2020

ENGLISH

(Major)

Paper : 6.1

(Literary Criticism)

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

1. Answer the following questions/Fill in the blanks (any *seven*) : 1×7=7

(a) Name the philosopher who held the view that to learn the higher truth, one should not go to poets but to philosophers.

(b) Which word in Aristotle's *Poetics* refers to 'an error of judgement' or 'miscalculation'?

(c) What, according to Aristotle, is the most important element of tragedy?

(d) To which century did the author of *Ars Poetica* belong?

(e) What, in the view of Longinus, is the most important source of the sublime?

(f) The idea of 'negative capability' is associated with _____.

(g) Write the name of the critic who opined "He (the poet) is a man speaking to men."

(h) Which method of criticism did Arnold advocate for?

(i) Name the book that contains Coleridge's views of poetry.

2. Give short answers to the following questions (any *four*) : 2×4=8

(a) Explain the critical term 'peripeteia'.

(b) Mention the six basic elements of tragedy as discussed by Aristotle.

(c) What does Coleridge mean by 'organic form'?

(d) Who coined the term 'grand style' and what does it mean?

(e) Mention, after Dr. Johnson, two defects of Shakespeare's writings.

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

(a) Write a short note on Aristotle's concept of imitation.

(b) How does Philip Sidney defend poetry against its criticism?

(c) Discuss how Dr. Johnson defends Shakespeare's violation of the three unities.

(d) Briefly comment on Arnold's 'touchstone method'.

(e) What are the major objections against poetry raised by Stephen Gosson in his *The School of Abuse*?

4. Write a comparative note on the views of Aristotle and his teacher Plato on 'Imitation' as expressed in their respective works. 10

Or

Discuss Aristotle's concept of plot in a tragedy. Why does he consider plot the first principle and the soul of tragedy?

5. Discuss Horace's observations on poetry. 10

Or

Analyze after Longinus, the sources of the sublime. Write a note on *On the Sublime* as a work of literary criticism.

6. Critically examine Wordsworth's theory of 'Poetic Diction'. 10

Or

What does Coleridge say about primary imagination and secondary imagination in his *Biographia Literaria*? Discuss.

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2020

ENGLISH

(Major)

Paper : 6.2

(Twentieth Century Criticism and Theory)

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

1. Give very brief answers/Fill in the blanks/Choose the correct option (any *seven*) : 1×7=7

(a) T. S. Eliot in his essay, *Hamlet and His Problems*, gives his famous theory of _____.

(negative capability/objective correlative/affective fallacy)

(b) Which seminal work of Derrida is asserted as the Alpha and the Omega of deconstruction?

(c) Who coined the term 'new historicism'?

(d) Name the essay in which Helen Cixous introduced the phrase 'ecriture feminine'.

(e) *Orientalism* (1978) is a major text for the academic field of _____ studies.

(f) Which poem of John Donne is cited by Cleanth Brooks as a 'sufficiently extreme instance of paradox'?

(g) Which term is employed in Saussurean linguistics to refer to the individual speech utterances?

(h) Name the scholar who coined the phrase, 'The historicity of the text and the textuality of history'

(i) Who wrote *Discipline and Punish* and *Archaeology of Knowledge*?

(j) According to Bakhtin, the novels of Dostoevsky belong to the _____ type of novel.

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

(a) Give the definition of Eliot's impersonal theory of poetry

(b) What is foregrounding? What is its role in the analysis of a literary text?

(c) What is 'logocentrism'?

(d) What is the difference between 'signifier' and 'signified'?

(e) Why does Jonathan Culler define theory as a 'miscellaneous genre'?

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

(a) How does the emotive use of language differ from its referential or scientific use? Explain in the light of I. A. Richards' views on this matter.

(b) Write a short note on either (a) Defamiliarization (Victor Shklovsky) or (b) Dissociation of sensibility (T. S. Eliot).

(c) Write a note on Empson's *Seven Types of Ambiguity*.

(d) How do the new historicists substantiate the view that history is not merely a context, but a co-text?

(e) "There is no reading of a work which is not also a rewriting." What does Terry Eagleton mean by this remark in his essay, *What is Literature*?

4. Answer any *three* of the following questions : 10×3=30

(a) Discuss in detail with reference to at least two representative critics, how new criticism establishes the centrality of the literary text and the necessity of 'close reading'.

Or

What are I. A. Richards' major concepts associated with his psychological approach to art and literature? Discuss.

(b) Analyze the basic tenets of New Historicism.

Or

Edward Said's *Orientalism* is perhaps one of the most influential texts of the 20th century. Examine Said's views on 'Orientalism' as the starting point in post-colonial studies.

(c) What, according to Terry Eagleton, are the difficulties involved in having a fixed and specific definition of literature?

Or

Write an illustrative note on Bakhtin's ideas of heteroglossia and polyphony.

(d) Make an assessment of the contributions of Derrida and Foucault towards the development of post-structuralist thought.

Or

How does Jonathan Culler justify his opinion that theory involves a questioning of the most basic premises of literary study?

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2020

ENGLISH

(Major)

Paper : 6·3

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

SECTION—I

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

(a) The _____ century registers a quest for the reinstatement of nature as a positive creative process in the context of modernity and urbanisation.

(Fill in the blank)

(b) Name the 18th century writer who offered a substantial perspective on the 'sublime'.

(c) In literature, the word 'pastoral' refers to writing that pertains to life and manners of shepherds.

(State True or False)

2. During the later 17th century, there were attempts to conquer or mould ____ into ____ patterns by rigorous attention to geometrical order and symmetry in the creation of gardens.

(Fill in the blanks) 2

Or

Connect the corresponding word (in accordance with the syllabus given) :

Landscaping and ____

Romanticism and ____

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

(a) Women and Nature

(b) The Picturesque

4. Examine the key features of pastoral poetry. 10

Or

Comment on the significance of 'landscape' in the context of Nature-centric writing in English literature.

SECTION—II

5. Answer the following questions as directed: 1×4=4

(a) A Narrow ____ in the Grass.

(Fill in the blank)

(b) In which book of *The Prelude* do you find the boat stealing episode?

(c) How many days does Santiago go without catching a fish in *The Old Man and The Sea*?

(d) What is 'Timon's Villa' in the *Epistle to Burlington* by Alexander Pope?

6. Answer the following as directed : 2×3=6

(a) Name the two individuals who have largely and philosophically shown that all organic beings are exposed to severe competition.

(b) In wishing that the snake 'come back', which bird does D. H. Lawrence think about?

(c) He loved the daisy ____ ground

The cloud ____ sky

(Fill in the blanks)

7. Answer the following questions : 5+5=10

(a) Comment briefly on the issues that agitate Indians according to M. S. Swaminathan.

Or

How does Tennyson address Nature in Section 55 of *In Memoriam*? Present a brief account.

(b) "The water is so transparent that the bottom can easily be discerned at the depth of twenty-five or thirty feet." Write briefly on Thoreau's evocation of the environment in *The Ponds*.

Or

How does Ted Hughes present the aggressive side of the jaguar in *Second Glance at a Jaguar*? Give a short account.

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

(a) Write a critical appreciation of any *one* of the following :

(i) *Spring* by Hopkins

(ii) *To Spring* by Blake

Or

(b) Write a critical note on the imagery in *Fern Hill* by Dylan Thomas.

(c) Offer your perspective on the views expressed by D. H. Lawrence in *Pan in America*.

(d) Critically assess the key elements in *Rain* by Edward Thomas.

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2020

ENGLISH

(Major)

Paper : 6.4

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

1. Answer the following as directed (any *seven*) : 1×7=7

(a) Name the mother of Artemis and Apollo.

(b) Name the half man, half horse in Greek Mythology.

(c) Who created Pandora?

(d) Who was Cain?

(e) Who was Goliath?

(f) Name the first book of the *Old Testament.*

(g) What is the meaning of Sisyphus in Greek?

(h) Mention the special feature of the river Lethe.

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

(a) What is Gorgon's Head?

(b) Who was Adonais in Shelley's elegy of the same name?

(c) What do you understand by Abrahamic religions?

(d) Who is Icarus?

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

(a) Write a note on Zeus.

(b) Write briefly on the Greek Succession Myth.

(c) Narrate the circumstances which led Oedipus to make himself blind.

(d) What is the significance of the Holy Grail?

(e) Write a short note on the Titan, Atlas.

4. Write a note on the Twelve Olympian Gods and the roles played by them. 10

Or

Discuss Nathaniel Hawthorne's adaptation of the Greek myth about the origin of seasons.

5. Write about the Greek myth on which Yeats bases his poem, *Leda and the Swan*. How does Yeats use this myth in the poem? 10

Or

Discuss the biblical connection in Herman Melville's *Billy Budd*.

6. Who is Job? Comment on the 'patriarchal age' as revealed in the *Book of Job*. 10

Or

How does Tennyson use the mythical background of Ulysses to deal with some of the important social issues that concerned the Victorians?

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2020

HISTORY

(Major)

Paper : 6.5

[History of Japan (1853–1941)]

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

Answer either *in English* or *in Assamese*

1. Answer the following questions in *1* word or in *1* sentence each : 1×7=7

তলৰ প্ৰশ্নসমূহৰ প্ৰতিটোৰ উত্তৰ এটা শব্দ বা এটা বাক্যত লিখা :

(a) In which year was the Harris Treaty signed?

কোন চনত হেৰিছ চুক্তি স্বাক্ষৰ কৰা হৈছিল ?

(b) What was the main slogan of anti-foreigner struggle in Japan?

জাপানীসকলৰ বিদেশী বিৰোধী সংগ্ৰামৰ প্ৰধান স্ল'গান কি আছিল ?

(c) What is the meaning of 'Meiji'?

'মেইজি' শব্দৰ অৰ্থ কি ?

(d) In which year was the 'Charter Oath' declared?

'চাৰ্টাৰ ওথ' কোন চনত ঘোষণা কৰা হৈছিল ?

(e) Who was Count Ito?

কাউণ্ট ইট' কোন আছিল ?

(f) In which year was the Treaty of Simonoseki signed?

কোন চনত চিম'ন'চেকি সন্ধি স্বাক্ষৰিত হৈছিল ?

(g) Mention one cause of Manchurian expedition of Japan.

জাপানৰ মাঞ্চুৰিয়া অভিযানৰ এটা কাৰণ উল্লেখ কৰা।

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

তলত দিয়া প্ৰশ্নসমূহৰ চমুকৈ উত্তৰ লিখা :

(a) Write two provisions of the Treaty of Kanugawa.

কানুগাৱা চুক্তিৰ দুটা চৰ্ত লিখা।

(b) Mention two social changes brought in Japan after the Meiji Restoration.

মেইজি পুনঃসংস্থাপনৰ পিছত জাপানৰ দুটা সামাজিক পৰিবৰ্তনৰ বিষয়ে উল্লেখ কৰা।

(c) What is Genro?

জেনৰ' কি ?

(d) Write two features of Shinto cult.

চিণ্টো ধৰ্মৰ দুটা বৈশিষ্ট্য লিখা।

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

তলত দিয়াসমূহৰ যি কোনো তিনিটাৰ ওপৰত চমু টোকা লিখা :

(a) End of Feudalism in Japan

জাপানত সামন্তবাদৰ অন্ত

(b) Conflict over Loo-Choo Island

লুচু দ্বীপক লৈ কাজিয়া

(c) Economy of Japan under the 'Meiji'

'মেইজি'ৰ সময়ত জাপানৰ অৰ্থনৈতিক অৱস্থা

(d) Importance of Washington Conference

ৱাশ্বিংটন সম্মিলনৰ গুৰুত্ব

(e) First World War and Japan

জাপান আৰু প্ৰথম বিশ্বযুদ্ধ

4. Answer any *three* of the following questions : 10×3=30

তলত দিয়া প্ৰশ্নবোৰৰ যি কোনো তিনিটাৰ উত্তৰ লিখা :

(a) Discuss the circumstances leading to the end of the policy of isolation of Japan.
কেনে পৰিস্থিতিত জাপানৰ অকলশৰীয়া নীতিৰ অন্ত পৰিছিল, আলোচনা কৰা।

(b) Critically discuss the features of the Japanese Constitution.
জাপানৰ সংবিধানৰ বৈশিষ্ট্যসমূহৰ এক সমালোচনাত্মক ব্যাখ্যা আগবঢ়োৱা।

(c) Write a note on 'Korean Question'.
'কোৰিয়াৰ প্ৰশ্ন' সম্পৰ্কে এটি টোকা লিখা।

(d) Discuss the causes and effects of Russo-Japanese War of 1904–05.
ৰুছ'-জাপান যুদ্ধৰ (১৯০৪-০৫) কাৰণ আৰু ফলাফলসমূহ আলোচনা কৰা।

(e) Write an analytical note on Anglo-Japanese Alliance of 1902.
ইংগ-জাপান মিত্ৰতাৰ (১৯০২) বিষয়ে এক বিশ্লেষণাত্মক টোকা লিখা।

(f) Describe the rise of militarism in Japan.
জাপানত সামৰিক শক্তিৰ উত্থানৰ বিষয়ে বৰ্ণনা কৰা।

★★★

2020

ENGLISH

(Major)

Paper : 6.6

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

OPTION—A

(INDIAN POETRY, FICTION AND DRAMA)

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

(a) What is the creeper compared to in *Our Casuarina Tree*?

(b) "I resemble everyone." Name the poem.

(c) Who is Marco's wife in *The Guide*?

(d) What are women advised to keep in Eunice de Souza's poem?

(e) In which language was *Tughlaq* originally written?

(f) In which place did Agha Shahid Ali's mother spend her childhood?

(g) What reason does Jyoti state for choosing Arun as her life partner in *Kanyadaan*?

2. Identify the poem and briefly explain the following : 2×4=8

(a) Otherness is not always neglect—
Cats return to their litter trays.
When they need to.

(b) This is home. And this is the closest
I'll ever be to home.

(c) They tap every year on my window,
their voices hushed to ice.

(d) And oft at nights the garden overflows
With one sweet song that seems to have
no close,
Sung darkling from our tree,
while men repose.

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

(a) Explain the nature of the poetic experience articulated in the poem, *Sita*.

(b) Examine the poet's quest for the self in *Self-Portrait*.

(c) What differences between Kashmir and Lucknow does Agha Shahid Ali highlight in *The Season of the Plains*?

(d) Discuss the theme of alienation in *Tughlaq*.

(e) Comment on the title of the play, *Kanyadaan*.

(f) Comment on R. K. Narayan's symbolic use of the railway station in *The Guide*.

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

(a) Discuss with illustrations from the prescribed poems how Agha Shahid Ali explores the themes of loss and longing in his poetry.

Or

From the reading of the prescribed poems of Toru Dutt, analyze the distinguishing features of her poetry.

(b) Discuss the title of the novel, *The Guide*.

Or

Analyze *Shakuntala* as an exploration of history, myth and memory.

(c) Discuss Anita Desai's *Fire on the Mountain* as a novel that deals with isolation as a coping mechanism.

Or

In *Tughlaq*, how does Girish Karnad employ history as a tool to dramatize contemporary reality?

Or

Discuss *Kanyadaan* as a play that explores issues of modernity and social change.

OPTION—B

(AMERICAN FICTION, AUTOBIOGRAPHY AND DRAMA)

SECTION—I

1. Answer the following questions : 1×4=4

(a) What is the name of the ballad about Billy made by a sailor?

(b) Who is Sarah?

(c) In which year was *The Fall of the House of Usher* published?

(d) What is the major turning point in Linda's life?

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

(a) What is the pervasive theme of *The Fall of the House of Usher*?

(b) Write in brief about the mother-daughter relationship in Zitkala-Sa's story.

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

(a) Zitkala-Sa's use of language

(b) *Long Black Song* is a dark representation of how infidelity can ruin a relationship and the lives of those involved

(c) Vulnerability of innocence in *Billy Budd*

4. Discuss *Billy Budd* as an Allegory. 10

Or

Critically comment on the character of Dr. Flint in *A Perilous Passage in the Slave Girl's Life.*

5. The story *Long Black Song* showcases the era of post-slavery life in the South for African Americans during the 1930s. Elucidate. 10

Or

Comment on Zitkala-Sa's attitude towards her mother in the light of *My Mother.*

SECTION—II

6. Answer the following questions : 1×3=3

(a) Who is Simeon?

(b) What is the value of the insurance check received by the Youngers?

(c) What is the nationality of Joseph Asagai?

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

(a) Write a few words on the character of Ephraim Cabot in *Desire under the Elms.*

(b) Who are the Youngers?

8. Write briefly on any *one* of the following : 5

(a) What role does money play in *A Raisin in the Sun*?

(b) What is the role of Eben Cabot in *Desire under the Elms*?

9. Is Eugene O'Neill's play *Desire under the Elms* an example of naturalistic theatre? 10

Or

How do you think Lorraine Hansberry's own life influenced *A Raisin in the Sun*?

OPTION—C

(WOMEN'S POETRY, JOURNALS AND DIARIES)

1. Answer any *seven* of the following : 1×7=7

(a) When was *To Her Father with some Verses* written?

(b) Who is Browning paying tribute to in the poem, *To George Sand : A Recognition*?

(c) When did Frances Burney make the first entry in her journal?

(d) What is the colour of the tattoos on the cheeks of the Eunuchs in the poem, *The Dance of the Eunuchs*?

(e) What was the actual name of George Sand?

(f) For whom does the narrator bring an offering in *Orchard* by H. D.?

(g) Where is Stevie Smith's 'pitiful ghost happier' in *The Wanderers*?

(h) When was the poem, *Housewife* by Anne Sexton published?

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

(a) "A woman is her mother."
Explain in the context of Sexton's poem, *Housewife*.

(b) How does the speaker depict the bounty of the orchard in H. D.'s *Orchard*?

(c) What is 'the truth's superb surprise' in Dickinson's poem, *Tell all the Truth*?

(d) Who is the Wanderer and does her spirit have any symbolic implications?

3. Critically comment on any *three* of the following extracts with reference to the context : 5×3=15

(a) You are clear
O rose, cut in rock,
hard as the descent of hail.

(b) As lightning to the children eased
With explanation kind
The truth must dazzle gradually
Or every man be blind—

(c) O wind, rend open the heat,
cut apart the heat,
rend it to tatters.

(d) Banging the coffee-pot into the sink
she hears the angels chiding the looks out
past the raked gardens to the sloppy sky.

(e) The language I speak
Becomes mine, its distortions, its
queernesses
All mine, mine alone.

4. *(a)* Explore the poetic devices used in the poem, *Snapshots of a Daughter-in-Law.* 10

Or

(b) "Elizabeth Barrett Browning uses poetry to explore and challenge traditional Victorian roles for women." Elucidate with reference to her poem, *To George Sand : A Recognition.*

5. *(a)* Does the speaker regard 'poetry' as superior to 'prose' in *I Dwell in Possibility*? Explain with reference to the metaphors used by the poet. 10

Or

(b) Critically examine the imagery employed by Kamala Das in her *The Dance of the Eunuchs.*

6. *(a)* What does *The Journals and Letters* reveal about the character and personality of Frances Burney? Discuss with reference to the prescribed entry. 10

Or

(b) Discuss Lucy Hutchinson's *A Confrontation* in the light of the changing political time of the seventeenth century England.

OPTION—D

(HISTORY OF THE ENGLISH LANGUAGE)

1. Answer the following as directed : 1×7=7

(a) In which language family the ultimate origins of the English language lie?

(b) Which one of the following texts was composed during the Old English period?

(i) *The Canterbury Tales*

(ii) *Beowulf*

(c) During the Middle English period, many words were borrowed from Celtic and Old Norse language.

(Write True or False)

(d) Who published the *Dissertation on the English Language* (1789), which advocated an American standard of usage?

(e) When was the British Broadcasting Corporation founded?

(f) Name the three languages effectively used in England during the Middle English period.

(g) The authorized version of *The Bible* was published in the year ____.

(Fill in the blank)

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

(a) Write two French loan words in English.

(b) What are malapropisms? Give an example.

(c) What is a hybrid word? Give an example.

(d) Define degeneration of meaning with two suitable examples.

(e) Write two words to distinguish American spelling from British spelling.

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

(a) Scandinavian loan words in English

(b) Grimm's law

(c) Freak formation

(d) Problem of orthography in English

(e) Euphemisms

(f) Middle English dialect

4. Answer any *three* of the following questions : 10×3=30

(a) Write a note on the characteristics of Old English.

(b) Write a note on the classical impact on the English language during the Renaissance.

(c) Discuss Shakespeare's influence on the English language.

(d) Bring out the differences between American English and British English.

(e) Write a note on Colonialism and global use of English.

OPTION—E

(AFRICAN LITERATURE IN ENGLISH)

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

(a) Who wrote *Feminism with a Small 'f'*?

(b) To which African country does Chinua Achebe belong?

(c) Name the year in which Ngugi was invited to a meeting of African writers at Makerere University College.

(d) Who says "In vain your bangles cast/Charmed circles at my feet"?

(e) Who is the speaker of Soyinka's *Abiku*?

(f) Which African country is Niyi Osundare from?

(g) Where was Buchi Emecheta born?

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

(a) Why does Emecheta say that, "If I did not write I think I would have to be put in an asylum"?

(b) What is the role of writers that Achebe charts in his essay, *The Novelist as Teacher*?

(c) Who, do you think, is the speaker of the poem, *Abiku* addressing?

(d) To what extent was Sikuyu used in the family environment in which Ngugi grew up?

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

(a) Comment on the author's position on feminism in *Feminism with a Small 'f'*.

(b) What does Achebe say about the foreign audience of African writers?

(c) Discuss Ngugi's views on European languages and their suitability or otherwise in the context of communicating African experience.

(d) Critically discuss Soyinka's use of metaphor and imagery in the poem, *Abiku*.

(e) Why does the speaker of *I am Talking to You My Sister* say that "I am not talking about imperialism/Neo-colonialism, racism, Zionism"?

4. Answer any *three* of the following questions : 10×3=30

(a) Attempt a critical appreciation of *Nana Bosompo*.

(b) Comment on the concern for the environment that *Our Earth Will Not Die* embodies.

(c) Attempt of critical appreciation of Lenrie Peters' *I am Talking to You My Sister*.

(d) What is the Yoruba myth which is used by Soyinka in his poem, *Abiku* and to what effect?

(e) Does Buchi Emecheta support polygamy in her essay, *Feminism with a Small 'f'*? Give a reasoned answer.

(f) Write a note on Ngugi's ideas about the language of African literature.

OPTION—F

(FILM)

SECTION—I

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

(a) Who directed the film, *Ben-Hur* (1959)?

(b) Name the first film to have won eleven Oscars.

(c) What is the screen name of Dickens' Pip?

(d) Name the director of *Dance Like a Man*.

(e) Name Brick's dead friend in *Cat on a Hot Tin Roof*.

(f) Who plays the role of 'Bhaisaab' in *Omkara*?

(g) Which Dickens' novel has Alfonso Cuaron directed and in which year?

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

(a) What was Estella trained to do since childhood?

(b) What is the role of the prologue in the film, *Ben-Hur* (1959)?

(c) What are the casting differences in the film adaptation of *Dance Like a Man*?

(d) What does 'cat' signify in *Cat on a Hot Tin Roof*?

SECTION—II

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

3. Discuss the significance of the subtitle of the film, *Ben-Hur : A Tale of the Christ*.

4. Consider the title of the film, *Dance Like a Man* and comment on the title.

5. What are the variations in ending sequences of the book and the film versions of *Great Expectations* (Cuaron)?

6. Describe the chariot race sequence in *Ben-Hur*.

7. Discuss how physical deformity foregrounds the character of Langda in *Omkara*.

(Continued)

SECTION—III

8. Discuss how *Dance Like a Man* reflects modern Indian realism and yet has a universal appeal. 10

Or

Bring out the traits of a tragic hero as displayed in *Omkara*.

9. Assess in detail the manner in which the 2005 *Pride and Prejudice* makes use of local colour and periodization to create its ambience for the film, and point out its variations. 10

Or

Write an essay on *Ben-Hur* as a classic exploring its various epic features.

10. Analyze the role of 'Skipper' in Brick's life and in the film as well. 10

Or

Enumerate the use of symbols on screen and show how it compliments the themes of the film, *Cat on a Hot Tin Roof*.

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2020

ELECTIVE ENGLISH

Paper : 6.1

(Nature)

Full Marks : 80

Time : 3 hours

The figures in the margin indicate full marks for the questions

SECTION—I

1. Answer any *three* of the following as directed : 1×3=3

(a) What are the two aesthetic ideals related to 'picturesque'?

(b) Name a sub-genre of pastoral poetry.

(c) _____ involves a reaction against enlightenment ideas of the 18th century.

(Fill in the blank)

(d) What is Mother Nature?

2. *(a)* Name the two works that dwell on the link between Women and Nature. 2

Or

(b) How is Virgil related to pastoral literature?

Or

(c) Write two words that are frequently associated with 'landscape'.

3. *(a)* What is the relation between Women and Nature? 5

Or

(b) Discuss briefly the idea of the sublime.

Or

(c) Write a note on the earliest pastoral poetry in the West.

4. *(a)* Comment on Romanticism as idealization of Nature. 10

Or

(b) Critically examine Edmund Burke's definition of the sublime.

SECTION—II

5. Answer the following as directed : 1×7=7

(a) *Fern Hill* was first published in _____.

(Fill in the blank)

(b) Who wrote *A Bird came down the Walk* ?

(c) Who is Santiago?

(d) Where do the following lines occur?

O thou with dewy locks, who lookest down
Thro' the clear windows of the morning, turn

(e) Walden is an exercise in solitude.

(Write true or false)

(f) Who formulated the concept of Sprung Rhythm?

(g) *The Peasant Poet* is written by _____.

(Fill in the blank)

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

(a) Write a note on *The Prelude*.

(b) Name two poems by Charlotte Smith.

(c) Mention an image which occurs in D. H. Lawrence's *Snake*.

(d) Write two lines on M. S. Swaminathan.

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

(a) Make an assessment of the poem, *Rain*.

(b) What do you mean by natural selection?

(c) Write a note on the character of Manolin as depicted in *The Old Man and the Sea.*

(d) Write a note on Ted Hughes as a poet.

(e) What is the central idea of the poem, *To Autumn* by William Blake?

(f) Discuss in brief some of the themes of Emily Dickinson's poetry.

(g) Write a critique on Hopkins' poetic style.

8. Answer any *three* of the following : 10×3=30

(a) Critically comment on the literary devices used by D. H. Lawrence in his poetry with special reference to *Snake.*

(b) Discuss Wordsworth's attitude to Nature.

(c) Discuss the distinctive features of Alexander Pope as a poet.

(d) Write a critique on *The Jaguar.*

(e) Emily Dickinson found solace and comfort in the lap of Nature. Do you agree with the view? Justify your answer.

(f) Discuss the connection between God and Nature as depicted in Tennyson's *In Memoriam.*

★ ★ ★

2020

ELECTIVE ENGLISH

Paper : 6.2

(Other Literatures)

Full Marks : 80

Time : 3 hours

The figures in the margin indicate full marks for the questions

1. Answer the following as directed : 1×10=10

(a) *Reef* is Gunesekera's second novel.

(Write True or False)

(b) Madame Ranevsky is a middle-aged Russian woman who is the owner of the estate in *The Cherry Orchard.*

(Write True or False)

(c) *The Metamorphosis* written by Franz Kafka was first published in _____.

(Fill in the gap)

(d) Grete Samsa is a character in _____.

(Fill in the gap)

(e) Who wrote *The Edible Woman*?

(f) "*Drinking would be too powerful, too clear; but this unhurried gesture of restraint fills my whole consciousness with shining water.*" Where do these lines occur?

(g) Rilke was considered one of the greatest German lyric poets of his day.

(Write True or False)

(h) How old is Anya in Chekhov's *The Cherry Orchard*?

(i) The play, *A Dance of the Forests* was presented at the Nigerian Independence celebrations in the year _____.

(Fill in the gap)

(j) *Reef* is not a historical novel.

(Write True or False)

2. Answer the following : 2×5=10

(a) Comment on the character of Mr. Ranjan Salgado.

(b) What does the title refer to in Kafka's *The Metamorphosis*?

(c) Who is Kola in *A Dance of the Forests*?

(d) Write two themes of *The Cherry Orchard*.

(e) What was Triton like when he first went to Salgado's house?

3. Write short notes on any *four* of the following : 5×4=20

(a) Society and class in *The Cherry Orchard*

(b) The relationship between Mister Salgado and Nili

(c) The ancient fragment of a statue of Apollo in *Archaic Torso of Apollo*

(d) Significance of the title of *A Dance of the Forests*

(e) The overriding theme of loss in *Morning in the Burned House*

4. Answer any *four* of the following : 10×4=40

(a) Write a note on the use of allegory in Kafka's *The Metamorphosis*.

(b) Do you think *The Cherry Orchard* is about the growth of the middle class in Russia and the fall of the aristocracy? Justify your answer.

(c) How does Wole Soyinka present *A Dance of the Forests* as a complex interplay between Gods, mortals and the dead? Give a reasoned answer.

(d) Discuss some of the stylistic features of *Archaic Torso of Apollo.*

(e) Make an assessment of Romesh Gunesekera as a Sri Lankan novelist with reference to *Reef.*

★ ★ ★