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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 :**
Intellectual Context)

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

- (a) What is the definition of knowledge contained in the 13th chapter of *Gītā*?
- (b) Who developed the 'ultimate weapon of mass destruction'?
- (c) Who is the author of *Arthasastra*?
- (d) What does the term 'statism' mean?
- (e) Wherefrom is the word 'satya' derived?

- (f) What was the innovation in the Chalcolithic cultures?
- (g) What does Havell say about religion in India?

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

- (a) What, according to Nehru, do metaphysical theories and speculations deal with?
- (b) What does Gandhi say about 'fearlessness'?
- (c) Why is James Mill's book, *History of British India* regarded by Sunil Khilnani as one of the most influential works on colonial histories of India?
- (d) What does Romila Thapar say about Indus Civilization?

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

- (a) Why does Amartya Sen think that the tradition of argument makes much difference in the subcontinental lives today?
- (b) Why, according to Nehru, is it necessary to develop a scientific outlook for national progress?

- (c) What is Gandhi's view on *Gita* and Hinduism?
- (d) In an archaeological context, according to Romila Thapar, what do the terms 'culture' and 'civilization' mean?
- (e) How does Sunil Khilnani reflect on Savarkar's idea of 'Hindutva'?

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

- (a) "But I believe that non-violence is infinitely superior to violence, forgiveness is more manly than punishment."
Who is the speaker of the above quoted lines? Why does he consider that non-violence is infinitely superior to violence?

Or

"National progress can, therefore, neither lie in a repetition of the past nor in its denial."

Who is the speaker here? Discuss how, according to Nehru, the past can be related to national progress.

- (b) Discuss what Ranajit Guha says about institutionalization of the study of history in his essay, *The Small Voice of History*.

Or

How does Romila Thapar in her essay, *Antecedents* describe the progress of human civilization from the prehistoric ages to the present times through the different stages of settlements and cultures?

- (c) What is Amartya Sen's comment on the argumentative tradition of India? In what ways has it interacted with other sociocultural and political factors?

Or

Discuss Sunil Khilnani's idea of Indian nationality from your reading of the essay, *Who is an Indian?*.

OPTION—B

(American Literature)

SECTION—I

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

- (a) What was Cotton Mather's role in *The Witchcraft Trials in Salem* and what did he gain from them?
- (b) Jefferson's work, *Notes on the State of Virginia* inspired others by his reflections on the nature of society, human rights and government. Discuss.
- (c) How does Wheatley use images of darkness to embody conflicting ideas of racism, beauty and spiritual emptiness in her poem, *On Being Brought from Africa to America*?
- (d) Emerson's *The Poet* offers a profound look at the poem and its role in society. Discuss.

- (e) Thoreau occasionally forces a long series of details upon the reader. Discuss with reference to *Brute Neighbors*.

2. Answer any one of the following questions in brief : 10

- (a) What effect does the biblical character of Cain have on the poem, *On Being Brought from Africa to America*?
- (b) Write a short note on the qualities of the poet as described by Emerson in his essay, *The poet*.
- (c) *Walden* inspired generations of writers and filmmakers. How does Thoreau inspire you to understand similar works of other writers?
- (d) Write a brief note on the message Jefferson tried to convey in his book, *Notes on the State of Virginia*.

SECTION—II

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

14×2=28

- (a) In Walt Whitman's *The Wound-Dresser*, how is the poem's narrator characterized?
- (b) "Images and key words recur in Dickinson's poems." Discuss.
- (c) Write a note on the symbolic setting of Frost's poem, *Stopping by Woods on a Snowy Evening*.
- (d) Discuss the central theme of the poem, *The Oven Bird*.
- (e) Discuss the relationship between Chicago and the rest of America in the poem, *Chicago*.
- (f) Write a note on Sandburg's free verse style with reference to his poem, *Chicago*.

(g) What are the connections that can be made between race and blues music in *The Weary Blues*?

(h) Discuss Langston Hughes' use of dialect in his poem, *The Weary Blues*.

(i) Rita Dove is a major force in contemporary American poetry. Elucidate.

(j) 'In a Neutral City' delves into uncomfortable subjects such as decay and loss of power. Discuss.

4. Answer any *two* of the following questions in short : 5×2=10

(a) Write on Langston Hughes' philosophy.

(b) Explain :

"I dress a wound in the side, deep, deep,
But a day or two more, for see the frame all
wasted and sinking,
And the yellow-blue countenance see."

(c) Explain :

“The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep”

(d) Explain :

“The question that he frames in all
but words
Is what to make of a diminished thing.”

(e) Write a note on Blues Music.

(f) Explain :

“Stormy, husky, brawling,
City of the Big Shoulders.”

OPTION—C

(Women and Literature)

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

- (a) According to Margaret Fuller, what is thought to be 'Man's highest prerogative' that is 'allotted to them (women) in much lower degree'?
- (b) What, according to Simone de Beauvoir in Chapter 3 of *The Second Sex*, are the two essential traits that characterize women?
- (c) What are the two things the female author requires, according to Virginia Woolf in *A Room of One's Own*?
- (d) What does Shadrack name the third of January as in Toni Morrison's *Sula*?
- (e) Who is the protagonist of *Villette*?
- (f) What are the names of the four March sisters in *Little Women*?
- (g) What is Justine, a maid in the Frankenstein's family home, accused of?

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

- (a) Why does Virginia Woolf stress on the need for a better education for women in *A Room of One's Own*?
- (b) Who is Ginevra Fanshawe? How does she treat Lucy Snowe?
- (c) How does Frankenstein react when the creature he has created comes to life? Why does he react in that manner?
- (d) Where do you find the statement, "She has a masculine mind", and who says it?

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

5×3=15

- (a) Comment critically on Simone de Beauvoir's critique of Freud's views on women.
- (b) Analyze the notion of androgyny as explored by Virginia Woolf in *A Room of One's Own*.
- (c) Write a short note on the symbolic significance of the peace family in *Sula*.

- (d) Write a short note on the significance of the title of *Little Women*.
- (e) Comment on the significance of Lucy Snowe's profession as a schoolteacher in the context of women's professions in the 19th century.
4. (a) Compare Margaret Fuller's version of self in 'Prejudice against women' with Virginia Woolf's fictional portrait of Shakespeare's sister keeping in mind the engagements with women's issues that both writers display. 10

Or

- (b) How does Simone de Beauvoir explore the relegation of women to becoming the 'Second Sex' through an examination of disciplines like biology, psychoanalysis and historical materialism?
5. (a) Examine Toni Morrison's treatment of motherhood in *Sula*. 10

Or

- (b) How does Louisa May Alcott explore/address gender issues in 19th century America in her novel?

6. (a) How does Charlotte Brontë represent the forced invisibility of women like Lucy Snowe imposed by a patriarchal society that prevents them from freely expressing their thoughts and desires? Discuss with particular reference to *Villette*.

10

Or

- (b) Attempt a feminist reading of Mary Shelley's *Frankenstein* with relevant examples from the novel to substantiate your argument.

OPTION—D

(Linguistics and Sociolinguistics)

SECTION—I

1. Answer the following as directed : $1 \times 4 = 4$

(a) Name two labio-dental fricatives.

(b) Define morphology in one sentence.

(c) General Indian English has a system of
— pure vowels and — vowel glides.

(Fill in the blanks)

(d) — involves the principles of language,
without which no meaningful utterance
would be possible.

(Fill in the blank)

2. Write in short on any *two* of the following : $2 \times 2 = 4$

(a) Palato-alveolar *affricates*

(b) Signifier/Signified

(c) Parole

(d) Syllable

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

soliloquy; eccentric; telegraph;
superiority; matrimony; English;
signature; yesterday.

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

- (a) Diphthongs
- (b) Plosives
- (c) Allomorphs
- (d) Received pronunciation
- (e) Synchrony/Diachrony

5. Answer the following questions :

- (a) What is Linguistics? What are its scope? Explain its differences from traditional grammar. 2+3+5=10

Or

Discuss the levels of Linguistics analysis. 10

Or

Discuss the various kinds of meaning distinguished by semanticists. 10

OPTION—E

(African Literature in English)

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

(a) Why did Obi's mother stop telling stories?

(b) When was *Mine Boy* published?

(c) Which country does Tayeb Salih belong to?

(d) What is the name of old Mwanza's master?

(e) Why, according to the narrator's grandfather, did Masood sell his land?

(f) Who is staff nurse Masemola?

(g) Who is Sam Okoli in *No Longer at Ease*?

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

(a) What is the little controversy regarding breaking kola nuts at Obi's reception?

(b) Why does Odogwu in *No Longer at Ease* say that "Greatness is now in the things of the white man"?

- (c) How many sacs of dates were harvested from Masood's palm trees?
- (d) What is the Cook's opinion on the talk of doing away with the white people in *The Garden of Evil*?

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

5×3=15

- (a) Write a note on the condition of the workers and their workplace in *Mine Boy*.
- (b) Write a note on the significance of the title *No Longer at Ease*.
- (c) Why did the narrator in *A Handful of Dates* spew out the dates he had eaten? Explain.
- (d) Comment on Mwanza's relationship with the garden he takes care of.
- (e) How did the little boy react when he met the prophetess in her house?

4. Discuss how *Mine Boy* enacts the struggle of black South Africans to demand social and political rights. 10

Or

Discuss how the personal adventures of Xuma are related to the wider context of colonialism in *Mine Boy*.

5. In what way does *No Longer at Ease* provide a penetrating insight into post-colonial African situation? 10

Or

Is Obi Okonkwo in *No Longer at Ease* an anti-hero? Discuss.

6. How does the story, *The Prophetess* include a criticism of superstition? 10

Or

How does old Mwanza react to his sons' plans of killing white people? What is his opinion of his white master and other white people?

OPTION—F

(Book into Film)

SECTION—I

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

- (a) Screenplay
- (b) Cinema
- (c) Mise-en-scene
- (d) Adaptation
- (e) Flashback

2. Answer the following briefly : 1×7=7

- (a) What is a shot?
- (b) Name a film directed by Eisenstein.
- (c) When was cinema invented and by whom?
- (d) Who is Rimbaud?
- (e) To which country André Bazin belong?

- (f) Mention the three shades of *red* for Goethe as referred to by Eisenstein in his essays.
- (g) Who directed *Birth of a Nation* (1915)?

SECTION—II

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

- (a) Cut
- (b) Zoom
- (c) Dissolve
- (d) Deep focus
- (e) Soundtrack

4. What is semiotics? How would you relate it to cinema following Christian Metz? 10

Or

Discuss and comment on Eisenstein's take on the colours *red* and *white* in *Colour and Meaning*.

5. Elaborate, with suitable examples from *Word and Image*, Eisenstein's notion of montage in cinema by highlighting its role and function. 10

Or

Consider André Bazin as a film theorist with reference to his essay, *The Evolution of the Language of Cinema*.

6. Show how André Bazin examines cinema as an art form primarily focussing on techniques of editing and its effects. Illustrate. 10

Or

Write a critical essay on realism and cinematography with references from the essays of Eisenstein and André Bazin.
