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ENGLISH

(Major)

Paper : 6.5

Full Marks : 60

Time : 3 hours

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

OPTION—A

(**Indian English Literature**)

1. Answer the following questions : 1×7=7
- (a) What is the name of P. Sundarayya's book on Telangana uprising?
 - (b) Which was the most extensive of the ancient riverine civilizations?
 - (c) Who said "Hindutva is not a word but a history"?
 - (d) What according to Gandhi, does the quest of Truth involve?

- (e) What, according to Nehru, is greater than logic and reason?
- (f) What did Tagore emphasise as the foundation of good society?
- (g) What are the most puzzling objects among the many remains of the Harappan culture?

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

- (a) What are the three aspects of the Telangana movement integrated in Sundarayya's narrative?
- (b) What is Gandhi's 'anarcho-communitarianism'?
- (c) What does non-violence in its dynamic condition mean?
- (d) How did Akbar lay the formal foundations of a secular legal structure and of religious neutrality of the State?

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

5×3=15

- (a) How, according to Nehru, is the unity and harmony in the human personality lost in the present-day world?
- (b) What does Romila Thapar say about the religious practices in the ancient Harappan cities?

- (c) "That is why the common sense of history may be said generally to be guided by a sort of statism...." Explain.
- (d) How did the early Indian Buddhist promote the tradition of open discussion in India?
- (e) How does the idiom of cultural dispossession reverberate deeply in Indian politics?

4. Answer the following questions : 10×3=30

- (a) Discuss how a rewriting of the history of Telangana movement that is attentive to the 'undertones of harassment' and the 'note of pain' in women's voices will challenge the univocity of statist discourse.

Or

Give an idea of the cities of the Indus civilization from your reading of the essay, *Antecedents*.

- (b) Discuss Sunil Khilnani's observation on Nehru's book, *The Discovery of India*.

Or

"My path is clear. Any attempt to use me for violent purpose is bound to fail. I have no secret methods. I know no diplomacy save that of truth. I have no weapon but non-violence."

Who is the speaker here? What does he say about truth and non-violence?

- (c) "India has had deep inequalities along the lines of gender, class, caste and community."

Explain with reference to your reading of the text, *The Argumentative Indian*.

Or

Discuss Nehru's idea of Nationalism as a group memory of past achievements, traditions and experiences.

OPTION—B

(**American Literature**)

SECTION—I

1. Answer any *one* of the following questions : 12

- (a) Discuss how Cotton Mather's role in *The Witchcraft Trials* informs his work and influences his thought processes.
- (b) Analyse questions of identity that arise from Wheatley's *On Being Brought from Africa to America*.
- (c) How does *The Poet* outline Emerson's vision of the role of the poet-artist in America?
- (d) Discuss Thoreau's juxtaposition of the human with nature in *Brute Neighbors*.

2. Answer any *one* of the following questions in brief :

10

- (a) Discuss the biblical element in *On Being Brought from Africa to America*.
- (b) Comment critically on Emerson's formulations regarding the impact of the poet on society.
- (c) Analyse Jefferson's fundamental positions regarding freedom and human rights in *Notes on the State of Virginia*.

SECTION—II

3. Answer any *two* of the following : $14 \times 2 = 28$

- (a) Comment on the image of the 'child' in Whitman's poetry, with special reference to *There was a Child went Forth*.
- (b) Discuss the unique syntax and punctuation of Emily Dickinson's poems.
- (c) Analyse the construction of *Chicago* as a defining space within America in Sandburg's poem.
- (d) Discuss Hughes use of the contextual element of Negro music such as Blues and Jazz as reflected in *The Weary Blues*.

- (e) Take up the work of at least three American poets that you have read and write a note on their handling of free verse.
- (f) Outline Dove's major concerns in her poetic work with special reference to ideas of power, race and decay.

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

5×2=10

(a) Explain with reference to the context :

Droning a drowsy syncopated,
 Rocking back and forth to a mellow
croon,
 I heard a Negro play.

(b) Explain with reference to the context :

The early lilacs became part of the child,
 And grass and white and red morning glories, and
 White and red clover and the song of the phoebe
bird...

(c) Write a note on the images of the city in *Chicago*.

(d) Write a note on the question of choices in Frost's *Stopping by Woods...*

(e) Analyse the core concerns of Frost's *Oven Bird*.

(f) Write a note on Whitman's narrator in *The Wound-Dresser*.

OPTION—C

(Women and Literature)

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

- (a) What does the monster want Victor to do to heal his loneliness?
- (b) What is Oxbridge?
- (c) Why is the part of the town where the Negroes live called the Bottom?
- (d) Where is Villette located?
- (e) Why does Jo sell her hair?
- (f) What, according to Fuller, is man's highest prerogative?
- (g) Name any two creations from the animal kingdom to which Simone de Beauvoir compares the male mindset.

2. Answer any *four* of the following : 2×4=8

- (a) To which two characters from *Paradise Lost* does the monster compare himself with?
- (b) Who is Chicken Little?
- (c) What is the 'Pickwick Club' and who presides over it?
- (d) Why does Virginia Woolf consider it necessary for women to have money in order to write fiction?
- (e) Margaret Fuller says, "He is the subject, he is the _____, she is the _____."

(Fill in the blanks)

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

5×3=15

- (a) Write a brief note on the Peace family.
- (b) Draw a character sketch of *either* Madame Beck *or* the monster.
- (c) Why does Simone de Beauvoir call women as 'the second sex'?
- (d) Does Woolf consider poems to be superior to novels?
- (e) What are umbrellas symbolic of in *Little Women*? Narrate an incident from the novel where L. M. Alcott makes use of umbrellas symbolically.

4. Answer any *one* of the following :

10

- (a) Why, according to Woolf, women in the Elizabethan period did not write poetry?
- (b) One is not born, but rather becomes a woman. Explain with reference to chapters I to III of *The Second Sex*.
- (c) Narrate after Fuller the upbringing of Miranda by her father. What was the result of this upbringing?

5. Answer any *two* of the following :

10×2=20

- (a) Compare and contrast the characters of Jo and Amy as portrayed in *Little Women*.

- (b) How does Mary Shelley present her women characters in *Frankenstein*? How do the monster and Victor differ in their views regarding women?
- (c) Narrate in your own words the various changes that occur in the relationship between Nel and Sula in *Sula*.
- (d) "*Villette* is a novel about the subjugation of women by society." Discuss.

OPTION—D

(Linguistics and Sociolinguistics)

SECTION—I

1. Answer the following as directed : $1 \times 4 = 4$
- (a) Name two velar plosives.
- (b) Define phonology in a single sentence.
- (c) There are _____ diphthongs in received pronunciation. (Fill in the blank)
- (d) Velic closure is effected by raising the _____ (Fill in the blank)
2. Write in short on any *two* of the following : $2 \times 2 = 4$
- (a) Dental fricatives
- (b) Morpheme
- (c) Stress
- (d) Polysemy

3. Give the phonetic transcriptions of any *four* of the following words : 1×4=4

baggage ; beauty ; example ; machine ;
nasal ; pleasure ; thorough ; women

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

- (a) English long vowels
- (b) Three-term labels (with two examples)
- (c) Voiceless fricatives
- (d) Langue and parole
- (e) Surface structure and deep structure

5. Answer the following questions :

- (a) Define linguistics. Is linguistics a science or a social science? Discuss.

2+5+3=10

Or

What are the components of linguistics?

Define and discuss them.

10

Or

What do you mean by intonation?

Illustrate different basic intonation patterns of English.

2+8=10

- (b) Draw the vertical cross-section of the human head and label the organs of speech in the diagram. Describe different articulators used in the production of speech sounds. 5+5=10

Or

What is IC analysis? How would you use IC analysis in studying syntactic structures? Give examples. 10

Or

Write a note on the inflectional morphology in English. 10

SECTION—II

6. Answer the following as directed : 1×3=3

(a) Who is a linguist?

(b) The term _____ is used to refer to the study of regional dialects.

(Fill in the blank)

(c) A language that is used for communication among the speakers of different languages is called a _____.

(Fill in the blank)

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

(a) Bilingualism

(b) Code-switching and code-mixing

(c) Dialect continuum

(d) Diglossia

8. Answer any *one* of the following questions : 10

- (a) What is sociolinguistics? Give the fundamental concepts of sociolinguistics.
- (b) "Language-variation in the individual and language-variation in the community are two sides of the same coin." Discuss.

OPTION—E

(**African Literature in English**)

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

- (a) When was *No Longer at Ease* published?
- (b) For what offense is Obi being tried?
- (c) What is the name of the camp where Xuma first lived and worked?
- (d) Who is the boy's mother in the story, *The Prophetess*?
- (e) What is the name of the narrator's neighbour in *A Handful of Dates*?
- (f) Who were the two boys that the boy met on his way home after meeting the Prophetess?
- (g) Who wrote *The Garden of Evil*?

2. Give very brief answers to the following questions : 2×4=8

- (a) Why does Clara say she cannot marry Obi?
- (b) What did the boy do when the bottle of holy water broke on the way?
- (c) What did the narrator observe after Masood's harvested dates were put in the sacks?
- (d) What did Old Mwanza's two sons tell him and what did they do to Mr. Parker's family in *The Garden of Evil*?

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

- (a) Critically comment on the character of Mr. Green in the novel *No Longer at Ease*.
- (b) Write your views on Paddy and Xuma's relationship in *Mine Boy*.
- (c) What were the kinds of stories that proliferated among the people about the Prophetess? Discuss.
- (d) Discuss the narrator's changed perspective of Masood as contrasted to the views of his grandfather.
- (e) Critically discuss the significance of the title, *The Garden of Evil*.

4. How does *No Longer at Ease* bring out the predicament of a people caught in transition in Nigeria during the forties, fifties and sixties? 10

Or

Critically discuss Clara and Obi's relationship and bring out the causes of its failure in their relationship in spite of the fact that they were well-educated and had similar background.

5. Discuss how Peter Abraham deals with apartheid in the novel, *Mine Boy*. 10

Or

Critically discuss how Peter Abraham explores Xuma's life in *Mine Boy*.

6. "Then without knowing why, I put my finger into my throat and spewed up the dates I'd eaten." Bring out the significance of this line. 10

Or

Write a critical appreciation of the story *The Prophetess*. How does Njabula S. Ndebele creatively address the social evils plaguing the African society?

OPTION—F
(Book into Film)

SECTION—I

1. Write short notes on any *three* of the following : 5×3=15
- (a) Montage
 - (b) Background score
 - (c) Original screenplay
 - (d) Parallel cut and intercut
 - (e) Deep focus
2. Answer the following briefly : 1×7=7
- (a) What is slow motion?
 - (b) What is fps?
 - (c) What is costume drama?
 - (d) Who directed the film 'Battleship Potemkin'?
 - (e) What is a sequel?
 - (f) Name a film directed by Orson Welles.
 - (g) What was Sergei Eisenstein's nationality?

SECTION—II

3. Elaborate any *four* of the following : 2×4=8
- (a) Sequence
 - (b) Special effects
 - (c) Fade

- (d) Close up
(e) Credit title

4. Discuss Eisenstein's views on the writing principles behind montage with suitable illustrations from your prescribed text. 10

Or

"The study of the cinema as an art—the study of cinematographic expressiveness—can therefore be conducted according to methods derived from linguistics."

Discuss Metz's attempt to apply semiotics to the appreciation of cinema as an art.

5. Are you convinced, after your reading of Eisenstein's notion in colour and meanings that 'purely physical relations exist between sound and colour'? Express your views with reference to Eisenstein's theory on colour. 10

Or

Following your reading of André Bazin, write a note on the evolution of editing since the advent of sound.

6. Write a note on André Bazin's contribution to film theory. 10

Or

Write a critical assessment of the contribution of Eisenstein and Bazin to the movement of realism in film theory and praxis.
