

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, 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.

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. 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. 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.

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.

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.

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
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 *Pebet*? Elaborate.

MA Examination, 2025
Semester I
English
Course: M.1.1 (Core): The Renaissance

Time: 3 Hours

Full Marks: 40

For regular and back candidates

All questions are of equal value

Answer Question No. 1 and any three from the rest

1. a) How does Joan Gadol-Kelly's assessment of women's condition during the Renaissance shape your reading of the texts in your syllabus?

Or

- b) Critically assess the phrase "dignity of man" in Renaissance thought with reference to select literary texts you have read.

2. a) Wit is a flexible device in Metaphysical poetry. Discuss with reference to the poems you have read.

Or

- b) Love is a theme of great variety for the Metaphysical poets. Justify with reference to the poets you have studied.

3. The play *King Lear* is set at the intersection of multiple social and political crises. Analyse and illustrate.

4. Marriage is a political institution. To what extent is this statement true of *The Duchess of Malfi* and *The Tempest*?

5. Write an essay on Caliban's place and role in the plot of *The Tempest*.

6. a) Sir Thomas More does not present the Utopian experiment as an unqualified success. Comment with reference to Book Two.

Or

- b) The two essays by Bacon that you have read offer a study in contrast. Comment.

M.A. Examination, 2025
Semester I
English
Course: M 1.2 (Core): Literature of the Enlightenment

Time: Three Hours

Full Marks: 40

For regular and back candidates

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 contemporaneity. Discuss.

Or

b) The representation of greed across all classes was 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. Comment on Gay's use of the ballad opera in *The Beggar's Opera*. Discuss.
5. a) Comment on Pepys's representation of the Great Fire of London in his *Diaries*.

Or

b) Critically comment on the use of satire in *Gulliver's Travels*.

6. a) The Enlightenment hardly allowed any space for the independent woman. Do you agree? Substantiate with reference to the texts included in your syllabus.

Or

b) Kant's notion of enlightenment is about freedom of thought. Critically discuss.

M.A. Examination, 2025
Semester I
English
Course: M Op.24 (Optional): Indian Travel Writing

Time: Three Hours

Full Marks: 40

Questions are of equal value

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

1. a) "Writing about travel is also writing about the self". Do you agree? Discuss.

Or

b) "Places and people are integrally linked in travel writing". Discuss with reference to the texts in your syllabus.

2. "Abu Taleb's *Travels* articulates a robust justification of Indian religious and domestic practices". Discuss.
3. "A tone of disappointment is a key feature in Tagore's *Letters From A Sojourner in Europe*". Do you agree? Elucidate.
4. How does Srinath Perur represent the experience of travel on a conducted tour in *If Its Monday It Must be Madurai*? Discuss.
5. "Biswanath Ghosh explores the range of emotions that the border evokes." Discuss with reference to *Gazing at Neighbours*.
6. How does Krishnabhabini Das's direct engagement with her 'female reader' impact the form and content of her travel account? Discuss.

M.A. Examination 2025
English
Semester I
Course: M. Op. 54 - Subaltern Literature: Dalit Literature

Time: 3 Hours

Full Marks: 40

Questions are of equal value.

Question **number 1** is compulsory. Answer *any three* from the rest.

1. a) Show how the history of the term 'Dalit' is intertwined with the emergence of Dalit literature in modern India.

Or

b) Analyse Limbale's primary requirements for Dalit aesthetics – "the artist's social commitment, life-affirming values within the work, and the ability to raise reader consciousness regarding equality, freedom, and justice" – with suitable illustrations from the chapter "Dalit Literature and Aesthetics" from his book.
2. Dalit women's writings, in an act of resilience, often question ideas about the 'canon'. Discuss with reference to Sharmila Rege's text, *Writing Caste, Writing Gender*.
3. "He grew up out of a cesspool, drawing nourishment from it, metabolizing its toxic waste and thriving on the immunity he acquired, to become the poet of the underworld, a lumpen messiah, a poor man's Bodhisattva." Critically engage with this observation with reference to the poems of Namdeo Dhasal included in your syllabus.
4. Analyse how the visuals in *A Gardener in the Wasteland* portray the socio-economic disparity as proposed in *Gulamgiri*.
5. Baby Halder's *A Life Less Ordinary* celebrates the act and the power of writing. Do you agree? Discuss.
6. Write an essay on the contributions of the Dalit writers to the modernist phase of Indian literature with reference to the texts in your syllabus.