

**M.A. Examination 2025**  
**English**  
**Semester III**  
**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.

**M.A. Examination, 2025**  
**Semester III**  
**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.

**MA Examination 2025**  
**Semester III**  
**M 3.1 (Core): Literary Criticism**

**Time: Three Hours**

**Full Marks: 40**

**For Regular and Back Candidates**

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

1. a) Aristotle's *Poetics* is an attempt to refute Plato's denunciation of literature. Do you agree? Discuss critically.  
Or  
b) Evaluate the contribution of either Horace or Longinus to literary criticism as guidance for their contemporary artists.
2. How well does Sidney defend poetry against the charges levelled against it by contemporary critics?
3. a) In the Preface to the *Lyrical Ballads*, Wordsworth justifies simplicity and minimalism in poetry. Discuss critically.  
Or  
b) How does Coleridge explore the mechanical, synthesising and creative aspects of the literary mind? Discuss critically.
4. Do you think Matthew Arnold's practice of literary criticism should be classified as 'criticism as appreciation' or 'criticism as knowledge' in the sense Pierre Macherey uses these terms? Substantiate your answer with relevant references from the texts in your syllabus.
5. a) Eliot's concept of criticism aims to benefit both the artist and the audience. Do you agree? Comment critically.  
Or  
b) How does F. R. Leavis seek to establish a critical standard for the English novel? Discuss.
6. Critically examine Tagore's elucidation of the concept of "surplus" to the Western audience and his distinction between "physical man" and "personal man" in "What is Art"?

**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 *Peбет*.

**MA Examination 2025**  
**Semester III**  
**M 3.2 (Core): American 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. Evaluate the evolution of women's writing in American literature.  
Or  
b. Trace the trajectory of the emergence and growth of African-American literature.
2. Critically discuss the role of the unnamed narrator in the short story prescribed in your syllabus.
3. a. Robert Frost's poetic sensibility is not confined to the Romantic. Do you agree? Discuss.  
Or  
b. Compare the ways in which Langston Hughes and Allen Ginsberg address themes of freedom and individuality in their poems.  
Or  
c. Write an essay on the poetic persona in Sylvia Plath's poetry.
4. Arthur Miller uses religious symbolism in *The Crucible* to explore how in his contemporary America "conscience was no longer a private matter but one of state administration". Discuss critically.
5. a. Discuss the representation of the American Dream in *The Great Gatsby*.  
Or  
b. Is *The Color Purple* primarily a novel about self-acceptance? Justify your answer.
6. Discuss the relation between individual conscience and the nature of justice in Thoreau's concept of civil disobedience.

**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**

**Full Marks:40**

**Time: 3 hours.**

*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.