

**3 (Sem-6) ENG M 6**  
**(A/B/C/D/E/F)**

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**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.

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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 :  $1 \times 4 = 4$

(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 :  $2 \times 2 = 4$

(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 :

$5 \times 2 = 10$

(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 :  $2 \times 2 = 4$

(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 :  $1 \times 7 = 7$

(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.



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OPTION—F

( FILM )

SECTION—I

1. Answer the following questions :  $1 \times 7 = 7$

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

2. Answer the following questions in brief :  $2 \times 4 = 8$

- (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*.

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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