

2011

Full Marks – 100

Time – As in the Programme

The figures in the right hand margin indicate marks.

Answer *all* questions.

1. Annotate with reference to the context an *one* of the following, giving critical comments" 10

- (a) A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon deed.
- (b) I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order?
London bridge is falling down
Falling down Falling down.
- (c) Nothing has changed since I began
My eye has permitted to change
I am going to keep things like this
- (d) What are we doing here, that is the question
And we are blessed in this,
That we happen to know the answer.
- (e) If this can't serve their country once takes hold of
them, good-bye to the authority of the church.

- (f) I am alive! I've an idea. Why don't we have a little game? Let's pretend that we we're human beings, and that we're actually alive. Just for a while.
2. Critically analyze *one* of the following: 10
- (a) The faint sour stink of rotted cabbages came towards him from the kitchen gardens on the rising ground above the river. He smiled to think that it was this disorder, the misrule and confusion of his father's house and the stagnation of vegetable life which was to win the day in his soul.
- (b) She saw that, all the while, in spite of himself, he would have to be trying to save the world. And this knowledge whilst it comforted his heart somewhere with a little satisfaction, stability, yet filled her with a certain sharp contempt and hate of him.
- (c) Jack and backed right against the trive and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them.
- (d) All were as one before the judgement seat of God, he would reward the good and punish the wicked one single instant was enough for the trial of a Man's soul. One single instance after the body's death the soul had been weighed in the balance.
3. Discuss Joyce's *The Portrait of the Artist as a Young Man* as an artist's novel. 16

(3)

OR

Discuss the development of Stephen Dedalus as a character in the novel *The Portrait of the Artist as a Young Man*.

OR

Critically comment on the treatment of time in *To the Lighthouse*.

OR

Write a note on the character of Lilie Briscoe in *To the Lighthouse*.

4. Discuss Lawrence's portrayal of man-woman relationship in *Women in Love*. 16

OR

Sketch the character of Gudrun in *Women in Love*.

OR

Discuss *Lord of the Flies* as a moral allegory.

OR

Comment on the characterization of Piggy and Simon in Golding's *Lord of the Flies*.

5. Bring out the significance of imagery of Eliot's *The Waste Land*. 16

OR

Comment on the character of Fisher King in *The Waste Land*.

6. Critically examine Beckett's *Waiting for Godot* as an absurd play. 16

(4)

OR

Write a note on the portrayal of Pozzo and Lucky in *Waiting for Godot*.

OR

Discuss Shaw's *Saint Joan* as a tragedy.

OR

Examine the theme of anger in *Look Back in Anger*.

OR

Sketch the character of Allison in *Look Back in Anger*.

7. Discuss Yeats as a mystical poet. 16

OR

Critically appreciate the poem 'Among School Children.'

OR

Critically comment on Ted Hughes's use of nature imagery.

OR

Bring out the modern elements in Ted Hughes's poetry.

PT -II M.A-ENG. (DDCE) VI

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The questions are of equal value.

Answer *all* questions.

1. Things Fall Apart dramatizes indigenous resistance to colonization. Do you agree ? Give a reasoned answer.

OR

Comment on Achebe's portrayal of Ikemefina.

OR

African identity is the theme of *A Dance of the Forests*.

Comment.

OR

(2)

Write a note on the blending of history and reality in *A Dance of the Forest*.

2. Quest for identity is the theme of *A House for Mr. Biswas*. Elaborate.

OR

Discuss Naipaul's art of satire with reference to *A House for Mr. Biswas*.

OR

How does the narrator of *The Shadow Lines* recall the people and events that dominated his childhood?

OR

Write a note on the role played by priests in *The Shadow Lines*.

3. Discuss *The Outsider* as an existential novel.

OR

(3)

Justify the title *The Outsider*.

OR

Discuss Kafka's views of justice in *The Trial*.

OR

Write a note on Kafka's art of characterization with reference to *The Trial*.

4. Discuss *The Father* as a modern drama.

OR

Sketch the character of Bertha.

OR

Critically analyze the author's picture of the Russian society in *The Cherry Orchard*.

OR

Sketch the character of Anya in *The Cherry Orchard*.

(4)

5. Bring out the elements of modernism in the poems of Rilke.

OR

Attempt a critical analysis of "The spectator" or "Time and Again"

OR

Baudelaire's poems are filled with a craving for strange new sensations. Comment.

OR

Attempt a critical analysis. of 'Correspondences'.

OR

"Security at Midnight".

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Answer ALL questions from appropriate Group.

Group - A

(American Literature)

1. Penitence is key to an understanding of *The Scarlet Letter*. Discuss

OR

Discuss the portrayal of the character of Hester.

OR

Zenobia's character reflects the future of women. Discuss.

OR

Discuss Hawthorne's use of symbols in *Blithedale Romance*.

[Cont.

[2]

2. Ahab was "grand, ungodly and godlike man".
Discuss

OR

Bring out the epic qualities of *Moby Dick*.

OR

Write a note on the use of paradox in *The Confidence Man*.

OR

Critically comment on techniques used in *The confidence Man*

3. "In *Huckleberry Finn* the conclusion is inconclusive." Do you agree? Give reasons.

OR

Sketch the character of Jim.

OR

Attempt a character sketch the character of Benjy.

OR

Comment on the narrative techniques adopted in *The Sound and Fury*.

4. Appreciate critically Emerson's essay *The American Scholar*.

OR

What, according to Emerson, are the traits of self-reliance?

OR

Critically appreciate the chapter "Economy" in *Walden*.

2.

[Cont.]

[3]

5. Attempt a critical note on the character of Santiago.

OR

Discuss the narrative techniques Hemingway with reference to *The Old Man and the Sea*.

OR

Critically comment on the character of Asa Leventhal in *The Victim*.

OR

Examine the anti-semitic elements in *The Victim*.

Group - E

Candidates are required to answer in their own words as far as practicable.

1. *Rajmohan's Wife* raises the question of the woman's position in the nineteenth century. Discuss

OR

Comment on the folk elements in *Rajmohan's Wife*.

OR

Krupabai portrays the experience of growing up in family recently converted to Christianity. Elaborate.

OR

Discuss *Sagun* as a typical Indian novel.

2. Attempt a critique of Sami Vivekananda's concept of Education.

[Cont.]

[4]

OR

What does Swami Vivekananda mean by National education ? How does he establish that an ideal system of education can solve the basic problems of the nation ?

OR

Critically evaluate Gandhiji's concept of education

OR

Examine how Mahatma Gandhi gives a nationalist agenda through his ideas of education in India.

3. How does Rushdie imagine his homelands

OR

Write a note on immigrants experience in "Imaginary Homelands".

OR

Explain Meenakshi Mukherjee's views on the experiments as expressed in "The Anxiety of Indianness"

OR

Why is Indian English Literature burdened with culture tradition and civilization ? How does it identify with the India ethos ?

4. How does Aijaz Ahmad's define the categories of Indian Literature ?

OR

Critically Comment on Aijaz Ahmad's views on the historical context on Indian Literature.

OR

Discuss Harish Trivedi's views on post-colonial literature

OR

How does the Indian figure in post-colonial discourse?

5. Give an account of Chaudhuri's students days in Calcutta as described in his autobiography.

OR

Analyses Nirad C. Chaudhuri's attitude towards freedom movement.

OR

Discuss *My Village, My Life* as a portrait gallery.

OR

Write a note on the elements of nostalgia in *My Village, My Life*.

Group - H

Candidates are required to answer in their own words as far as practicable.

1. Write a note on the different branches of Linguistics.

OR

Show how Linguistics is a scientific study of language

[Cont.]

[6]

2. Discuss with examples the paradigmatic relations in linguistics analysis.

OR

Show the morphological representation of the following words with the help of tree diagrams

Discontinuity

Unrepeatable

Irresponsibility

Rationalization

Ex - directory

3. Discuss how the insights of the traditional grammarians helped the modern linguists to develop new theories of language.

OR

Discuss the limitations of Structural Linguistics.

4. Discuss with examples, the salient features of Diaglossia.

OR

Write short notes on any TWO of the following:

(a) Pidgin (b) Synonymy (c) Style

5. Discuss the impact of stylistic study on general criticism.

OR

Make a stylistic study of the following poem

My Papa's waltz

The whiskey on your breath

[C]

[7]

Could make a small boy dizzy
But I hung like death
Such waltzing was not easy.
We romped until the pans
Slid from the kitchen shelf,
My Mother's countenance
Couldnot unfrown itself.
The hand that held my wrist
Was battered on one knuckle
At every step you missed
My right ear scraped a buckle
You beat time on my head
With a palm caked hard by dirt,
Then waltzd me off to bed
Still clinging to your shirt.

Group - K

**Candidates are required to answer in their
own words as far as practicable.**

Discuss the significance of the casket scence
in *The Merchant of Venice*.

OR

Do you think that Bassanio was a worthy
match for portia ? Give reasons for your
answer.

A Midsummer's Night Dream is a romantic
play. Justify.

OR

"Puck dominates in *A Midsummer's Night Dream*. Discuss

3. Write a note on Shakespeare's use of disguise in *Twelfth Night*.

OR

Critically comment on the love relationship between the Duke and Olivia.

4. Examine the stages the Duke of Gloucester passed through in order to acquire the throne of England as *Richard III*.

OR

Consider *Richard III* as a historical play.

5. Examine the role played by the Duke of York in *Richard II*

OR

Write a critical note on Shakespeare's treatment of the themes of negligence, excess and waste in *Richard II*

OR

"Henry V is a play which fulfills the Englishman's dream of pride and glory at the expense of France." Discuss.

OR

How does King Henry V combine in himself the broad human sympathies of a commoner with the majesty of a great king ?



Pt- II- M. A (Eng.) DDCE- VIII (Gr. A, E, H, K)

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Group - A

Discuss *The Emperor Jones* as a naturalistic play.

OR

Write a critical note on minor characters in *The Emperor Jones*.

OR

"*The Death of a Salesman*" does not dramatise the sale of goods but of a personality." Justify the statement with reference to the play.

OR

Critically analyze the plot of *The Death of a Salesman*.

[Cont.

2. Sketch the characters to Jerry in *The Zoo Story*.

OR

Justify the title of the play *The Zoo Story*.

OR

Sketch the character of Stanley in *A Streetcar Named Desire*.

OR

Write a critical note on the use of dramatic techniques in the play *A Streetcar Named Desire*.

3. Bring out the romantic elements in Whitman's *Leaves of Grass*.

OR

Discuss *Leaves of Grass* as an epic poem.

OR

Critically appreciate the poem "A Passage to India".

4. Critically appreciate the poem "Birches".

OR

Bring out the elements of uncertainty in the poems of Robert Frost.

OR

Write a note on Emily Dickinson's mysticism.

OR

Discuss how Emily Dickinson poetises "death."

/Co

[3]

OR

5. Write a note on William Carlos Williams's poetic diction.

OR

Critically comment on elements of "modernism" in William Carlos Williams's poetry.

OR

Write a critical appreciation of "The Sunday Morning".

OR

How does Wallace Stevens reflect on the art of poetry.

Group - E

Candidates are required to answer in their own words as far as practicable.

Write a note on the element of humour in the *Talkative man*.

OR

Discuss Naryan's art of story telling in the *Talkative man*.

OR

Discuss *Untouchable* as a realistic novel

OR

Sketch the character of Sohini.

[Cont.]

2. Do you consider Ezekiel as a "Poet of plain statement"? Give reasons for your answer.

OR

Jayant Mahapatra's poems reflect a distinct Oriya sensibility. Discuss with reference to *Relationship*.

3. How does the narrator of *The Shadow Lines* recall the events and the people that dominated his childhood.

OR

Write a note on the role played by Ila in *The Shadow Lines*.

OR

Discuss Chatterjee's art of characterization revealed in *English August: An Indian Story*.

OR

Justify the title *English August: An Indian Story*.

4. Dattani's plays not only work on the stage they provide an exciting reading as well. Discuss with reference to *The Final Solution*.

OR

Sketch the character of Hardika.

OR

[5]

The Harvest explores the exploitative relations between developed and developing countries. Justify.

OR

Comment on the character portrayal of Java.

5. How does Roy evoke the landscape of rural Kerala in *The Good of Small Things*.

OR

Examine the character of Margaret Kochamma.

OR

Make an assessment of the character of Kalapana in *The Binding Vine*.

OR

Discuss the plot structure of *The Binding Vine*.

Group - H

Candidates are required to answer in their own words as far as practicable.

1. Discuss the advantages and disadvantages of applying the communicative method in Indian classrooms.

OR

[Cont.]

Does the present ELT situation in Orissa help cater to the needs of the learners ? Discuss

2. Discuss the limitations of the behaviorist school of learning.

OR

Discuss the main features of structure syllabus.

3. Discuss the criteria to be followed to select teaching materials for the learners at +2 level.

OR

Are textbooks necessary for the teaching of a language ? Discuss.

4. Discuss the methods to be followed at the secondary level to help the learners to internalize grammatical rules

OR

Discuss the steps to be followed to teach listening skills at the primary level

5. Discuss the steps to be help the learners at +2 level to appreciate a poem.

OR

What are the principles applied to design a good test.

[Cont.]

[7]

Group -K

Candidates are required to answer in their own words as far as practicable.

1. Critically appreciate the opening scene in *King Lear*

OR

King Lear's character determines his destiny.
Discuss

2. Discuss *Antony and Cleopatra* as a historical play.

OR

Attempt a character sketch of Antony.

3. Discuss *Coriolanus* as a typical Shakespearean tragedy

OR

Critically examine the features that give *Coriolanus* its magnificence

OR

Comment on Shakespeare's portrayal of Cressida.

OR

[Cont.]

Justify *Troilus and Cressida* as a problem play.

4. Critically analyze the function of the chorus in *The Winter's Tale*

OR

Write a note on Shakespeare's art of characterization in *The Winter's Tale*

5. Comment on the justification of Shakespear's use of the supernatural in *The Tempest*.

OR

Sketch the character of Prospero.

