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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, according to Khilnani, were Ram Shilas?

(b) Who is the author of *Arthashastra*?

(c) "I believe that a nation is happy that has no history." Who said this?

(d) Where is the word 'Satya' derived from?

- (e) What does Havell say about religion in India?
- (f) What, according to Romila Thapar, were 'administrative histories' concerned with?
- (g) Where are Painted Grey Ware sites found?

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

- (a) How does Gandhi differentiate between 'tolerance' and 'ahimsa'?
- (b) What does the term 'Aryan' connote?
- (c) Why is James Mill's book, *History of British India* regarded by Khilnani as one of the most influential works on colonial histories of India?
- (d) What, according to Nehru, is the day-to-day religion of orthodox Hindus concerned with?

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

5×3=15

- (a) Why, according to Nehru, is it necessary to develop a scientific outlook for national progress?

(b) What does Romila Thapar say about the religious practices in the ancient Harappan cities?

(c) What are Gandhi's views on humility?

(d) Why does Amartya Sen think that the tradition of argument makes much difference in the subcontinent lives today?

(e) How does Sunil Khilnani reflect on Savarkar's idea of 'Hindutva'?

4. Answer the following questions : $10 \times 3 = 30$

(a) Give a detailed picture of the cities of the Indus Valley Civilization from your reading of the essay, *Antecedents*.

Or

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

(b) Discuss Ranajit Guha's views on the institutionalization of the study of history in his essay, *The Small Voices of History*.

Or

"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*.

- (c) "I know no diplomacy save that of truth. I have no weapon but non-violence." What does Gandhi say about truth and non-violence?

Or

Discuss how Nehru elucidates his 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 :

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- (a) Comment on Emerson's engagement with the idea of the visionary individual in *The Poet*. Present a cogent analysis.
- (b) Examine Jefferson's analysis of the condition of North American Indians in terms of the contemporary cultural situation.

(c) How does Thoreau deal with the question of Nature in *Brute Neighbors*? Provide illustrations from the text to substantiate your response.

(d) Critically assess Cotton Mather's documentation of the witchcraft trials in Salem.

2. Write briefly on any *one* of the following : 10

(a) Salem as a metaphor of society

(b) Race as a theme in Wheatley's writing

(c) Thoreau's Hermit in *Brute Neighbors*

SECTION—II

3. Answer any *two* of the following : 14×2=28

(a) Comment on Dickinson's views on the evocation of Nature in *A Bird Came Down the Walk*.

(b) Write on Whitman's representation of human understanding in *There Was a Child Went Forth*.

(c) Provide a critical appreciation of Rita Dove's *Mississippi*.

(d) Comment on Sandburg's depiction of space in *Chicago*.

4. Answer/Write on any two of the following :

5×2=10

(a) Explain with reference to the context :

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

(b) Explain with reference to the context :

The stars went out and so did the moon.
The singer stopped playing and
went to bed
While the Weary Blues echoed
through his head.
He slept like a rock or a man that's dead

(c) Frost's use of images in *The Oven Bird*

(d) Self-reflection in *This Is My Letter to the World*

(e) Title of *The Wound Dresser*

(f) Urbanity in *Chicago*

OPTION—C

(Women and Literature)

1. Answer the following (any seven) :

1×7=7

(a) What is the subtitle of the novel,
Frankenstein?

- (b) A plague of what arrives just before Sula returns to the Bottom?
- (c) Who said, "All that time, all that time, I thought I was missing Jude... We were girls together"?
- (d) What does Jo do with Plumfield, the house that she inherits, when Aunt March dies?
- (e) *Little Women* was set against the backdrop of which war?
- (f) What subject does M. Paul teach?
- (g) What must a woman have if she is to write fiction?
- (h) Which nineteenth century female novelist does Virginia Woolf laud for her unhampered genius?
- (i) According to Simone de Beauvoir woman is seen as the other/the subject/the equal partner/the hero.
- (j) According to Simone de Beauvoir reproduction has nothing to do with status/is a curse/ is a gift/is an honour/makes woman the subject.

(Turn Over)

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

- (a) In your opinion is *Little Women* a children's book? List two reasons for your answer.
- (b) Would you consider Lucy a reliable narrator? Give two reasons in support of your answer.
- (c) Where and when was Virginia Woolf's lecture originally delivered?
- (d) What is the primary argument of Simone de Beauvoir's work *The Second Sex*?
- (e) How did Sula's grandmother lose her leg?
- (f) Describe Elizabeth in two sentences.

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

5×3=15

- (a) What are some of the similarities between Victor Frankenstein and the monster he created?
- (b) Write a character analysis of *either* Shadrack or the Deweys.

- (c) Attempt a comparative study of Amy and Beth.
- (d) What role does weather play in *Villette*?
- (e) Compare the food served in Oxbridge with that served in Fernham. Why does Woolf give so much importance to food?
- (f) Why does Simone de Beauvoir label women as the 'Second Sex'?

4. Answer any *one* of the following :

10

- (a) In her essay Margaret Fuller writes critically about some of the things she doesn't like about the society she lived in. Critically comment on some of these things.
- (b) "The whole of feminine history has been man-made. Just as in America, there is no Negro problem, but rather a white problem; just as anti-Semitism is not a Jewish problem, it is our problem, so the woman problem has always been a man problem." Elucidate.
- (c) Write an essay on how Virginia Woolf deals with the theme of women and femininity in *A Room of One's Own*.

5. Answer any *two* of the following : $10 \times 2 = 20$

- (a) Consider *Frankenstein* as a feminist novel.
- (b) *Sula* is a novel about families. Discuss the relationships between different members of the family.
- (c) Write an essay on the presentation of the female community as an important social institution by Akott in *Little Women*.
- (d) Draw a character sketch of Lucy Snowe.

OPTION—D

(**Linguistics and Sociolinguistics**)

SECTION—I

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

- (a) Name two fricatives.
- (b) Define syntax in a single sentence.
- (c) There are ____ nasal consonants in Received Pronunciation.
(Fill in the blank)
- (d) Which is the active articulator in bilabial sounds?

2. Write in short on any *three* of the following :

2×3=6

(a) Syntagmatic and paradigmatic relationships

(b) Pulmonic airstream mechanism

(c) Vocal cords

(d) Affricates

(e) Phoneme

3. Give the phonemic transcriptions of any *four* of the following words :

$\frac{1}{2} \times 4 = 2$

linguist, unity, example, limitation,
India, pleasure, basic, writer

4. Explain the following terms in brief (any *two*) :

5×2=10

(a) Phonetic and phonemic transcription

(b) Intonation

(c) Sign, signifier and signified

(d) Deep structure and surface structure

(e) Word stress

5. Answer the following questions :

- (a) What is Linguistics? Comment on the scope of Linguistics. 2+8=10

Or

Define vowel. What are the factors to be considered in the classification of vowels? 2+8=10

Or

Draw the vertical cross-section of the human head and label the organs of speech in the diagram. Describe different articulatory organs in brief. 5+5=10

- (b) What is morphology? Define morpheme, morphs and allomorphs. Distinguish between phonological and morphological conditioning. 2+4+4=10

Or

What is Immediate Constituent Analysis? Describe the technique underlying Immediate Constituent Analysis. 2+8=10

Or

What do you mean by Semantics? Discuss different types of meaning the words of a language convey. 2+8=10

SECTION—II

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

(a) A regional variety within a single language is called _____.

(Fill in the blank)

(b) What is register?

(c) Define link language.

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

(a) Bilingualism and multilingualism

(b) Code-switching and code-mixing

(c) Speech community

(d) Language death

8. Answer any one of the following questions :

(a) What is Sociolinguistics? What is its relation with other branches of linguistics? 2+8=10

(b) What is meant by language varieties? What are the criteria for classifying language varieties? Give examples from English. 2+8=10

OPTION—E

(African Literature in English)

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

- (a) What does UPU stand for in *No Longer at Ease*?
- (b) In which language was Tayeb Salih's *A Handful of Dates* originally written?
- (c) What is the name of the girl that Xuma falls in love with in *Mine Boy*?
- (d) Why did the boy's mother send him to the Prophetess?
- (e) What was Obi charged with in *No Longer at Ease*?
- (f) Who is the writer of the story, *The Garden of Evil*?
- (g) What was the reason for Old Mwanza's 'secret triumph'?

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

- (a) Describe Clara in Achebe's *No Longer at Ease*.

- (b) What did Leah do for a living?
- (c) What was the story that the boy knew about the Prophetess catching all those who stole her grapes?
- (d) The narrator in *A Handful of Dates* says that he loved to go to the mosque to learn the Koran. What reason does he cite?

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

5×3=15

- (a) How would you assess the relationship between Xuma and Paddy? Give a reasoned answer.
- (b) Discuss the changes that Obi undergoes while he is in England.
- (c) Critically discuss the boy's street experience and his growth in *The Prophetess*.
- (d) What are the stories about Masood that the narrator's grandfather tells him in *A Handful of Dates*?
- (e) Describe in a few words Old Mwanza's attachment with the garden.

4. Comment on Achebe's handling of the character of Obi Okonkwo in the novel, *No Longer at Ease*. 10

Or

Discuss Achebe's *No Longer at Ease* as a text that captures the dilemma of a people finding 'themselves living in between words, cultures and on the verge of a post-colonial world'. 10

5. How does Peter Abraham deal with the issue of racism and racial discrimination in *Mine Boy*? Discuss critically citing instances from the text. 10

Or

Trace the life of Xuma in apartheid South Africa in Peter Abraham's *Mine Boy*. 10

6. Write a critical appreciation of the story, *The Prophetess*. 10

Or

"I felt at that moment that I hated him." What makes the narrator to hate his grandfather? From your reading of *A Handful of Dates*, critically comment on the narrator's relationship with his grandfather. 10

OPTION—F

(Book into Film)

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

- (a) Long Shot
- (b) Panning
- (c) Fade In-Fade Out
- (d) Flashback
- (e) Scopophilia

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

- (a) Who wrote *What is Cinema?*
- (b) What is a 'jump cut'?
- (c) What do you understand by the term 'travelling' shot?
- (d) The essay *Word and Image* is a part of which well-known book on cinema?
- (e) What is a 'take'?
- (f) What is a film script generally referred to as?
- (g) What is a 'musical'?

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

- (a) Diegesis
- (b) The flash-forward
- (c) The montage
- (d) 'Zooming In'
- (e) Dialogue in cinema

4. Consider, after Eisenstein, the inter-connection between word, image and meaning in terms of motion pictures. 10

Or

Discuss how the 'materiality' of the cinematic medium lends itself to specific types of narrative cinema, referring to the work of Eisenstein. 10

5. Analyze, taking your cue from Metz, the possibilities thrown up by the employment of semiotics as a method—both in the making of and the reception of cinema. 10

Or

Discuss 'The Modern Cinema and Narrativity' with special focus on how the narrative is structured in films. 10

6. What do you think does Realism have such a pervading influence on cinema? Argue out your answer and refer to Bazin's views in your attempt. 10

Or

Comment on some of the salient features of the 'language' of cinema as Bazin outlines it in his essay. 10
