This is home. And this is the closest  
I'll ever be to home.
- (d) They tap every year on my window,  
their voices hushed to ice.

3. Answer any *three* of the following : 5×3=15
- (a) Comment on the use of nature imagery in *Sita*.
- (b) Examine the poet's quest for the self in *Self Portrait*.
- (c) Discuss the significance of the 'monsoons' in *The Season of the Plains*.
- (d) Write a note on Rosie's devotion to dance as depicted in *The Guide*.
- (e) Comment on the title of the play, *Kanyadaan*.
- (f) Analyze Barani's nature as presented by Girish Karnad in *Tughlaq*.
4. Answer any *three* of the following : 10×3=30
- (a) From a reading of the prescribed poems of Toru Dutt and Eunice de Souza, analyze the distinguishing features of their poetry.
- Or
- Evaluate the contributions of A. K. Ramanujan to modern Indian poetry in English. What are his distinctive stylistic devices and thematic concerns?

(b) Show how in Agha Shahid Ali's *The Half-Inch Himalayas*, the poems move from the Himalayas of ancestral and racial origins and his father's Kashmir down to the plains of India of his mother's side of the family. Explain with reference to the prescribed poems.

(c) Trace the metamorphosis of Raju in *The Guide*.

(d) How far is it true that the characters in Anita Desai's novels are generally neurotic females, highly sensitive and engaged with their dreams and imagination, and alienated from their environments? Answer with reference to *Fire on the Mountain*.

(e) "Tughlaq is more than a political allegory. It has an irreducible, puzzling quality which comes from the ambiguities of Tughlaq's character, the dominating figure in the play." (U. R. Anantha Murthy)

Comment on *Tughlaq* in the light of the above statement.

(f) Would you agree with the view that the central theme of *Kanyadaan* is Nath Devlalikar's disillusionment with the Gandhian Hindu reformist philosophy? Give a reasoned answer.

(g) Examine the feminist vision in Namita Gokhale's *Shakuntala*.

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 is the name of the ship on which Billy Budd works at the opening of the novel?

(c) How many years did Harriet Jacobs spend in the attic?

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

2. Answer the following questions :  $2 \times 2 = 4$

(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 did the narrator visit the house of Roderick Usher?

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

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

(b) The use of Native-American oral tradition by Zitkala-Sa

(c) The white salesman in *Long Black Song*

4. Examine the lyric, *The Haunted Palace* written by Roderick Usher in *The Fall of the House of Usher*. Discuss how Poe uses it to explore Roderick's mental and emotional state of mind. 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.

( Continued )

5. Using *A Perilous Passage in the Slave Girls' Life*, show how slave narratives explored the aspects of American life that were rarely openly acknowledged. 10

Or

Would you agree with the view that Richard Wright in *Long Black Song* is suggesting that a black man's attempt to participate fully in the white economic system might very well lead to tragedy? Give reasons for your answer.

#### SECTION—II

6. Answer the following questions :  $1 \times 3 = 3$

(a) What is the name of Ephraim Cabot's new wife?

(b) Where did Lorainne Hansberry take the title of *A Raisin in the Sun* from?

(c) Name the only white character in the play, *A Raisin in the Sun*.

7. Answer the following questions :  $2 \times 2 = 4$

(a) Why did Simeon and Peter want to go to California?

(b) What does Beneatha's hair symbolize in *A Raisin in the Sun*?

8. Write a short note on any one of the following :

- (a) The character of Ephraim Cabot  
(b) Title of the play, *A Raisin in the Sun*

9. Discuss the use of symbols in Eugene O'Neill's play, *Desire under the Elms*. 11

Or

"*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.

OPTION—C

( WOMEN'S POETRY, JOURNALS AND DIARIES )

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

- (a) How does Anne Bradstreet refer to her father in the very first line of the poem, *To Her Father with Some Verses*?  
(b) What does 'gauds' refer to in the poem, *To George Sand : A Recognition*?  
(c) What is the full name of Stevie Smith?

- (d) "If I could break you  
I could break a tree"

Who is the 'you' in these lines from H. D's poem, *Garden*?

- (e) Who sleeps with monsters in Adrienne Rich's *Snapshots of a Daughter-in-Law*?  
(f) When did Frances Burney make the first entry in her journal?  
(g) In *A Confrontation*, who does Colonel Hutchinson converse with?

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

- (a) What does the Wanderer in Stevie Smith's poem habitually do?  
(b) "A woman is her mother."  
Explain in the context of Sexton's poem, *Housewife*.  
(c) What did the eunuchs sing about in *The Dance of the Eunuchs*?  
(d) What is 'The Truth's superb surprise' in Dickinson's poem, *Tell all the Truth*?

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

- (a) "You are clear  
O rose, cut in rock,  
hard as the descent of hail."
- (b) "The walls are permanent and pink  
See how she sits on her knees all day,  
faithfully washing herself down."
- (c) "The language I speak  
Becomes mine, its distortions, its  
queernesses  
All mine, mine alone."
- (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 labeled harpy, shrew  
and whore.
- (e) Tell all the Truth but tell it slant—  
Success in Circuit lies  
Too bright for our infirm Delight  
The Truth's superb surprise.

4. (a) Critically comment on Anne Sexton's imagery of the 'house' in the poem, *Housewife* relating it with a view of womanhood that the poem depicts. 10

Or

- (b) Critically examine Kamala Das' *An Introduction* as a poem written in confessional mode.

5. (a) Elaborate in your own words the strained relationship between the younger and the older woman in the poem, *Snapshots of a Daughter-in-Law*. How does the younger woman demonstrate her emancipation in the second half of the poem? 10

Or

- (b) Does the speaker regard 'Poetry' as superior to 'Prose' in *I Dwell in Possibility*? Explain with reference to the metaphors used by the poet.

6. (a) Make an assessment of *Memoirs of Colonel Hutchinson* as throwing light upon the conditions of the life of Puritans of the times of Lucy Hutchinson with reference to the prescribed entry. 10

Or

- (b) "To have some account of my thoughts, manners, acquaintance and actions, when the hour arrives in which time is more nimble than memory, is the reason which induces me to keep a Journal."

Explain with reference to the prescribed entry of Burney's *The Journal and Letters*.

OPTION—D

( HISTORY OF THE ENGLISH LANGUAGE )

1. Answer the following as directed :  $1 \times 7 = 7$

- (a) The Act of 1362 tried to substitute English for \_\_\_\_\_ as the oral language of the courts in England.

( Fill in the blank )

- (b) The greatest change in the written language (English) came after the Norman Conquest (1066) was chiefly a matter of \_\_\_\_\_.

( Fill in the blank )

- (c) The Old English inflections of adjectives and article, and with them the grammatical genders of nouns disappeared early in \_\_\_\_\_ English.

( Fill in the blank )

- (d) Who was the author of *A Dictionary of the English Language* (1755)?

- (e) In which English dialect did William Langland compose *Piers Plowman*?

- (f) Who is the author of *Short Introduction to English Grammar* (1762)?

- (g) The most important and influential Bible was the King James Bible, published in 1611. It was also known as the \_\_\_\_\_.

( Fill in the blank )

2. Answer any four of the following briefly :  $2 \times 4 = 8$

- (a) Who coined the following expressions in English?

(i) Darkness visible

(ii) Brevity is the soul of wit

- (b) Rewrite the following sentences in American English :

(i) She learnt to play the piano.

(ii) I have already seen the movie.

- (c) Write two Latin loan words in English.

- (d) Give two examples of portmanteau words.

- (e) Define degeneration of meaning with two suitable examples.

3. Write short notes on any *three* of the following :  $5 \times 3 = 15$

- (a) Scandinavian loan words in English
- (b) French loan words in English
- (c) Middle English dialects
- (d) Samuel Johnson's *Dictionary*
- (e) False etymology

4. Answer any *three* of the following questions :  $10 \times 3 = 30$

- (a) Write a note on the characteristics of Middle English.
- (b) Give an account of the evolution of Standard English.
- (c) Discuss John Milton's contribution to the English language.
- (d) Write a note on the Authorized Version of the Bible (1611) and its influence on the English language.
- (e) Bring out the differences between American English and British English in respect of vocabulary, grammar and spelling.
- (f) Discuss some ways in which words change their meaning. Give examples.

## OPTION—E

## ( AFRICAN LITERATURE IN ENGLISH )

1. Answer the following :  $1 \times 7 = 7$

- (a) What does the Yoruba term 'abiku' mean?
- (b) Which African country is Niyi Osundare from?
- (c) Who says, "My maternity knows no bounds. Tuesday is my day. The world celebrates my fecundity"?
- (d) Name the collection of essays in which Achebe's *Novelist as Teacher* was published.
- (e) Who said that if she didn't write she 'would have to be put in an asylum'?
- (f) Where did Ngugi attend 'A Conference of African Writers of English Expression'?
- (g) Who is the speaker of Soyinka's *Abiku*?

2. Answer the following :  $2 \times 4 = 8$

- (a) What is the 'realism' referred to by the speaker of *I am Talking to You My Sister*?



- (b) What does the line "the wailing whale, belly up like a frying fish" in *Our Earth Will Not Die* suggest?
- (c) Why does Achebe say that "writing of the kind I do is relatively new in my part of the world"?
- (d) To what extent was Gikuyu used in the family environment in which Ngugi grew up?

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

5×3=

- (a) Why do you think the poetic persona of *I am Talking to You My Sister* says "I am not talking about Imperialism, Neo-colonialism, racism, Zionism"? Explain.
- (b) How is Soyinka's poem, *Abiku* connected with Yoruba folk tradition? Discuss.
- (c) Does Osundare's poem, *Our Earth Will Not Die* end on a positive note or a negative note? Explain.
- (d) What does Achebe say about the readership of African writers?
- (e) Comment on the autobiographical content of *Feminism With a Small 'f'*.

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

10×3=30

- (a) Write a note on the concerns expressed by the speaker on the poem, *I am Talking to You My Sister*.
- (b) Comment on the concern for the environment that *Our Earth Will Not Die* embodies.
- (c) What role of the African writer does Achebe discuss in *The Novelist as Teacher*?
- (d) Does Buchi Emecheta support polygamy when she says that "polygamy can be liberating to the woman, rather than inhibiting her, especially if she is educated"? Discuss.
- (e) Write a note on Ngugi's ideas about the language of African literature.
- (f) Attempt a critical appreciation of *Nana Bosompo*.

OPTION—F

( FILM )

SECTION—I

1. Answer the following questions :

1×7=7

- (a) By what name does Maggie refer to the children in *Cat on a Hot Tin Roof*?

- (b) Name the novel on which *Ben-Hur* is based, and its author.
- (c) Name the director of any one film version of *Pride and Prejudice*.
- (d) On what play and by which author is the film, *Dance Like a Man* based?
- (e) Which actor plays the role of Langda Tyagi in *Omkar*?
- (f) Which Dickens' novel has Alfonso Cuarón directed and in which year?
- (g) Name Bricks' dead friend in *Cat on a Hot Tin Roof*.

2. Answer the following in brief :  $2 \times 4$

- (a) What are the casting differences in the film adaptation of *Dance Like a Man*?
- (b) What are the variations in ending sequences of the book and the film versions of *Great Expectations* (Cuarón)?
- (c) Point out at least one major difference in the adapted (film) version of *Ben-Hur* from its source.
- (d) Show how the stage directions in *Cat on a Hot Tin Roof* impact the sets of the film.

## SECTION—II

Answer any *three* of the following questions :  $5 \times 3 = 15$

3. Show how *Ben-Hur*, the film, moves away from its book version and also try to point to the original (biblical) source for both the novel and the film.
4. Show how Brooks adapts the absent character of Skipper in the film, *Cat on a Hot Tin Roof*.
5. Discuss the film locale in adaptations such as Cuarón's *Great Expectations*.
6. Analyze the problems of gendered representations when an early text like *Pride and Prejudice* is adapted in the 20th or 21st centuries.
7. "The play is far more layered and complex than the film." Discuss with reference to *Dance Like a Man*.

## SECTION—III

8. Discuss in detail the problems of adapting scriptural/religious texts into popular, cinematic genres with particular reference to *Ben-Hur*.

Or

Show how the book differs from the film in terms of revealing the mental states/journeys of its protagonists with particular reference to *Great Expectations*.

9. Discuss the radical changes wrought by Bharadwaj in his adaptation of *Othello* and show how they work/do not work in contemporary times.

Or

Analyze the drastic changes brought in by Rooks to her adaptation of *Dance Like a Man*. Does this take away from the complexities envisaged by the play?

10. Show how charismatic actors like Elizabeth Taylor may radically alter the vision/thrust of the original text with reference to *Cat on a Hot Tin Roof*.

Or

Assess in detail the manner in which the 2005 *Pride and Prejudice* makes use of local colour and periodization to create its ambience for the film, and point out its variations.

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