

MA Examination 2024
Semester I
English
M Op 39: Nonsense 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) Discuss the context of the emergence of modern English Nonsense.

Or

b) Experiments with language and signification are central to Nonsense Literature. How far would you agree? Elucidate.
2. Critically comment on Carroll's politics of Nonsense in *Alice's Adventures in Wonderland* with specific reference to William Empson's category of the 'pastoral.'
3. How does Milne deploy a traditional folk sensibility from a modern urban perspective in *Winnie-the-Pooh*?
4. What are the distinctive aesthetic and ideological features of Edward Lear's Nonsense verse? Discuss with suitable examples from the texts you have studied.
5. Sukumar Ray's Nonsense world marks a creative synthesis of multiple literary traditions. Discuss critically.
6. How does an interplay of the verbal and the non-verbal contribute to the nonsensical aspects of *Pebel*? Elaborate.

M. A. Examination 2024
English
Semester I
M. Op. 4: Detective Fiction

Time: 3 hours

Full Mark.,

All questions are of equal value

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

1. (a) The tradition of late-nineteenth and early-twentieth century detective fiction remained unchanged in the late twentieth century. Do you agree? Justify your answer.

Or,

(b) Critically analyse the evolution of the detective since the early days to the period of the texts you study in your syllabus.

2. *Cover Her Face* exposes socio-economic divides within a microscopic world of British semi-rural society in the 1960s. Comment critically.

3. (a) "Ray presents a pan-India panoramic canvas that combines historical, geographical, and social realities through the powers of the detective." How far is this statement relevant to his text *The Golden Fortress*? Discuss with reference to the novel.

or,

(b) Feluda is the quintessential Bengali *bhadralok* detective. Do you agree? Justify your answer.

4. *The Mirror Crack'd* could also have been named 'Remembrance of Things Past'. Do you agree? Justify your response.
5. Higashino's locked-room death-mystery is unique. Do you agree? Substantiate your answer with reference to the text.
6. Women writers of detective fiction write differently from their male counterparts. Do you agree? Comment critically with reference to the syllabus.

MA Examination 2024

Semester I

English

Course: M.1.2(Core)—Literature of the Enlightenment
For regular and back candidates

Time: 3 Hours

Full Marks: 40

All questions are of equal value
Answer Question No. 1 and any three from the rest

1. a) Analyse the significance of the phrase *Sapere aude!* (Dare to be wise) in Kant's text as the motto of enlightenment.

Or

b) Do you think that 'Age of Reason' appropriately describes the eighteenth century? Justify your answer.

2. a) Is the author of *Paradise Lost* Book I, a radical posing as a reactionary or the reverse? Give reasons for your answer.

Or

b) Critically comment on *Epistle to Dr Arbuthnot* as a verse satire.

3. How does the play *The Beggar's Opera* portray the relationship between law, power, and corruption in 18th-century England? Comment critically.

4 a) Discuss, with reference to the texts that you have studied, how the *Spectator* papers contributed to the shaping of the modern English public sphere.

Or

b) Critically analyse *Tom Jones* as a picaresque novel.

5. a) Lemuel Gulliver may be enamoured of the highly rational Houyhnhnms but the reader does not miss Jonathan Swift's critique of the wholly "rational animal" in *Gulliver's Travels*, Part IV. Would you agree? Comment critically.

Or

b) Comment on *Tristram Shandy* as metafiction.

6. Would you agree that the Enlightenment ushers in the age of the modern? Refer to at least three texts in your response.

MA Examination 2024

Semester I

English

Course: M.1.1(Core)-- The Renaissance

For regular and back candidates

Time: 3 Hours

Full Marks: 40

All questions are of equal value

Answer Question No. 1 and any three from the rest

1. a) Discuss the Renaissance and the Reformation as twin influences on the literature of the period.

Or

b) The appeal of Renaissance drama is dependent upon its theatrical conventions. Would you agree? Justify.

2. a) Sir Thomas More's *Utopia* is a critique of the Renaissance. Do you agree? Give reasons for your response.

Or

b) Comment on Bacon's prose style with reference to the essays you have read.

3. a) The most challenging aspect of Metaphysical wit is its application to the representation of the Christian God. Justify with reference to the poetry of John Donne or George Herbert.

Or

b) It is unfair to reduce Metaphysical poetry to the particularities of Metaphysical wit. Discuss with reference to the poems of Andrew Marvell or George Herbert.

4. Shakespeare's *King Lear* is a play on the theme of survival. Discuss.
5. Comment on the title of Shakespeare's play *The Tempest*.
6. Would you agree that the Duchess of Malfi is a "female hero?" Justify.

M.A. Examination 2023

English

Semester I

Course: M. Op. 58 - Literature of the Uncanny

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt Question no.1 and any three from the rest

1. (a) Explore the multiple facets of the term 'uncanny' with reference to the texts you have read.

or,

1. (b) Discuss how some ghost stories set in colonial India offer a criticism of the British Empire.

2. Describe with reference to Theon Wilkinson's book *the Two Monsoons* the causes of the deaths of the Europeans in colonial India.

3. What does the phantom symbolise in Kipling's tale 'The Phantom Rickshaw'?

4. Alice Perrin tries to be empathetic towards the plight of the Indians. Do you agree? Discuss with reference to the stories you have read.

5. The tale 'Indigo Terror' by Satyajit Ray criticises the notion of colonial masculinity. Discuss.

6. The bond shared between Indian women and *memsahibs* is portrayed by B. M. Croker in her stories. Discuss with reference to the texts in your syllabus.

M. A. Examination, 2023
Semester I
English
Course: M. Op. 2 - Indian Fiction in English

(For back candidates)

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

1. a) In theme and form Indian fiction in English is a hybrid of the Indian and the Western. Discuss critically.
or,
b) Comment on the representation of the subaltern in Indian fiction in English with reference to the texts in your syllabus.
2. Comment on Raja Rao's narrative technique in *Kanthapura*.
3. *Midnight's Children* is a satire directed at the Indian middle class at a critical moment in the history of the nation. How far would you agree? Discuss with reference to the text.
4. Critically comment on Arundhati Roy's representation of childhood and child-adult relationship in *The God of Small Things*.
5. How does the author of *Gun Island* make use of myths to comment on the modern problem of climate change? Discuss.
6. A conscious attempt at indigenisation of the English language contributes to the Indianness of Indian writing in English. Discuss with reference to the texts in your syllabus.

M.A. Semester I Examination 2023
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

1 (a) Comment critically on Judith Butler's contribution to the theorizing of sex and gender in *Gender Trouble*.

or,

1 (b) Why does the story of Herculine Barbin's life interest Michel Foucault? Substantiate.

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2. Is "Khwabgah" an ironic chapter title? Justify with reference to Arundhati Roy's *The Ministry of Utmost Happiness*.
 3. Would you agree that Suniti Namjoshi makes a 'queer' transformation of the fairy tale "Beauty and the Beast" in "A Moral Tale?" Give reasons.
 4. Comment on the relationship between Bharati and Priya in "Geeli Puchi" with reference to the film.
 5. A family is ruthless when dealing with a non-normative member. Comment with reference to Vasudhendra's short story "Bed Bug."
 6. What role does Angel play in the graphic novel *Kari*? Comment with reference to the text.

M.A. Examination, 2023
Semester I
English
Course: M. 1. 2 (Core)
(Literature of the Enlightenment) – for regular candidates
Course: Core – II (Enlightenment) – for back candidates

Time: Three Hours

Full Marks: 40

Questions are of equal value

Question No 1 is compulsory; choose any three from the rest

1. a. The Enlightenment was marked by a strong desire for freedom. Discuss.
Or,
b. The discussion on Human Nature was an important part of the philosophy and literature of the Enlightenment. Discuss.
2. Discuss the relation between the eighteenth century poet and the public sphere in *Epistle to Dr Arbuthnot*.
3. Comment on Fielding's handling of plot in *Tom Jones*.
4. "*Tristram Shandy* engages in a systemic play with the conventions of the novel". Discuss.
5. Gay's *The Beggar's Opera* ends with a violation of the principles of "strict poetical justice". Elucidate.
6. Women play a marginal role in *Tom Jones* and *Tristram Shandy*. Do you agree? Justify your response.

MA Examination, 2023

Semester I

English

Course: M. 1.1 (Core) - The Renaissance

Full Marks: 40

Time: 3 Hours

For regular and back candidates

All questions are of equal value

Answer Question No. 1 and any three from the rest

1. a) Discuss the themes of power and resistance in the three early seventeenth-century plays in your syllabus.

or,

1. b) Comment on the trope of performance, play and theatre in at least two Renaissance authors you have read.
2. Metaphysical wit is a flexible instrument adaptable to various contexts. Would you agree? Justify with reference to the poems included in your syllabus.
3. Discuss Shakespeare's representation of the relation between the 'Old' and 'New' worlds in *The Tempest*.
4. Civil war is more than a plot element in Shakespeare's *King Lear*. Do you agree? Discuss.
5. Discuss the tragedy of Bosola in *The Duchess of Malfi*.
6. Discuss Bacon's self-fashioning as the speaker in the two essays you have read.

M.A. Examination, 2022

Semester I

English

Course: M. Op. 29 (Optional)

Literature and Environment/Ecology

Time: Three Hours

Full Marks: 40

Questions are of equal value

Answer Question Number 1 and any THREE from the rest

1. a) Do you think that postcolonial ecocriticism represents the most inclusive component of ecocritical theory? Justify your answer.

OR

1. b) Following Swarnalatha Rangarajan, critically evaluate the contribution made by the recent trends to ecocritical theory.
2. How effectively did Thomas Hardy critique Darwinian ideas in *The Woodlanders*? Answer with reference to the novel.
3. How did Rabindranath Tagore portray eco-sustainable and eco-destructive approaches to nature in *Muktadhara* [The Waterfall]? Discuss.
4. Critically evaluate Rachel Carson's *Silent Spring* as a pioneering text of environmentalism.
5. "Ecopoetry must be really environmental, and so cannot be distinguished from nature poetry by form or technique alone." Critically comment.
6. Critically address the "mythopoeic" and "ecocentric" aspects in Indian poetry.

M. A. Examination, 2022

Semester I

English

**.Course: M. Op. 2 (Optional)
Indian Fiction in English**

(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) Fredric Jameson understands “third world” literature as first of all a celebration of the “national allegory.” How far would you agree with this contention? Answer with specific reference to the genre of Indian fiction in English.

OR

1. b) For Raja Rao, the first challenge faced by the Indian writer in English was “to convey in a language that is not one’s own the spirit that is one’s own.” Assess the validity of this contention with reference to Indian fiction in English.
2. How does the author combine storytelling and “historytelling” in *Kanthapura*? Elucidate.
3. Salman Rushdie experiments radically with form and language in *Midnight’s Children*. Discuss.
4. The discourses of modernity, development and globalisation are central to *The God of Small Things*. Discuss critically.
5. How does the author of *Gun Island* make use of myths to comment on the problem of climate change? Discuss.
6. Indigenisation of the novel form is one way in which the former Empire writes/ strikes back. Discuss with reference to the texts in your syllabus.

M.A. Examination, 2022

Semester I

English

Course: M.1.2 (Core): Literature of the Enlightenment

(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) Satire was a key element in the poetry and the novel of the eighteenth century. Discuss with reference to the texts prescribed in your syllabus.

OR,

1. b) The representation of greed across all classes is a major theme in the literature of the Enlightenment. Discuss.
2. Pope's "An Epistle to Dr. Arbuthnot" reveals many autobiographical elements. Discuss.
3. Comment on Fielding's representation of the 'unheroic hero' in *Tom Jones*.
4. *Tristram Shandy* is all about digression. Discuss.
5. Comment on Gay's representation of Polly in *The Beggar's Opera*.
6. *Tom Jones* lays the foundation for the realist novel while *Tristram Shandy* anticipates the anti-novel. Do you agree? Discuss.

M.A. Examination, 2022

Semester I

English

Course: M.1.1 (Core): The Renaissance

For regular & 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) Write a note on the grand narrative of the Renaissance drawing attention to its erasure of the uncertainties and anxieties of an age in transition.

OR

b) Comment on the gendered discourse in the Renaissance with reference to the reign of Queen Elizabeth and humanist education given to select few women.

2. Critique the designation "Metaphysical poets" with reference to texts by any two of them.

3. Donne's divine poetry problematises the demarcation between faith and reason prevalent during the Renaissance. Would you agree? Substantiate your answer.

4. Is it possible to read *King Lear* as an end-of-an-era play? Justify your answer.

5. Critically discuss the notion that the Duchess in Webster's play *The Duchess of Malfi* is not the heroine of the play but its female hero.

6. The "antimasque" of Caliban, Stephano and Trinculo in *The Tempest* is an instance of what New Historicism has categorized as subversion and its containment in the Renaissance. Comment critically.

M.A. Examination, 2021

Semester I

English

Course: M 1.2 (Core)

(Literature of the Enlightenment)

Time: Three Hours

Full Marks: 40

Questions are of equal value

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

1. a. The literature of the Enlightenment was marked by the simultaneous desire to use experimental and conventional genres. Discuss.

Or

b. The discussion of the nature and application of rationality was an important part of the philosophy and literature of the Enlightenment. Discuss.
2. Pope's "An Epistle to Dr. Arbuthnot" is marked by a series of portraits. Discuss.
3. Fielding creates a nascent theory of the novel in *Tom Jones*.
4. "*Tristram Shandy* is an exercise in defamiliarisation". Discuss.
5. Comment on Gay's portrayal of an utterly corrupt society in *The Beggar's Opera*.
Discuss

M.A. Examination 2021

English

Semester I

[M.Op.58]: Literature of the Uncanny

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question no.1 and any three other questions

1(a) Critically evaluate the Freudian theory of the uncanny.

OR

1(b) The vampire transgresses strictly defined boundaries obsessively upheld by society. Discuss.

2. Analyse the use of myths and legends in *Carmilla*

3. *Twilight* problematises human-vampire co-existence. Discuss

4. The female vampire in Marryat's *Blood of the Vampire* adheres to the norms of Victorian morality. Do you agree? Elaborate.

5. Cultural assimilation and acculturation have played important roles in the depiction of the Indian vampire. Comment.

M.A. Examination 2021

English

Semester I

[M. Op. 54] Subaltern Literature: Dalit Literature

Time: 3 Hours

Full Marks: 40

Questions are of equal value.

Question no 1. is **compulsory**. Answer **any three** other questions

1. a) "Dalit is a political term, a quasi-class identity, devised during the Ambedkarite movement, distinct from the demeaning "untouchable" ..." Critically engage with the statement.

OR

1. b) "Dalit creativity is a cry for freedom of a group of people who were earlier denied the right to articulate their voices. Dalit literature is, therefore, a literature of dignity." Do you agree? Discuss.
2. "If the source of power is social and religious in any society then social and religious reforms must be accepted as the necessary sort of reform." Discuss Ambedkar's critique of the caste system in Indian society in *Annihilation of Caste* in the light of this observation.
3. Namdeo Dhasal would often refer to his Mumbai as the 'number two world'. Write how he portrays this world in his poetry.
4. "Discrimination based on caste is internalized as normal and historical." Analyse the statement with reference to *A Gardener in the Wasteland*.
5. Write critically on the depiction of institutional violence against the marginalised community in the film *Akrosh*.

M.A. Examination 2021

Semester I

English

Course: M1.1 (Core)

(The Renaissance)

Time: Three Hours

Full Marks: 40

Questions are of equal value

Answer question one and any three from the rest

1a) Would you agree that the notion of the European Renaissance as a period of reawakening or rebirth has been challenged by scholars? Justify.

or

1b) Humanist education played a crucial role in shaping the playwrights of the English Renaissance. Comment critically.

2a) Discuss John Donne's use of poetic structure across the texts you have studied.

or

2b) Is it justified to call both Herbert and Marvell Metaphysical poets?

3) The conflicts in *King Lear* are inter-generational? Would you agree? Give reasons for your response.

4) *The Duchess of Malfi* redefines the role of the Jacobean malcontent in the character of Bosola. Would you agree? Comment.

5. *The Tempest* is a play about authority and power. Comment critically.