

Semester II

English

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.

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.A. Examination 2023

Semester II

English

M 2.3 (Core): Rabindranath Tagore

Time: 3 Hours

Full Marks: 40

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. Op. 52 A: Literature of the Absurd

Time: 3 Hours

Full Marks: 40

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 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, 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.

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*.

M.A. Examination 2024

English

Semester II

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

Time: 3 Hours

Full Marks: 40

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 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.

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.

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*.

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.

MA Examination 2026
Semester II
English

M2.1 (Core): The Long Nineteenth Century Literature

Time: 3 Hours.

Full Marks: 40

(For Regular and Back Candidates)

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

1.a) Which, according to you, are the most significant factors in shaping the literature of the Long Nineteenth Century? Justify your position with reference to suitable texts.

Or

b) Critically evaluate the literature of the Long Nineteenth Century in terms of gender relations.

2. *North and South* represents the power of feminine care over masculine strength. Do you agree? Discuss critically.

3. Through the novel *Dracula*, Bram Stoker criticises various facets of Victorian society. Do you agree? Substantiate.

4. a) Discuss the autobiographical elements in *The Prelude*, Book I.

Or

b) Analyse the significance of the interplay between the natural and the supernatural elements in *The Rime of the Ancient Mariner*.

5.a) "Browning's dramatic monologues function as psychological studies in extreme isolation, where the speaker's reality is entirely unmediated by the presence of the 'Other'." Discuss with reference to the poems taught in your course.

Or

b) Discuss the role played by loss and consolation in Tennyson's poetry.

6. a) Pater's Conclusion to *The Renaissance* projects art as a vital and dynamic experience. Comment critically.

Or

b) Critically examine *Votes for Women* as a propaganda play.

MA Examination, 2026
Semester II
English
M2.2 (Core): Twentieth Century Literature

Time: 3 Hours

(For Regular and Back Candidates)

Full Marks: 40

Questions are of equal value

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

1. a) Literary Modernism is a metropolitan middle-class phenomenon unduly universalised. How far would you agree? Answer with references from the texts you have studied.
Or
b) Why do you think Modernist texts are suffused with a spirit of melancholia? Answer with references from the texts in your syllabus.
2. a) In *Mrs Dalloway* Virginia Woolf engages with some of the pathologies of dominant Western modernity. How far would you agree? Discuss critically.
Or
b) Critically comment on *The French Lieutenant's Woman* as a postmodern novel.
3. Discuss how Yeats treats the concept of time in terms of both a personal experience of aging and a recurring historical cycle in the poems you have studied.
4. W. H. Auden treats poetry as a composite cultural form in conversation with myth and material culture. How would you respond to this statement? Substantiate your answer.
5. Discuss the significance of the language of silence in *The Birthday Party*. How does it contribute to the theatricality of the play?
6. How does Modernism offer a blend of Romantic and Classical impulses? Give a reasoned answer.

MA Examination 2026
Semester II
English
M 2.3 (Core): Rabindranath Tagore

Time: 3 Hours

Full Marks: 40

(For Regular & Back Candidates)

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

1. a) Write an essay on Tagore, analysing him not merely as a great writer of his time but as one who engages dialogically with twenty-first-century discourses of nation, progress, education, and art.

Or

b) Write an essay on Tagore's role as a public intellectual during an era when Bengal witnessed the consolidation of print capitalism.
2. Analyse *The Home and the World* as a novel whose polyphonic narrative deals with the crisis of truth during a time of colonial modernity.
3. Discuss how, in Tagore's vision, religion becomes performative as the "Divine" becomes the living relation between the human and the universal, realised as the "Man of the Heart."
4. Do you think that the King (Voice) in *Red Oleanders* is a man of "immense strength" who nonetheless remains a "prisoner of his own administrative system"? Substantiate your answer.
5. Tagore's appraisal of nationalism in "Nationalism in India" essentially amounts to a critique of the dominant Western discourse of modernity. How far would you agree? Discuss critically.
6. Discuss the inseparability of thought and feeling in the *Gitanjali* texts you have studied.

M.A. Examination 2026
English
Semester II
M. Op. 68: Introduction to Northeast Indian Literature

Time: 3 Hours

Full Marks: 40

Questions are of equal value
Answer Question No.1 and **any three** from the rest

1. a) Discuss the complexities and instabilities of using "Northeast India" as a monolithic category for literature.

Or

b) Critically examine the oppositional binary established between "mainland" Indian literature and the "periphery" of the Northeast.
2. a) How were traditional oral languages affected by the 'print culture' introduced by Christian missionaries? Discuss critically.

Or

b) For Baral, emerging Northeast writers represent collective represent a shared history and political destiny despite their individual styles. Discuss.
3. a) Discuss how contemporary poets from Northeast writing in English draw from both their local oral traditions and global literary movements to create a distinctive aesthetic that defies easy categorisation.

Or

b) Evaluate, with reference to the poems you have studied, Robin Ngangom's poetry as "Poetry of Witness and Survival".
4. "While the visible structure of the novel is patriarchal...the less visible under-structure is matriarchy". In the light of this comment by Easterine Kire, discuss critically the relevance of this dual structure in *A Terrible Matriarchy*.
5. How do the short stories in your syllabus depict the ways in which social, political, and traditional systems impose constraints on individuals in Northeast India? Provide a critical analysis.
6. Discuss how the romantic imagery and lyricism in the play *Crimson Rainclouds* reflects its Santiniketan-inspired aesthetics.