

**MA Examination, 2024**  
**Semester: III**  
**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) Modern Nonsense Literature is the product of a specific political-cultural context. Discuss critically.  

Or

b) Experiments with language and signification are central to Nonsense Literature. How far would you agree? Elucidate.
2. To what extent does Lewis Carroll appropriate or subvert the Romantic idea of the child in *Alice's Adventures in Wonderland*? Assess critically.
3. Comment on the modernisation of a traditional folk sensibility in *Winnie-the-Pooh*.
4. Edward Lear and TS Eliot use different techniques to create a Nonsense atmosphere in their verses. Discuss with suitable examples from the texts you have read.
5. Sukumar Ray's Nonsense world is located in the early-twentieth century emergent Kolkata public sphere. Discuss.
6. "Art can meaningfully assert its own nonsensicality." How far would you agree? Discuss with reference to *Pebet*.

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

Time: 3 hours

Full Marks: 40

**All questions are of equal value**

**Answer Question 1 and any three from the rest**

1. (a) Comment on the unique as well as the universal features of detective fiction as found in the texts prescribed in your syllabus.  

Or,

(b) Trace the evolution of narrative technique in twentieth century detective fiction with reference to texts in your course.
2. *Cover Her Face* uses a domestic manor-house setting from the Golden Age of Detective Fiction with the added complexity of a police procedural. Comment critically.
3. Analyse how Calcutta and the state of Rajasthan play significantly different roles in Ray's creation his world of crime in *The Golden Fortress* where.
4. Would you agree that Rituparno Ghosh's *Shubho Mahurat* is a transcultural adaptation of Christie's *The Mirror Crack'd*? Substantiate your answer with instances from the novel/film.
5. How did Higashino relate detection to science in *Salvation of a Saint*? Discuss critically.
6. Comment on the contrasting natures of any two detectives from the texts prescribed in your syllabus.

**MA Examination 2024**  
**Semester III**  
**English**  
**M 3.2 (Core) American 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 nature of experimentation in American fiction in the twentieth century.

Or

- b) Critically evaluate the representation of Romanticism in American literature.
2. Critically analyse "The Man of the Crowd" as a text that introduces the flaneur in English.
3. a) Critically evaluate Robert Frost's work in terms of late Romantic and early modern American poetry.

Or

- b) Critically elucidate how Langston Hughes addresses the issues of racial justice, freedom, and democracy in his poetry.

Or

- c) For all its atmospheric vividness, Sylvia Plath's poetry never leaves the theatre of her mind. Comment critically.
4. Arthur Miller's *The Crucible* is "a morality play based upon a questionable androcentric morality." Consider the relevance of this statement in terms of Miller's exploration of witch-hunt as a motif.
5. *The Color Purple* is a celebration of African-American women's solidarity, their ability to love each other and their unusual creativity. Do you agree? Comment with reference to the text.
6. Thoreau's essay on civil disobedience offers a radical vision of America. Do you agree? Substantiate.

**MA Examination 2024**

**Semester III**

**English**

**M3.1 (Core) Literary Criticism**

**Time: 3 hours.**

**Full Marks:40**

*For Regular and Back Candidates*

Questions are of equal value

Answer any four questions.

1. Critically evaluate Plato's condemnation of mimesis.
2. Trace how Aristotle's interlinking of complex plot and protagonist culminated in the idea of catharsis in tragedy.
3. How did Sidney establish the superiority of poetry to history, philosophy and nature? Discuss critically.
4. How does Wordsworth showcase a new poetic imagination in the "Preface" to the *Lyrical Ballads*?
5. Discuss the essential differences between the various stages of the creative process as proposed by Coleridge in Chapter XIII of *Biographia Literaria*.
6. a) On the basis of your reading of Matthew Arnold's essays discuss the function of criticism in Arnold's ideological formulation of culture as "the great help out of our present difficulties."

Or

- b) Critically evaluate the contribution of either T.S. Eliot or F. R. Leavis to literary criticism in the twentieth century.

M. A. Examination, 2023  
Semester III  
English  
Course: M. Op. 2 (Indian Fiction in English)  
(For back candidates only)

Time: 3 hours

Full marks: 40

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

*Questions are of equal value*

1. a) What constitutes the Indianness of Indian English fiction? Answer with reference to the texts in your syllabus.  
  
Or  
  
b) What are the most salient features of Indian fiction in English? Substantiate your answer through discussion of the texts you have read.
2. *Kanthapura* combines aesthetics and politics from marginal perspectives. Discuss critically.
3. How far would you consider *Midnight's Children* as a national allegory? Give a reasoned answer.
4. *The God of Small Things* problematises the dominant discourses of development. How far would you agree?
5. Critically comment on the language and style used by the author in *Gun Island*.
6. The Indian English novels in your syllabus engage variously with the idea of the nation. Discuss critically.



**M.A. Examination 2023**

**English**

**Semester III**

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

**Time: 3 Hours**

**Full Marks: 40**

Questions are of equal value

Attempt question no.1 and three other questions

1(a) How were the British as well as the Indians haunted by the British Empire? Discuss with reference to the texts you have read.

**OR**

(b) Analyse the concept of the 'imperial gothic' with examples from the texts you have read.

2. Kipling interweaved the social issues of his times in his ghost stories. Do you agree? Elaborate your answer.

3. The ghost stories by the British women set in India are unique. Discuss with reference to the texts by Alice Perrin and Bithia Mary Croker.

4. Satyajit Ray explored notions of violence and trauma associated with the colonial past in the text 'The Indigo Terror.' Discuss.

5. The tensions between the Indian domestic servants and the British masters were often the subject of the uncanny tales set in India. Discuss with reference to the text 'Chunia Ayah.'

6. Discuss how Theon Wilkinson in *The Two Monsoons* describes the British man's encounters with death and disease in colonial India.

**M.A. Examination 2023**

**English**

**Semester III**

**[M.Op. 13] Gender and Sexuality in any author/literature**

**Time: 3 Hours**

**Full Marks: 40**

Questions are of equal value

Attempt question no.1 and any three questions

1.a) What were Michel Foucault's reasons for selecting the life of Herculine Barbin to make his case for the modern authoritarian control over sex-gender identity of the subject?

or

b) Comment critically on the nineteenth century obsession with sexology by referring to the work of **any two** authors.

2. Comment on the significance of Khwabgah and its inhabitants in Arundhati Roy's narration of the nation in *The Ministry of Utmost Happiness*.

3. In the collection of stories titled *Mohanaswamy*, Vasudhendra makes a scathing critique of a society which regularly shames, humiliates and violently punishes the non-normative male. Would you agree? Discuss with reference to two stories.

4. Amruta Patil's graphic fiction *Kari* represents a queer ecosystem. Would you agree? Comment with reference to the text.

5. Feminist rewriting of fairy tales challenges dominant heteronormative assumptions of patriarchy. Comment with reference to Suniti Namjoshi's short fiction, "A Moral Tale".

6. Do you agree that gender and sexuality cannot be fully comprehended without factoring in issues of class and caste? Discuss with reference to "Gilli Puchi."

**M.A. Examination 2023**

**Semester III**

**English**

**Paper: M.3.2 (Core) (American Literature)**

**(For Regular and Back Candidates)**

**Time: 3 Hours**

**Full Marks: 40**

*Questions are of equal value*

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

1. (a) Critically examine the rise and development of Black writing in America.  
- Or  
(b) The narrative of 'unsuccess' dominated fiction in the USA. Do you agree? Discuss critically.
2. *The Crusade* is a political play about the operations of power in the name of morality and religion. Comment critically.
3. *The Great Gatsby* embodies the contradictions within the great American dream. Discuss.
4. (a) To what extent may Henry David Thoreau's essay "On the Duty of Civil Disobedience" be considered the foundational text for later American political writings? Discuss.  
Or  
(b) The women in Poe's fiction are mysterious and powerful. Comment with reference to the texts you have read.
5. (a) To what extent does the speaking voice and poetic persona shape your reading of Sylvia Plath's poetry? Answer with reference to the texts in your syllabus.  
Or  
(b) Robert Frost uses nature to expound his philosophy. Discuss "Birches" in the light of the above remark.
6. What role does Blues music have in Langston Hughes' poetry? Discuss.



M.A. Examination 2023

Semester III

English

M3.1 (Core): Literary Criticism

Time: 3 hours

Full Marks: 40

For Regular and Back Candidates

All questions are of equal value.

Answer any four (4) questions.

1. Why did Plato believe that poetry would ruin the reason and efficiency of the ideal citizen of the republic? Discuss critically.
2. As a literary critic, how did Aristotle show that tragedy has a lofty function? Discuss with reference to the *Poetics*.
3. Do you think that Sidney was being overtly defensive about the position and function of literature in *An Apology for Poetry*? Justify your answer.
4. Critically comment on the poetic principles in the "Preface" to *Lyrical Ballads*.
5. a) Analyse S. T. Coleridge's distinction between fancy and imagination.

Or

b) How extensively did Matthew Arnold describe the role and function of literary criticism? Discuss with reference to the texts that you have read.

6. a) What, according to T.S. Eliot, are the functions of literary criticism? Discuss critically.

Or

b) F. R. Leavis's canon of great British novelists is shaped by his 'apolitical' inter-war liberal humanism. How far would you agree? Discuss.

**M.A. Examination, 2022**  
**Semester III**  
**English**  
**Course: M. Op. 29 (Optional)**  
**Literature and Environment/ Ecology**  
**(For Regular and Back Candidates)**

**Time: 3 Hours**

**Full Marks: 40**

*Questions are of equal value*

Answer *Question Number 1* and any *THREE* from the rest

1. (a) Critically evaluate the contribution of each 'wave' in furthering ecocritical studies.

OR

1. (b) Comment critically on the interdisciplinary nature of ecofeminism.

2. Comment on the representation of vanishing ecological values in *The Woodlanders*.

3. Attempt a reading of *Muktadhara* [*The Waterfall*] from the perspective of postcolonial ecocriticism.

4. Rachel Carson's *Silent Spring* created an awareness about ecology among general readers. Justify your answer with relevant textual references.

5. "Nature is no longer the rustic retreat of the Wordsworthian poet. ... [it] is now a pressing political question, a question of survival," Critically comment.

6. Discuss with suitable illustrations the theme of 'ecoconsciousness' in Indian poetry.

**M.A. Examination, 2022**  
**Semester III**  
**English**  
**Course: M. 3. 1 (Core)**  
**Literary Criticism**  
**(For Regular and Back candidates)**

**Time: 3 HOURS**

**Full Marks: 40**

*Questions are of equal value*  
Answer *any FOUR* questions

1. Critically evaluate at least four reasons cited by Plato for his distrust of poetry and poets.
2. Do you think that the idea of catharsis constitutes the most significant contribution of Aristotle to literary criticism? Justify your answer.
3. How does Sidney redeem poets and poetry in *An Apology for Poetry*? Discuss critically.
4. (a) Wordsworth's construct of the Poet in his 'Preface' to *Lyrical Ballads* marks a departure from earlier notions. Would you agree? Justify your answer.

OR

4. (b) Elaborate on Coleridge's idea of Imagination with reference to *Biographia Literaria*.
5. How does Matthew Arnold illustrate his faith in the efficacy of literary criticism? Answer with reference to the essays that you have studied.
6. (a) Why does T. S. Eliot consider a sense of tradition important for the critic as well as for the creative artist? Answer critically with reference to the text in your syllabus.

OR

6. (b) Critically comment on F. R. Leavis's contention that major literary artists "are significant in terms of the ... awareness of the possibilities of life."

**M.A. Examination, 2022**  
**Semester III**  
**English**  
**Course: M.3.2 (Core)**  
**American 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) The advent of periodicals and newspapers altered the technique of storytelling in nineteenth-century America. Do you agree? Discuss critically.

OR

1. b) The nuances of the Jazz Age can be felt in the literature of that period. Comment critically.
2. Discuss how Edgar Allan Poe fetishizes women characters in his short stories.
3. (a) Do you think Robert Frost is the first modern American poet? Justify your answer with reference to the poems you have read.

OR

3. (b) Nature in Plath's poetry is not a romantic construct. Discuss.
4. What according to Thoreau is the role of the citizen in a state? Discuss with reference to his essay on 'Civil Disobedience.'
5. Scott Fitzgerald's novel *The Great Gatsby* is a critique of the American Dream. Do you agree? Justify your response.
6. The Salem Witch Trials were a perverse manifestation of a community's need to publicly persecute and destroy the Other. Would you agree? Answer with reference to Arthur Miller's *The Crucible*.



M.A. Examination, 2019

Semesters - I & III

English

Course: M. Op. 54 (Optional Paper)  
(Subaltern Literature)

Time: 3 hours

Full Marks: 40

*Questions are of equal value.*

Answer question number 1 and *any three (3)* from the rest

1. (a) Write an essay on the various implications of the term 'Dalit'.

Or

(b) If you are asked to introduce 'Dalit Literature', how would you do so?

2. Would it be right to classify Namdeo Dhasal merely as a 'Dalit' poet? Discuss with reference to his poems.

3. Following the arguments presented in *The Annihilation of Caste*, discuss briefly why Ambedkar wants the caste system to be abolished.

4. Do you think that in *Sadgati*, which is a cinematic text directed by a non-Dalit, the portrayal of the plight of Dalit characters assumes a subversive potential? Elucidate.

5. "*Surviving in My World* is an autobiography which does not remain centred in the self but expands into the autobiography of an entire community." Give your views.

6. "*Karukku* posits various layers of marginalisation within the Dalit framework." Do you agree? Discuss.

7. How is the format of the graphic novel used to highlight Dalit issues in *The Gardener in the Wasteland*?

---



**M.A. Examination, 2019**  
**Semesters-I and III**  
**English**  
**Course: M. Op. 52 (Optional Paper)**  
**(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) 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 the “Absurd movement moves from nothingness whence it came towards the nothingness where it must end”? Justify your response.

2. “Nothing happens twice”. Discuss with reference to *Waiting for Godot*.

3. Would you consider *The Dumb Waiter* as a Comedy of Menace? Give reasons for your answer.

4. Ionesco’s *The Bald Prima Donna* is a study in the problem of communication. Discuss.

5. Do you think that Badal Sircar’s *Evam Indrajit* emphasises the experience of existentialism in modern urban life? Elucidate.

6. (a) Discuss Beckett’s negotiations with the form of the novel in *Murphy*.

Or

(b) “Absurd art does not try to explain experience but simply shows it”. Discuss with reference to ‘The Insect’ and ‘The Myth of Sisyphus’.

---