

3 (3) ENG M 6 (0)

2013

ENGLISH

( Major )

Paper : 3.6

( Old Syllabus )

Full Marks : 100

Time : 3 hours

*The figures in the margin indicate full marks  
for the questions*

OPTION—I

( **Indian English Literature** )

SECTION—A

( **Non-Fictional Prose** )

1. Students not having Internal Assessment will answer any *one* of the following and students having Internal Assessment will answer any *two* of the following : 10 or  $10 \times 2 = 20$

(a) "India must break with much of her past and not allow it to dominate the present." How can the combined approach of religion, philosophy and science achieve this, according to Nehru?

- (b) Discuss Ghosh's style of travel-writing and his representation of 'other' cultures from the essays that you have read.
- (c) Discuss Nehru's responses to Gandhian thought in *India Follows Gandhi* in view of the fact that his own conceptions of things were quite different.

SECTION—B

( Poetry )

2. Answer any *one* of the following :

15

- (a) Discuss the changes in women's voices in poetry in the context of the changing historical scenario with reference to the poems of Toru Dutt and Eunice de Souza.
- (b) What, according to you, are the distinctive traits that mark the work of A. K. Ramanujan? Give examples from the poems that you have read to support your answer.

3. Answer, in short, any *two* of the following :

5×2=10

- (a) How does the landscape of Kashmir work within the poems of Aga Shahid Ali?

- (b) Discuss the metaphors used by Toru Dutt in *Our Casuarina Tree*.
- (c) Comment on the ironic tone of Ramanujan's *Self-Portrait*.
- (d) Explain the following with reference to the context :

“...the portrait of a stranger,  
date unknown  
Often signed in a corner  
by my father.”

SECTION—C

( Fiction )

4. Answer any *two* of the following : 15×2=30

- (a) Show how Raja Rao makes use of religion, folklore and myth to infuse into *Kanthapura*, undeniably ‘Indian’ flavours; and assess how this can be read as a political device for decolonization.
- (b) Analyse the themes that run through Deshpande's *The Dark Holds No Terror* and comment on the author's stance that gives shape to the novel.
- (c) Discuss Vikram Chandra's exploration of identity in *Shakti* with special reference to the strategic devices he uses in his fiction.

(d) Comment on Rushdie's satiric overtones in *The Prophet's Hair* and place it alongside his more 'humane' approach elsewhere. Use adequate examples from his work to make your point.

5. Answer any one of the following : 10

(a) Discuss Rushdie's depiction of the theft of the prophet's hair. How do you think he succeeds in using this as the central event of the story?

(b) Comment on the metaphor of 'darkness' and its association with 'fear' or 'terror' in Deshpande's *The Dark Holds No Terror*. Is she able to dispense with stereotypes?

SECTION—D

( Drama )

6. Discuss Karnad's use of history and myth in *The Fire and the Rain*. 15

Or

*Final Solutions* is a play that looks at contemporary Indian society through the theatrically complex use of history and flashbacks. Discuss how Dattani evolves such a complexity.

OPTION—II

( American Literature )

PART—I

( Marks : 90 )

Section—A

7. Answer any *two* of the following : 10×2=20

- (a) Critically examine Phillis Wheatley's *On Being brought from Africa to America* as a statement of African-American experience in the context of the history of slavery. Does she see the experience as integral to the American experience?
- (b) How does John Smith describe New England? Does he present an idealistic vision in his essay? Elaborate from a reading of the prescribed essay.
- (c) From your reading of Emerson's *The Poet*, elaborate how he describes a poet. Why does he consider the poet 'representative'?
- (d) Can we read Thoreau's *Brute Neighbours* as a critique of the materialism of the mid-nineteenth century? Give a reasoned answer.

Section—B

8. Answer any *one* of the following : 15

(a) Can Robert Frost's *Stopping by Woods on a Snowy Evening* be read as primarily a poem of nature or is there a subtext that needs to be discovered through a reading of the poem? Give an analytical answer.

(b) What are the characteristics of Walt Whitman's poems that make him 'America's' poet? Illustrate from a reading of the prescribed poems.

(c) Do you think that Emily Dickinson's poetry needs to be read keeping in mind her intensely sensitive nature? Examine through a reading of the prescribed poems.

9. Explain, with reference to the context, any *one* of the following : 10

(a) It has no future but itself  
Its infinite realms contain  
Its past, enlightened to perceive  
New periods of pain.

(b) The bird would cease and be as other birds  
But that he knows in singing not to sing.  
The question that he frames in all but words  
Is what to make of a diminished thing.

(c) His own parents,  
He that had father'd him, and she that had  
conceiv'd him in her womb, and birth'd him,  
They gave this child more of themselves  
that that;  
They gave him afterwards every day—  
they became part of him.

(d) dead.  
Repeated.  
evidence has proved that it can  
live  
on what can not revive  
its youth. The sea grows old in it.

Section—C

10. Answer any *two* of the following :  $15 \times 2 = 30$

(a) "*Billy Budd* is a tale of irony, penned by a writer who preferred allegory and satire to straight narrative." Elaborate from your understanding of the novel.

(b) Do you think Poe's *Fall of the House of Usher* explores a family so isolated from the rest of the world that they have developed their own supernatural barriers to interacting with it? Give a reasoned answer.

- (c) Can we read Richard Wright's *Long Black Song* as a piece that examines the issue of capitalism and its relation to pre-industrialism? Elaborate from a reading of the text.
- (d) Show how, in *The Snows of Kilimangaro*, Hemingway examines death. Illustrate his use of symbols in the tale in this regard.

Section—D

11. "Our feeling at the beginning of the play (*All My Sons*) is that self-made Joe, devoted Kate and loving Chris appear to be a perfect family. Their self-deception and guilt is laid bare as the play develops." Elaborate the statement from a reading of the play. 15

PART—II

( Marks : 10 )

( In lieu of Internal Assessment )

12. Critically comment on any one of the following : 10
- (a) The moral and ethical question in *Billy Budd*
- (b) The supernatural in *Fall of the House of Usher*
- (c) Experience of slavery in *Incidents in the Life of a Slave Girl*



OPTION—III

( Women and Literature )

PART—I

13. Answer any *three* of the following : 14×3=42

- (a) "Lucy is a suitable model for a uniquely female response to entrapment." Attempt a reading of Charlotte Bronte's *Villette* in the light of the above statement.
- (b) In her novel, *Little Women*, how does Alcott envision the place of women in society and at home?
- (c) Discuss the themes of race, religion, death and motherhood from your reading of Toni Morrison's *Sula*.
- (d) Attempt a reading of Shashi Deshpande's *Small Remedies* as a woman's quest for self-realization and ownership.
- (e) Critically analyse the ideas of self-sacrifice and passivity as depicted in *Little Women* and *Villette*, commenting on the commonality of women's experienced across continents.

14. Answer any *two* of the following : 14×2=28

(a) "The poem is a biting satire of the public sphere." Examine Emily Dickinson's *I am Nobody! Who are You?* in the light of the above statement.

(b) Bring out the imagist elements in H. D.'s *Garden*.

(c) Bring out the autobiographical elements in Stevie Smith's poem, *Papa Love Baby* with emphasis on the aspects of guilt and alienation as enumerated in the poem.

(d) Examine Kamala Das' *An Introduction* as a poem of self-introspection, rebelliousness and helplessness at the same time.

15. Explain, with reference to the context, any *two* of the following : 5×2=10

(a) "The walls are permanent and pink.  
See how she sits on her knees all day,  
Washing herself down."

(b) "O wind, rend open the heat,  
Cut apart the heat,  
Rend it to tatters."

(c) "A thinking woman sleeps with monsters  
The beak that grips her,  
She becomes."

(d) "The Language I speak  
Becomes mine, its distortions;  
its queernessess,  
All mine, mine alone."

16. Answer any one of the following : 10

(a) How does Virginia Woolf articulate the conflicts faced by women in their day-to-day lives in her essay, *Professions for Women*?

(b) Briefly discuss the aspects of ideology and subjectivity from your reading of Catherine Belsey's *Constructing the Subject : Deconstructing the Text*.

(c) In *Women's Time*, how does Kristeva envision feminism as an ethics that opposes conflict, confusion and unresolved differences. Comment.