

2019

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) Where does the poet see the portrait of a stranger in *Self-Portrait*?
- (c) In which place did Agha Shahid Ali's mother spend her childhood?
- (d) Who recited verses by Sufi mystics in *Cracked Portraits*?

- (e) In which year was the novel, *The Guide* published?
- (f) In which year did *Tughlaq* first appear on stage?
- (g) In which place is the villa called Carignano in *Fire on the Mountain*?

2. Identify the poem and briefly explain the following : 2×4=8

- (a) Three happy children in a darkened room!
What do they gaze on with wide-open eyes?
A dense, dense forest, where no
sunbeam pries,
And in its centre a cleared spot.
- (b) In the transverse midnight gossip
of cousins' reunions among
brandy fumes, cashews and the Absences
of grandparents, you suddenly grow
nostalgic for my past.
- (c) She only
said : The monsoons never cross
the mountains into Kashmir.
- (d) His wife thawed into stony water,
her old age a clear
evaporation.

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

- (a) Comment on the use of nature imagery in *Sita*.
- (b) Examine how *Our Casuarina Tree* underlines the importance of memories in human life.
- (c) Discuss Agha Shahid Ali's exilic experience as depicted in *Postcard from Kashmir*.
- (d) Comment on the portrayal of motherhood in *Fire on the Mountain*.
- (e) Write a note on Rosie's devotion to dance as depicted in *The Guide*.
- (f) Analyse the character of Jyoti as presented in *Kanyadaan*.

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

- (a) What are the distinctive traits that you think mark the work of A. K. Ramanujan? Give examples from the prescribed poems to support your answer.

Or

From a reading of the prescribed poems of Toru Dutt and Eunice de Souza, analyse the distinguishing features of their poetry.

- (b) "Agha Shahid Ali's poetry resonates with nostalgia, longing and memory." Discuss the poems of Agha Shahid Ali in the light of the above statement.
- (c) Trace the metamorphosis of Raju in *The Guide*.
- (d) "The existential themes of solitude, alienation, the futility of human existence and struggle for survival form the major themes of Desai's *Fire on the Mountain*." Discuss the statement.
- (e) Examine how Namita Gokhale reinterprets an old myth in *Shakuntala* to explore ideas of how women have engaged in their own enslavement and liberation.
- (f) One of the critical issues that Karnad addresses in *Tughlaq* is the striking gap between political aspirations and its reality. Would you agree with this view? Give reasons for your answer.
- (g) Attempt a critical study of Tendulkar's *Kanyadaan* with reference to its central issues.

OPTION—B

(AMERICAN FICTION, AUTOBIOGRAPHY
AND DRAMA)

SECTION—I

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

(a) Where did Roderick Usher bury his deceased sister?

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

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

(d) Who was responsible for the death of Zitkala-Sa's sister and uncle?

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

(a) What are the changes noticed by the narrator when he read the *Mad Trist* to Roderick Usher?

(b) How does Zitkala-Sa describe herself as a seven-year-old girl in *My Mother*?

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

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

(b) Silas' act of defiance in *Long Black Song*

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

4. Show how the concluding chapters of *Billy Budd* raise questions about the impossibility of knowing the truth. Focus on the court-martial and the book's multiple endings to illustrate your answer. 10

Or

In your opinion, does *A Perilous Passage in the Slave Girl's Life* gloss over the terrible experiences that a slave would have undergone because slave narratives were written with a white readership in mind? Give a well-reasoned answer with illustrations from the text.

5. 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. 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) What is the name of Ephraim Cabot's third wife?

(b) In which city did the Youngers live?

(c) What is the nationality of Joseph Asagai?

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

(a) Why did Eben Cabot hate his father Ephraim?

(b) What does Mama's plant symbolize in *A Raisin in the Sun*?

8. Write a short note on any one of the following : 5

(a) The Elm trees in *Desire under the Elms*

(b) Representation of African heritage in *A Raisin in the Sun*

9. Critically evaluate the plot-construction of Eugene O'Neill's play, *Desire under the Elms*. 10

Or

"A *Raisin in the Sun* explores not only the tension between the white and the black societies 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 (any seven) :

1×7=7

- (a) Who is Jonah?
- (b) Who is George Sand?
- (c) How should 'truth' dazzle in Dickinson's *Tell all the Truth but Tell it Slant*?
- (d) "A _____ sleeps with monsters."
Who sleeps with monsters in Adrienne Rich's *Snapshots of a Daughter-in-Law*?
- (e) In *A Confrontation*, who does Colonel Hutchinson converse with?

- (f) What is the full name of Stevie Smith?
- (g) Why is the speaker of *An Introduction* forbidden to write in English?
- (h) In which year was Kamala Das' *The Dance of the Eunuchs* written?
- (i) "If I could break you
I could break a tree."

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

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

- (a) What did the eunuchs sing about in *The Dance of the Eunuchs*?
- (b) Describe the imagery of housekeeping in Anne Sexton's *Housewife*.
- (c) What does the Wanderer in Stevie Smith's poem habitually do?
- (d) Why, according to Dickinson, is 'poetry' superior to 'prose'?

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

- (a) Tell the truth but tell it slant—
Success in Circuit lies.

- (b) Men enter by force, drawn back like Jonah
into their fleshy mothers.
- (c) I am Indian, very brown, born in Malabar,
I speak three languages, write in
Two, dream in one.
- (d) The Truth's superb surprise
As Lightning to the Children eased
With explanation kind
The Truth must dazzle gradually
Or every man be blind—
- (e) I could scrape the colour
from the petals
like split dye from a rock.

4. (a) Critically examine Kamala Das' *An Introduction* as a poem of confession. 10

Or

- (b) Discuss at length, the feminist pre-occupations of Adrienne Rich with special reference to *Snapshots of a Daughter-in-Law*.
5. (a) Examine how Emily Dickinson explores connections between women and nature in her poems such as *I Dwell in Possibility* and comment on the significance of such connections. 10

Or

- (b) Discuss in your own words, the themes of alienation and exile in Smith's *The Wanderers*.
6. (a) Reflect upon Lucy Hutchinson's *A Confrontation* as a social and political document of her time. 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)

1. Answer the following as directed : 1×7=7

- (a) The language of the Germanic tribes, the Angles, the Saxons and the Jutes came to be known as _____.

(Fill in the blank)

- (b) Who wrote the book, *A Dictionary of the English Language* published in 1755?

(c) The kingdom of 'Kent' owes its name to the Celtic word _____.

(Fill in the blank)

(d) Orthography is the study of _____.

(Fill in the blank)

(e) Give an example of a portmanteau word.

(f) The term 'lexis' is a technical term to refer to the vocabulary of a language.

(Write True or False)

(g) The Act of 1362 tried to substitute English for _____ as the oral language of the courts in England.

(Fill in the blank)

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

(a) Write two Latin words in English.

(b) What is palindrome? Give an example.

(c) What is English lexicography?

(d) Define degeneration of meaning with two suitable examples.

(e) What is a language family? English belongs to which language family?

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

- (a) Scandinavian loan words in English
- (b) Slang and dialect
- (c) Johnson's *Dictionary*
- (d) False etymology
- (e) Chaucery English
- (f) Archaisms in American English
- (g) Internet and the global use of English

4. Answer any *three* of the following : 10×3=30

- (a) Write a note on the characteristics of Middle English.
- (b) Characterise the influence exercised by the French language on English in the Middle English period.
- (c) Discuss Shakespeare's influence on the English language.
- (d) Bring out the differences between American English and British English in respect of vocabulary, grammar and spelling.
- (e) Write a note on colonialism, imperialism and the spread of English.

OPTION—E

(AFRICAN LITERATURE IN ENGLISH)

1. Answer the following : 1×7=7

- (a) Which African country does Lenrie Peters belong to?
- (b) Who is the speaker of *I Am Talking to You My Sister* speaking to?
- (c) Who says "In vain your bangles cast/
Charmed circles at my feet"?
- (d) In which part of the world, according to Chinua Achebe, is a writer in revolt against society?
- (e) In which year was Ngugi invited to a historic meeting of African writers at Makerere University College?
- (f) Who wrote to Achebe, complaining that he had neglected to include questions and answers at the end of *Things Fall Apart*?
- (g) Where was Buchi Emecheta born?

2. Answer the following : 2×4=8

- (a) Why does Emecheta say that "If I did not write I think I would have to be put in an asylum"?
- (b) Who, do you think, is the speaker of the poem, *Abiku* addressing?
- (c) What language did the young Ngugi, working in the family fields, speak? What language did he use in and outside his home?
- (d) What does Achebe say about the foreign audience of African writers?

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

- (a) Considering the argument of Achebe's *Novelist as Teacher*, do you think the African writers' relationship with their readers is different from the European writers' relationship with their readers? Explain.
- (b) Are European languages entirely unsuitable for communicating African experience? Discuss with reference to Ngugi's arguments on this issue.

- (c) Why does the speaker of "I Am Talking to You My Sister" say that "I am not talking about imperialism, /Neo-colonialism, racism, Zionism"?
- (d) What is the tone of the speaker of *Abiku*? Why?
- (e) How, according to Buchi Emecheta, do Western and African feminists differ in regard to their views on sex?

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

10×3=30

- (a) What are the responsibilities of the African novelist that Chinua Achebe writes about in *The Novelist as Teacher*?
- (b) Explain how Buchi Emecheta in her *Feminism with a small 'f'* argues for an African feminism which is different from western feminism.
- (c) Comment on the nativist character of Ngugi's ideas on the language of African literature.
- (d) Comment on the ecological message in *Our Earth Will Not Die*.

- (e) What is the Yoruba myth which is used by Soyinka in his poem, *Abiku* and to what effect?
- (f) Does Emecheta support polygamy in *Feminism with a small 'f'*? Is her position in regard to polygamy acceptable?

OPTION—F

(FILM)

SECTION—I

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

- (a) Who is Joe Wright?
- (b) On which famous play is the film, *Cat on a Hot Tin Roof* based?
- (c) Name the director of the film, *Dance Like a Man*.
- (d) What is the screen name of Iago in *Omkara*?
- (e) Where does the family plan to celebrate Big Daddy's birthday?
- (f) Who wrote the screenplay of the *Pride and Prejudice* (2005)?
- (g) "What is your name, forty-one?"
Who is forty-one?

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

- (a) Name the artist whose paintings were used in the film, *Great Expectations*.
- (b) Why does Messala throw Judah's mother and sister into prison?
- (c) Who plays Miss Havisham in Cuarón's film?
- (d) Which form of dance is projected in *Dance Like a Man*?

SECTION—II

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

- 3. Mention a few epic features of *Ben-Hur*.
- 4. Analyse the character of Mrs. Bennett in *Pride and Prejudice*.
- 5. Elucidate the title of the film, *Great Expectations* by Cuarón.
- 6. Assess the role of jealousy and secrets in *Dance Like a Man*.
- 7. Explain and comment on the setting of *Omkaara*.

SECTION—III

8. Show how the film, *Dance Like a Man* reflects Modern Indian realism and gender relations. 10

Or

Discuss Keira Knightley's performance and comment on such a 'star cast' in the film, *Pride and Prejudice*.

9. Examine the role of Ajay Devgan as Omi Shukla in *Omkaara* and show how racism is adapted (from Shakespeare's *Othello*) here. 10

Or

Critically discuss Cuarón's adaptation of Dickens' *Great Expectations* and mention why he thinks it to be a 'failed film'.

10. Write an essay elaborating Roman life, law, costumes and everyday life as shown in *Ben-Hur* (1959). 10

Or

Discuss the significance of 'movement' and 'time' of visual narratives in films like *Pride and Prejudice* and *Dance Like a Man*.
