

**M. A. Examination 2025**  
**Semester: II**  
**English**  
**M. Op. 52A: Literature of the Absurd**

**Time: Three hours**

**Full Marks: 40**

**All questions are of equal value**  
**Answer Question *no 1* and *any three* from the rest**

1. a) How are the elements of the "Absurd" revealed in the theatre of the twentieth century?  
Answer with reference to any two playwrights.

Or

b) Do you agree with the view that Absurd literature often explores themes of the meaninglessness of life and the individual's struggle to find purpose in a chaotic world? Justify your views with reference to the texts that you have read.

2. Comment on the significance of the title of Beckett's *Endgame*.
3. Would you consider Camus's arguments in *The Myth of Sisyphus* to be consistent with those of existentialist philosophers? Substantiate your answer with suitable references from the text.
4. Is Murphy an ideal protagonist for an Absurdist novel? Discuss.
5. Do you think that Badal Sircar's *Evam Indrajit* is an existentialist play with a central theme of the monotony of a mechanical existence? Discuss.
6. Elucidate how *Rosencrantz and Guildenstern Are Dead* exemplifies the Absurdist view that life is unpredictable and lacking in inherent meaning.

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**M.A. Examination, 2025**  
**Semester: II**  
**English**  
**M 2.3 (Core): Rabindranath Tagore**  
**(For Regular & Back Candidates)**

**Time: three hours**

**Full Marks: 40**

Questions are of *equal value*

Answer *question number 1 and any three* from the rest.

1. a) Write an essay on the nodal points of Tagore's creative self as an artist and as a social thinker.

Or

- b) How far do you think Tagore's contributions to Indian culture are relevant for contemporary times? Discuss with suitable examples.
2. Write an appraisal of Tagore's views on nationalism as espoused in the lecture included in your syllabus.
3. Tagore attempted a synthesis between the varied religious traditions of India on the one hand and the spiritual quest of an individual on the other. Do you agree? Discuss, with reference to 'The Man of My Heart.'
4. Would it be right to categorise *Red Oleanders* as a symbolist play? Discuss.
5. Comment on the idea of *Jivandevata* as represented in Tagore's songs.
6. Analyse the element of in-betweenness in *The Home and the World*.

MA Examination, 2025

Semester: II

English

M 2.2 (Core): Twentieth Century Literature

(For Regular and Back Candidates)

Time: three hours

Full Marks: 40

*Questions are of equal value*

Question No. 1 is compulsory. Answer *any three* from the rest.

1. a) How did the epistemological shifts in Europe from the late-nineteenth to the early-twentieth century inspire the rise of modernism? Discuss with reference to the texts in your syllabus.

Or

b) Formal rather than thematic experiments were central to modernist and postmodernist aesthetics. How far would you agree? Give a reasoned answer.

2. Would you agree that *The French Lieutenant's Woman* is an example of historiographic metafiction? Substantiate your answer.
3. Critically comment on Eliot's deployment of modernist techniques in the "Burial of the Dead" with suitable examples.
4. How does W. H. Auden capture the British interwar sensibilities? Discuss with reference to the poems you have studied.

5. a) Comment on the use of symbols in the poetry of W. B. Yeats

Or

b) The poetry of Eliot and Auden move along different modernist trajectories. Do you agree? Discuss with reference to the poems you have studied.

6. The playwright's art of characterisation contributes to the building of an atmosphere of uncertainty and absurdity in *The Birthday Party*. How far would you agree? Answer critically.



MA Examination 2025

Semester II

English

M 2.1(Core) - The Long Nineteenth-Century Literature

(For Regular and Back Candidates)

Time: Three hours

Full Marks:40

***Questions are of equal value***

**Answer Question No.1 and any three from the rest**

1.a) Do you think that the representation of women in Long Nineteenth Century literature challenged social norms? Justify your answer with suitable literary references.

Or

b) Long Nineteenth Century literature critiqued the idea of a rigid socio-political hierarchy constructed by race and class. Do you agree? Justify your answer with reference to the texts that you have read.

2. Critically evaluate *North and South* as a novel about the evolving reality of industrial relations.

3. Do you think that *Dracula* is a simple epistolary narrative about a battle between the forces of good and evil? Justify your answer.

4. a) Write a brief essay on Wordsworth's complex relationship with nature.

Or

b) Critically evaluate the representation of the concept of sin in *The Rime of the Ancient Mariner*.

5. a) Discuss the role played by love and doubt in Tennyson's poetry.

Or,

b) Browning's dramatic monologues illustrate the gap between potential and achievement. Do you agree? Justify your answer with reference to the texts that you have read.

6.a) Aesthetic experience is essentially subjective - Critically assess this statement in the context of the "Conclusion" to *The Renaissance*.

Or,

b) Critically evaluate *Votes for Women* in terms of individual initiative and collective action regarding suffrage.

**M.A. Examination 2024**

**English**

**Semester II**

**[M.Op.57]: Literature and the City**

**Full Marks: 40**

**Time: 3 Hours**

Questions are of equal value

Attempt question **no.1** and **three other questions**

1. (a) Discuss how the process and experience of urbanisation in Europe changed before and after industrialisation.  

Or

(b) Based on your readings in the course, explore the significance of the experience of shock and memory formation in the context of the modern metropolis.
2. In Virginia Woolf's 'Portrait of a Londoner', the element of nostalgia about the city of London is both invoked and critiqued. Do you agree? Substantiate your answer.
3. Critically analyse the relation between the individual artist and the urban crowd in the poems of Charles Baudelaire that you have read.
4. In Arthur Conan Doyle's story 'The Man with the Twisted Lip' the detective and the criminal represent different aspects of late nineteenth century English urban reality. Critically respond to this statement with instances from the text.
5. Are the rules of Victorian femininity and the genre of crime fiction preserved or challenged by C. L. Pirakis' portrayal of Loveday Brooke in 'The Black Bag Left on a Door-Step'? Substantiate your answer with suitable references from the text.
6. To what extent does the protagonist's gender identity influence the experience of the urban 'paralysis' in James Joyce's 'Eveline'? Comment critically with references from the text.

**MA Examination, 2024**  
**Semester: II**  
**English**  
**M 2.3 (Core) - Rabindranath Tagore**  
**(For Regular & Back Candidates)**

**Time: 3 Hours**

**Full Marks: 40**

*Questions are of equal value*

**Question No. 1 is compulsory. Answer *any three* from the rest.**

1. a) Chart, with suitable references, the important signposts of Tagore's long career as a creative thinker and a man committed to the cause of humanity.

Or

- b) Tagore's genius needs to be judged as much by placing his thoughts and works in the times that he lived in as by their relevance to our times. Do you agree? Discuss.
2. Why does Tagore comment in his lecture 'Nationalism in the West' that "I have not come here, however, to discuss the question as it affects my own country, but as it affects the future of all humanity"? Discuss with reference to the text.
3. Intuitive knowledge for Tagore is a significant idea in the spiritual thesis, synthesising several philosophical traditions, in his lecture 'The Man of My Heart.' Do you agree? Discuss critically.
4. The King (voice from *Nepathya*) is both a cruel tyrant and a tragic figure trapped in his network of power. Would you agree? Substantiate.
5. The relationship between the divine and the poet devotee in *Gitanjali* is constant without being static. Elucidate.
6. Analyse the narrative structure of *The Home and the World*.

**MA Examination, 2024**  
**Semester: II**  
**English**  
**M 2.2 (Core): Twentieth Century Literature**

**Time: 3 hours**

**Full Marks: 40**

*Questions are of equal value*

**Question No. 1 is compulsory. Answer *any three* from the rest.**

1. a) Modernism is best understood as a plural discourse that marked radical departures from earlier Euro-American aesthetic sensibilities. How far would you agree? Discuss critically.

Or

b) Discuss with reference to the texts in your syllabus how language and signification were central to the Modernist and the Postmodernist aesthetics and politics.

2. Critically comment on Virginia Woolf's representation of female characters in *Mrs Dalloway*.
3. Write a brief essay on the role of the narrator in *The French Lieutenant's Woman*.
4. Discuss with reference to "Burial of the Dead" T. S. Eliot's deployment of the "mythical method" to capture modern civilisational crises in *The Waste Land*.
5. a) W. B. Yeats' poetry marks a provincial modernism through an engagement with British Romanticism and Irish cultural nationalism. Discuss with reference to the poems in your syllabus.

Or

b) Ted Hughes's language is a fitting embodiment of his fables of the struggle for survival. Do you agree? Justify your answer with examples.

6. Discuss *The Birthday Party* as a comedy of menace.



**M A Examination 2024**

**Semester II**

**English**

**M 2.1 (Core) - The Long Nineteenth-Century Literature**

(For Regular and Back Candidates)

**Time: Three hours.**

**Full Marks: 40**

*Questions are of equal value*

**Answer Question No. 1 and any three from the rest**

1. a) During the Long Nineteenth Century, to what extent did literature critique the industrial conditions? Discuss with suitable literary references.

Or

- b) Do you think that 'class' formed the most problematic area of study in the British society in the Long Nineteenth Century? Discuss critically.
2. Discuss the role of Margaret Hale in *North and South* with special reference to 'social maternalism'.
3. *Dracula* proved that the purity of women was a matter of utmost concern in the Long Nineteenth Century in Britain and Europe. Do you agree? Justify your answer.
4. a) Critically evaluate Wordsworth's presentation of the lessons learnt during the formative years in *The Prelude*.

Or

- b) Critically evaluate *The Rime of the Ancient Mariner* in terms of the idea of the uncanny.
5. a) What is quintessentially Victorian in Tennyson's use of the classical myths in his poetry? Elucidate with textual references.

Or

- b) Write an essay on how Browning's poetry can be seen as an attempt to 'politicize the aesthetics' with reference to the poems taught in your course.
6. a) Discuss the relation between thought and action in the conclusion to *The Renaissance* with reference to its significance in the Long Nineteenth Century.

Or

- b) Critically evaluate the contribution of *Votes for Women* to the history of women's activism for suffrage in the Long Nineteenth Century.

**MA Examination 2023**

**Semester II**

**English**

**M. Op. 52 A: Literature of the Absurd**

**Full Marks: 40**

**Time: 3 Hours**

*Questions are of equal value*

**Question no. 1 is compulsory; choose any three from the rest**

1. (a) Do you think that the Absurd play attacks the comfortable certainties of religious and political orthodoxy? Illustrate your answer.

Or,

- (b) "The Theatre of the Absurd finds its roots in Existentialism." Discuss with reference to texts that you have read.

2. Examine Badal Sircar's *Evam Indrajit* as an anti-establishment play.
3. Justify the title of the play *The Zoo Story*.
4. Do you think that Beckett's *Endgame* is an absurdist play? Give reasons for your answer.
5. Discuss with due textual references the significance of the ending of Beckett's *Murphy*.
6. Discuss Camus' *The Myth of Sisyphus* as an Existentialist text.

**M.A. Examination 2023**  
**Semester II**  
**English**  
**M 2.3 (Core): Rabindranath Tagore**

Full Marks: 40

Time: 3 Hours

Questions are of *equal value*.

**Question no. 1** is compulsory; choose **any three** from the rest

1. a) Write an essay on the significant points that need to be discussed to understand "Tagore – the myriad-minded man."  

Or,

b) Can Tagore be viewed as our contemporary? Give reasons.
2. Write an essay on Tagore's categories 'nation' and 'no-nation' as developed in his lecture, "Nationalism in the West."
3. Tagore takes an eclectic approach to different spiritual traditions in developing his concept of the religion of man. Do you agree? Discuss with reference to "The Man of My Heart".
4. "I will make Bimala one with my country." Analyse Sandip's comment to read *Ghare Baire* as a political novel.
5. *Raktakarabi* is an exploration of the complex networks of power in a repressive state. Do you agree? Comment critically.
6. Discuss the conjunction of prose and the lyric mode in Tagore's *Gitanjali* (*Song Offerings*).

MA Examination 2023

Semester II

English

M 2.2 (Core): Twentieth Century Literature

Time: 3 hours

Full Marks: 40

*Questions are of equal value*

Question No. 1 is compulsory. Answer *any three* from the rest.

1. a) Epistemological shifts in Europe from the late nineteenth to the mid-twentieth century were central to the Modernist and Postmodernist aesthetics. Discuss with reference to the texts in your syllabus.  
  
Or,  
  
b) The novelty of Modernist and Postmodernist texts lay more in formal than in thematic radicalism. How far would you agree? Give reasons for your answer.
2. Fluidity in theme and form is the defining feature of the authorial imagination in *Mrs. Dalloway*. Discuss critically.
3. Critically comment on the metafictional mode in *The French Lieutenant's Woman*.
4. W. H. Auden followed an alternative modernist trajectory. Discuss with reference to the texts in your syllabus.
5. What are the most significant features of Yeats's poetry of his mature years? Discuss with reference to the poems taught in your course.
6. How does the playwright deploy the idiom of the "comedy of menace" in *The Dumb Waiter* to comment on the operation of power?



M 2.1 (Core): The Long Nineteenth Century Literature

(For Regular and Back Candidates)

Time: 3 hours

Full Marks: 40

*Questions are of equal value*

Answer Question No. 1 and any three from the rest

- 1 a) Critically discuss the role of the twin Revolutions in the formation of the literature of the Long Nineteenth Century.

Or

- b) How well did the literature of the Long Nineteenth Century record the scientific temper of the period? Discuss with suitable literary instances.

2. Compare the significance of London, and the North and the South of England in Elizabeth Gaskell's novel, *North and South*.

3. Discuss the various grounds on which Dracula and vampirism were perceived as great threats to British society, culture and morality. Give suitable textual references in your answer.

4. a) Comment on Wordsworth's exploration of the relation between nature and his childhood in Book I of *The Prelude*. Examine critically.

Or,

- b) The mariner's experience cannot be contained within the structure of a moral tale in 'The Rime of the Ancient Mariner.' Do you agree? Comment with suitable references.

5. a) Write an essay on Browning's exploration of human psychology in his dramatic monologues.

Or,

- b) Would it be justified to consider 'Tithonus' and 'The Lotos-Eaters' as Tennyson's meditations on 'time'? Discuss.

6. Pater's thesis on art as experience anticipates the idea of the 'modern.' Do you agree? Justify your answer.

M.A. Semester II Examination, 2022 Semester II  
M 2.3 (Core) - Rabindranath Tagore  
(For Regular & Back Candidates)

Time: 3 Hours

Full Marks: 40

Questions are of *equal value*. Answer *question number 1 and any 3 (three)* from the rest.

1. a. Write an essay on the nature of the relationship between Tagore's artistic self and the world that he lived in.  

or

b. Would it be justified to consider Tagore as our contemporary rather than merely to view him as a genius who belonged to the 19<sup>th</sup> and 20<sup>th</sup> centuries? Substantiate your answer.
2. Discuss Tagore's lecture "Nationalism in the West" as an important document to understand the significance of the institution of the 'nation-state' in the modern world.
3. Tagore's stories are often borne out of an artist's negotiations with the impact of colonial modernity on Bengali society. Do you agree? Discuss with reference to his stories taught in your course.
4. Nandini serves as a pivot in *Raktakarabi* and provides an alternative to the dystopia of Yakshapuri. Would you agree? Discuss critically.
5. Critically engage with the relationship between Tagore's key themes and the imagery he deploys in the poems of *Gitanjali* that you have studied.
6. Tagore experimented incessantly with different genres in his literary works. Do you agree? Discuss with reference to the texts in your syllabus.

**MA Semester II Examination 2022**

**Subject: English**

**Course: M 2.1(Core): The Long Nineteenth Century Literature**

**(For Regular & Back Candidates)**

**Time: 3 hours**

**Full Marks: 40**

**Questions are of equal value**

Answer Question No. 1 and **any three** questions from the rest

1.a) Critically evaluate the presentation of gender issues in Long Nineteenth Century literature.

Or

b) In what ways did the concept of race influence Long Nineteenth Century literature? Discuss with suitable references to texts.

2. Comment critically on the role of Margaret Hale in *North and South* with special reference to 'social maternalism'.

3. Compare and contrast the careers of Lucy and Mina in *Dracula*.

4. a) Critically analyse the statement "I grew up / Fostered alike by beauty and by fear" with reference to the first book of *The Prelude*.

Or

b) Critically evaluate the significance of the supernatural elements in "The Rime of the Ancient Mariner".

5. a) Robert Browning's handling of the 'dramatic monologue' creates the possibility of reading his poems from multiple perspectives. Do you agree? Discuss with reference to the texts taught in your course.

Or

b) In "Tithonus" and "The Lotos Eaters," Tennyson's use of myth helps him to see Victorian society from a certain perspective. Do you agree? Discuss.

6. Discuss the method used by Pater to elucidate the nature of the new movement in the Conclusion to *The Renaissance*.

**MA Semester II Examination 2022**

**Subject: English**

**Course: M 2.2 (Core): Twentieth Century Literature**

**(For Regular & Back Candidates)**

**Time: 3 hours**

**Full Marks: 40**

**Questions are of equal value**

**Answer Question No. 1 and any three questions from the rest**

1. a) Modernist literary aesthetics is anchored in a universalised metropolitan middle-class consciousness. How far would you agree?

**Or**

- b) Modernism is not a homogeneous movement. Discuss the plurality of modernisms with reference to the texts in your syllabus.

2. Why and how far would you consider *Sunset Song* a marginal/ alternative modernist text?

3. Critically comment on the aesthetic and political implications of intertextuality in T. S. Eliot's poems in your syllabus.

4. How far would it be justified to call the later Yeats a Symbolist poet? Discuss with reference to the poems taught in the course.

5. How does W. H. Auden engage with the inter-War discursive milieu in his poetry? Discuss with reference to the texts in your syllabus.

6. How do the Post-War British socio-economic realities find expression in *Look Back in Anger*?



**M.A. Semester II Examination 2022**  
**English**  
**Paper –M Op. 13**  
**(Gender and Sexuality in any author/literature)**

Time: 3 Hours

Full Marks: 40

Answer Question No 1 and any three from the rest

Questions are of equal value

1a) Give a brief account of the rise of interest in categorization of sexological types in the late 19<sup>th</sup> and early 20<sup>th</sup> century Europe and its implications. Give three instances.

Or

1b). The memoir of Herculine Barbaïne, a hermaphrodite is uniquely suited to prove Foucault's argument about the obsession with societal control concerning "true sex." Do you agree? Substantiate.

2. How does Rituparno Ghosh transform Rabindranath Tagore's play/dance-drama *Chitrangada* in his film *Chitrangada, The Crowning Wish* so that it becomes a "contemporary" story of queer desire? Discuss with instances.
3. Why does Arundhati Roy choose Anjum's story as the point of entry into the narrative of contemporary India in *The Ministry of Utmost Happiness*? Comment critically.
4. Comment on the various layers of non-normative sexual desire in 'Lihaaf.'

5a) 'Geeli Puchi' explores how the narrative of lesbian attraction is marked by class, caste and normative/non-normative femininity. Do you agree? Substantiate

Or

5b) Identity and desire do not follow any template of normativity. Do you agree? Comment with reference to the film 'Sheila ki Jawani.'

6. Comment on the irony of the title of the short story 'A Moral Tale' by Suniti Namjoshi.