

M.A. (PART-I)

ENGLISH

Indian Literature in English

[1820s onwards]

(PAPER – I) (DEC-2017)

Q.P.Code: 28829

(3 Hours)

[Total Marks: 100]

- N. B. (1) All questions are **compulsory**
(2) All questions carry **equal** marks.

1. (a) The introduction of English studies in India during the first half of the nineteenth century proved to be a boon in disguise. Elucidate this statement.

OR

- (b) Comment on the contributions of Mahatma Gandhi and Jawaharlal Nehru for the development of prose in Indian English Literature.

OR

- (c) Discuss the functions of myth and history in the contemporary Indian English literature.

2. (a) *Rajmohan's Wife* is a story of trials and tribulations of Matangini, a beautiful and heroic women character representing the 19th century India. Sketch the character in the light of this statement.

OR

- (b) Indian English poets during the pre independence period followed suit in terms of themes, forms and prosody of the Romantic and Victorian poets. Elucidate.

OR

- (c) Comment on the use of humour, irony and satire in R. K. Narayan's *Swami and Friends*.

3. (a) "Although Shashi Deshpande does not have an overt feminist agenda, women are at the centre of her writing". Illustrate this statement with appropriate examples from the novel, *A Matter of Time*.

OR

- (b) Amitav Ghosh's *Calcutta Chromosome* is a science fiction with post-colonial undertones. Justify your answer with appropriate examples from the novel.

OR

- (c) The post independence Indian English poetry is very Indian and experimental. Discuss.

4. (a) "A woman in man's world is considered progressive, but a man in a woman's world is considered pathetic." Substantiate this statement from Mahesh Dattani's *Dance Like a Man*.

OR

- (b) Illustrate the statement that "Pratap Sharma's *Touch of Brightness* deals with the matter that is highly undesirable to show on the stage."

OR

- (c) Compare and contrast the women's issues in both the plays, Mahesh Dattani's *Dance Like a Man* and Pratap Sharma's *Touch of Brightness*.

- N.B.** 1) All questions are **compulsory**.
2) All questions carry **equal** marks.

1) Read the following poem and answer the questions given below:

I woke before the morning, I was happy all the day,
I never said an ugly word, but smiled and stuck to play.

And now at last the sun is going down behind the wood,
And I am very happy, for I know that I've been good.

My bed is waiting cool and fresh, with linen smooth and fair,
And I must be off to sleeps-in-by, and not forget my prayer.

I know that, till to-morrow I shall see the sun arise,
No ugly dream shall fright my mind, no ugly sight my eyes.

But slumber hold me tightly till I waken in the dawn,
And hear the thrushes singing in the lilacs round the lawn.

- a) Rewrite the **first FOUR** lines of the poem, providing the phonological symbols of (only) the **consonants** occurring there. Considering each consonant only once, classify **any five** of the consonants identified above, according to place, manner and type of articulation. (5)
- b) Which consonantal sounds predominate in the **whole** poem? What is their effect on the poem as a whole? (5)
- c) Rewrite the **last FOUR** lines of the poem, providing the phonological symbols of (only) the **vowels** and diphthongs occurring there. Considering each of these sounds only once, classify **any five** of these, according whether they are: (5)
- i) front, central and back vowels; close, half-open, open.
- ii) Diphthongs which, in terms of prominence, are predominantly oriented to the front, back or center (e.g. /oi/ is predominantly back-oriented).
- d) Which type of vowels and diphthongs predominate in the **whole** poem? What effect do they create? (5)
- e) Attempt any **one** of the following in relation to the poem in 4-5 lines: (5)
- i) Use of parallelism.
- ii) Personification.

2) Read the following passage and answer the questions given below:

(S1) And after all the weather was ideal. (S2) They could not have had a more perfect day for a garden-party if they had ordered it. (S3) Windless, warm, the sky was without a cloud. (S4) Only the blue was veiled with a haze of light gold, as it is sometimes in early summer. (S5) The gardener had been up since dawn, mowing the lawns and sweeping them, until the grass and the dark flat rosettes where the daisy

[TURN OVER

plants had been seemed to shine. (S6) As for the roses, you could not help feeling they understood that roses are the only flowers that impress people at garden- parties. (S7) The only flowers that everybody is certain of knowing. (S8) Hundreds, yes, literally hundreds, had come out in a single night; the green bushes bowed down as though they had been visited by archangels. (S9) Breakfast was not yet over before the men came to put up the marquee. (S10) "Where do you want the marquee put, mother?"

- a) Rewrite the passage, dividing each sentence into clauses. Identify the subordinate clauses within each main clause, stating the type of subordination used. (10)
- b) Count the number of independent and dependent clauses in the passage. (7) Which type of clause occurs more frequently? What is the effect of the type of clauses used on the nature of the passage?
- c) Attempt any **ONE** of the following: (4)
- (i) Break down **S8** into phrases, stating the types of phrase used.
 - (ii) State the functions that the different phrases perform in each of the clauses of **S6**.
 - (iii) Identify the part of speech of each word of **S5**.
- d) Comment **in 4 to 5 lines each**, on the use in the passage of any **ONE** of the following: (4)
- (i) The author's use of imagery in the passage.
 - (ii) The length of the sentences.
- 3) **Read the following passage and answer the questions given below:** (25)

"You don't seem to be a success as a story-teller," said the bachelor suddenly from his corner.

The aunt bristled in instant defence at this unexpected attack.

"It's a very difficult thing to tell stories that children can both understand and appreciate," she said stiffly.

"I don't agree with you," said the bachelor.

"Perhaps you would like to tell them a story," was the aunt's retort.

"Tell us a story," demanded the bigger of the small girls.

"Once upon a time," began the bachelor, "there was a little girl called Bertha, who was extra-ordinarily good."

The children's momentarily-aroused interest began at once to flicker; all stories seemed dreadfully alike, no matter who told them.

"She did all that she was told, she was always truthful, she kept her clothes clean, ate milk puddings as though they were jam tarts, learned her lessons

[TURN OVER

perfectly, and was polite in her manners."

"Was she pretty?" asked the bigger of the small girls.

"Not as pretty as any of you," said the bachelor, "but she was horribly good."

There was a wave of reaction in favour of the story; the word horrible in connection with goodness was a novelty that commended itself. It seemed to introduce a ring of truth that was absent from the aunt's tales of infant life.

"She was so good," continued the bachelor, "that she won several medals for goodness, which she always wore, pinned on to her dress. There was a medal for obedience, another medal for punctuality, and a third for good behaviour. They were large metal medals and they clicked against one another as she walked. No other child in the town where she lived had as many as three medals, so everybody knew that she must be an extra good child."

"Horribly good," quoted Cyril.

- a) Whose voice do you hear in the passage? Which linguistic features help you decide?
- b) Is the author omniscient? What features of the text help you decide?
- c) What is the author/narrator's attitude towards the character(s) in the passage?
- d) Comment on the use of direct speech used in the passage
- e) Comment on the tense used in the passage. Is this the usual mode of narration?
- 4) **Answer any TWO of the following:** (25)
- a) Write short notes on any **one** of the following:
- (i) Cohesion and Coherence
 - (ii) Foregrounding
- b) Consider that you are about to teach the following text to an FYBA class. You wish to make the class learner-centred, so instead of explaining the text, and drawing implications from it, you ask the students a series of questions, and expect that in the process of answering the questions, they will understand the text. Note that your questions must be simple enough for the average student to answer. Your questions must also deal with those aspects of the text that are central to it, and come to matters of lesser importance later. The understanding of the text is through its linguistic features and the way these features reflect the content. You may ask questions, draw attention to certain features, as well as ask the students to perform certain activities. You are expected to provide approximately **10** questions.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

[TURN OVER

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops.
Weakened by my soulful cries.

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own back yard.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

- c) Read the following passage from student writing on a research topic and answer the questions given below **in brief**:

Arundhati Roy was awarded the Booker prize of 1997 for her stylistic innovations in her debut novel *The God of Small Things*. She wrote in a style markedly different from many of her contemporaries and the poetic pattern present in the novel has earned her a lot of praise and admiration. However an analysis of Roy's narrative style is quite complicated as its structure implies many levels of reading.

An analysis of a few passages from the text highlights the most frequent and conspicuous feature in Arundhati Roy's narrative style. Roy uses repetition both lexically and syntactically. Repetition casts a certain spell on the readers just like stories told by children. Roy uses intermittent repetition as linguistic stylistic device. For instance: Ammu dreams of a cheerful man with one arm, The God of Small Things, Velutha, and the sentences begin with the *if* construction:—*If he held her, he couldn't kiss her. If he kissed her, he couldn't see her. If he saw her, he couldn't feel her!* (215). The *If* construction is again repeated: *If he touched her, he couldn't talk to her, if he loved her he couldn't leave, if he spoke he couldn't listen, if he fought he couldn't win*" (330). From the array of illustration that lies scattered in the novel, it is clear that repetition constitutes one of the most conspicuous traits of Arundhati Roy's narrative style.

- i) What could be a possible thesis statement of the passage? How easy or difficult was it for you to do so?
- ii) Does the second paragraph develop the ideas listed in the first paragraph? Justify.
- iii) Distinguish between the main and supporting ideas in the excerpt.
- iv) Are the ideas easy to distinguish? Give reasons for your answer.

-----X-----X-----X-----X-----

M.A. (PART-I)

ENGLISH

**Literature from the Renaissance
to the Augustan Age**

(PAPER – III) (DEC-2017)

Q. P. Code : 29187

[Time : 3 hours]

[Marks : 100]

N.B : i) All questions are compulsory.

ii) All questions carry equal marks.

Q.1. a) What was the impact of the political and religious disturbances in England on the drama of the age?

OR

b) Write an essay on the growth of the essay form in the seventeenth century?

OR

c) Critically comment on the rich variety in the novel form in the Augustan age?

Q.2. a) Discuss the use of pastoral tradition in Elizabethan poetry with reference to the poems you have studied?

OR

b) Critically examine the theme of love in the poems of Donne, Marvell and Herbert with suitable textual illustrations?

OR

c) Richard II dramatizes a political situation involving a weak king and strong lords. Discuss.

Q.3. a) Show how the theme of metaphoricality conveys Jonson's criticism of Elizabethan theatre in Volpone.

OR

b) Comment on the Milton's use of epic form in Paradise Lost Book I.

OR

c) Critically analyse the famous 'bargaining scene' in William Congreve's play The Way of the World as a critique of the attitude to love and marriage in Restoration England.

Q.4. a) Discuss how Alexander Pope satirises on the degradation of political discourse and the arts in his The Dunciad.

OR

b) Critically consider the digressive progressive narration in Sterne's Tristram Sandy.

OR

c) Dr. Jonson's love-hate relationship with Shakespeare's plays is amply evident in his Preface to Shakespeare. Illustrate your answer with examples.

M.A. (PART-I)

ENGLISH

Nineteenth and Twentieth Century American Literature

(PAPER – IV) (DEC-2017)

Q.P. Code :11975

[Time: 3 Hours]

[Marks:100]

check whether you have got the right question paper.

- N.B:
1. All questions are **compulsory**
 2. All questions carry equal marks

Q.1 A) Trace the impact of the American Civil War on 19th century American literature.

OR

B) Assess the contribution of the lost generation writers.

OR

C) Black women writers in America brought into focus the issues of race, gender and class. Elucidate the statement.

Q.2 A) Comment on the allegorical significance and the use of symbols in Herman Melville's *Billy Budd*.

OR

B) Explain how Whitman explores the theme of transcendentalism in the prescribed poems.

OR

C) Analyze the prescribed short stories of Nathaniel Hawthorne and Edgar Allan Poe to comment on characterization.

Q.3 A) Consider Blanche Dubois of *A Streetcar Named Desire* as a complex tragic figure.

OR

B) Consider the prescribed poems of Langston Hughes as his protest against racism.

OR

C) Comment on the imagery and poetic devices used in the prescribed poems of Wallace Stevens.

Q.4 A) William Faulkner's *The Sound and the Fury* is a record of the disintegration of Southern value system. Elaborate the statement.

OR

B) Consider Malamud a chronicler of the struggle of common people who are caught between fate and impulse, with reference to *The Assistant*.

OR

C) Write an essay on the male characters in *The Temple of my Familiar*.
