

M.A. Examination 2026
English
Semester IV
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.

M.A. Examination 2026
English
Semester IV

M 4.3 (Core): Postcolonial Literature

Time: 3 Hours

Full Marks: 40

(For Regular and Back Candidates)

Questions are of equal value
Attempt question no.1 and three other questions

1. (a) Give a critical account of how different strands of postcolonial studies address the categories of identity, empire and the nation-state.

Or

(b) Critically examine how 'postcolonial literature' and 'postcolonial criticism' influence each other.
2. Critically assess Amitav Ghosh's experiments with language in *Sea of Poppies*.
3. Analyse how Buchi Emecheta's *Joys of Motherhood* offers a critical insight into changing notions of masculinity in colonial and postcolonial Nigeria.
4. A. D. Hope's 'Australia' anticipates ecological and cultural anxieties. Do you agree? Discuss with reference to the text.
5. Evaluate *Sukhapathya Bharater Itihas (Indian History Made Easy)* as a postcolonial re-reading of Indian history.
6. How does Gabriel Garcia Marquez explore the reality of Latin America using the symbol of the old man with the enormous wings? Discuss.

MA Examination 2026
Semester IV
English
M.4.1 (Core): Literary Theory – 1

Full Marks: 40

Time: 3 hours

(For Regular and Back Candidates)

All questions are of equal value

Answer any four questions taking at least one from each group

Group - A

1. (a) Critically discuss what Marx implies by “at that point an era of social revolution begins” in the ‘Preface’ to *A Contribution to the Critique of Political Economy*.

Or

(b) “Just as one does not judge an individual by what he thinks about himself, so one cannot judge such an epoch of transformation by its consciousness...” Analyse with reference to Marx.

2. How does “the centre of the structure of feeling which is here in question” shape “certain social and moral values”. Comment critically after Raymond Williams’s *The Country and the City*.

Group – B

3. Write an essay, with textual references, on Freud’s theorisation of the ‘dream-work’ and its mechanism.

4. “Where Id was there shall Ego be”. Bring out the significance of this statement with reference to the text in your syllabus.

Group – C

5. How far would you consider Roland Barthes’s ideas in “The Death of the Author” poststructuralist? Discuss critically.

6. How does Michel Foucault critically engage with Barthean notions of the author and the text in his essay ‘What is an Author’?

M. A. Examination 2025

Semester IV

English

M. Op. 52: Literature of the Absurd

(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.

1a) What is meant by the term "Absurd Drama"? Choose any two playwrights to show how their plays reveal some of its features.

Or

b) Do you agree with the view that "Absurd movement moves from the nothingness whence it came towards the nothingness where it must end. Existence is thus both anguished and absurd." Discuss.

2) Consider the view that Beckett's *Endgame* is an expression of social morbidity, emptiness and loneliness.

3. Following Albert Camus' 'absurd reasoning' critically analyse how the modern artist and the modern worker manifest the condition of the absurd.

4) Beckett's *Murphy* stretches the fiction of social and psychological realism to a point where it bears out the absurdity of existence. Discuss.

5) Do you think that Badal Sircar's *Evam Indrajit* is a play which emphasises the concept of existentialism in modern urban life? Justify your answer.

6) Discuss how Stoppard uses Hamlet's story to develop themes of mortality and uncertainty.

MA Examination 2025

Semester IV

English

M. Op. 15: Literature and the Visual Arts

(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 at least two texts in your syllabus in the light of Lessing's theory of the limits of poetry and painting.

or

b) More than just a visual diversion, *ekphrasis* represents the desire in poetry to attain totality as an art-form. Discuss with reference to any two texts you have studied.

2. Hogarth satirises contemporary society through his narrative paintings. Substantiate with reference to *Marriage A-La-Mode*.

3. a) Grotesque originates as a term in art but its most interesting use is in the context of the carnival. Would you agree? Justify.

or

b) Tennyson's Mariana and Millais's Mariana are ultimately two distinct persons. Would you agree? Give reasons for your answer.

4. *The Moon and Sixpence* defies easy categorization as a Modernist fable on art and the artist.

5. In *Shey*, Tagore's scheme of his black-and-white drawings to accompany his fantastical tales encourages his readers to explore total reality. Do you agree? Discuss.

6. Critically analyse the graphic visuals of *Maus*.

M.A. Examination 2025

Semester IV

English

M 4.3 (Core): Postcolonial Literature

(For Regular and Back Candidates)

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question no.1 and three other questions

1. (a) Postcolonialism tries to "displace an activist culture with textual culture". How would you critically respond to this statement based on your theoretical and textual readings in this course?

Or

(b) Analyse critically the significance of 'national culture' in postcolonial discourse with reference to the texts prescribed in your syllabus.

2. Do you think Badal Sircar's *Indian History Made Easy* deals with the most significant period in the history of India and British colonialism? Discuss with references from the text.
3. Discuss how the characters in *Sea of Poppies* are resilient in their own ways.
4. Discuss how Arun Kolatkar's minimalist style and use of concrete imagery contribute to the themes of everyday life and urban experience in his poetry.
5. Would you consider Buchi Emecheta's *Joys of Motherhood* an exercise in intersectional feminism? Justify your answer with suitable references from the text.
6. (a) Consider how A. D. Hope's 'Australia' analyses Australia's barrenness and disconnection from its indigenous roots.

or,

(b) Discuss how Gabriel Garcia Marquez deploys magic realism in the short story 'A Very Old Man with Enormous Wings.'

M.A. Examination, 2025

Semester IV

English

M 4.2 (Core): Literary Theory II

(For Regular and Back Candidates)

Time: 3 hours

Full Marks: 40

Questions are of equal value

Answer four questions choosing at least one question from each of the three groups.

Group A

1. Bring out the full significance of Habermas's statement, "... there arises in the modern period a differentiation of the value spheres of science and knowledge, of morality and of art" in his thesis on the unfinished nature of the project of modernity.
2. Establish, after Lyotard, the distinctions and relationships between the modes of realism, modernism, and postmodernism in his theorisation of postmodernism as presented in the essay included in your syllabus.

Group B

3. Jauss redefines literary history from the perspective of the reception of literary works. Would you agree? Substantiate.
4. Comment, with reference to Stanley Fish's 'Interpreting the Variorum', on the role of interpretive communities in the process of meaning-making.

Group C

5. a) Virginia Woolf establishes that fiction is integral to tracing the history of the woman author. Respond with reference to Chapters 3 and 5 of *A Room of One's Own*.
or
b) Comment on the feminist significance of 'intertextuality' in Alice Walker's "In Search of Our Mothers' Gardens."
6. Write an essay on place-based ecocriticism.

M. A. Examination 2025

Semester IV

English

M.4.1: Literary Theory – I

(For Regular and Back Candidates)

Time: 3 hours

Full Marks: 40

All questions are of equal value

Answer any four questions taking at least one from each group

Group - A

1. (a) Examine critically, after Marx, the formation of social consciousness as conceptual in the 'Preface' to *A Contribution to the Critique of Political Economy*.

or,

(b) "In the social production of their existence, men inevitably enter into definite relations which are independent of their will..." Analyse with reference to Marx.

2. "... because the visible unrest of the town, in a whole action, is compared not with the knowable community of the rural region, but with the condition and point of view of 'men in a considerable banking account'." Comment critically after *The Country and the City*.

Group – B

3. Give a comparative analysis of the two typologies developed by Freud – 'conscious-preconscious-unconscious' and 'id-ego-superego'.

4. Discuss, with reference to the text in your syllabus, Freud's analysis of the various stages of dream formation.

Group – C

5. How far would you concur with Roland Barthes's propositions in "The Death of the Author"? Give a reasoned answer.

6. What is "author function"? Discuss after Michel Foucault the primary features of "author function" with your own examples.

M.A. Examination 2024
English
Semester IV
M. Op. 57: Literature and the City

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question no.1 and any three other questions

1. (a) Industrialisation and urbanisation are concurrent, contributive but ultimately contradictory processes. How would you respond to this statement? Substantiate your answer.
or,

(b) Compare and contrast European and American urban experiences on the basis of your reading.

2. "The mass was the agitated veil; through it Baudelaire saw Paris." Bring out the significance of this observation in Benjamin's essay "On Some Motifs in Baudelaire".

3. In Virginia Woolf's "Portrait of a Londoner" the city is perceived in a manner antithetical to that of the flâneur. Would you agree? Explain with references from the text.

4. (a) What are the 'modern' attributes of Jibanananda Das's engagement with Calcutta? Discuss with reference to the poems you have read.
or,

(b) Discuss how the class dynamics of mid-nineteenth century Paris is reflected in Charles Baudelaire's poem "Ragpickers' Wine."

5. Critically analyse a woman detective's relation with the city and the genre of detective fiction in C. L. Pirkis's "The Black Bag Left on a Door-Step."

6. As an early twentieth-century city James Joyce's Dublin is both generic and particular. Critically assess this statement with reference to the stories from *Dubliners* that you have read.

M.A. Examination 2024
English
Semester IV
M. Op. 57: Literature and the City

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question no.1 and any three other questions

1. (a) Industrialisation and urbanisation are concurrent, contributive but ultimately contradictory processes. How would you respond to this statement? Substantiate your answer.
or,
(b) Compare and contrast European and American urban experiences on the basis of your reading.
2. "The mass was the agitated veil; through it Baudelaire saw Paris." Bring out the significance of this observation in Benjamin's essay "On Some Motifs in Baudelaire".
3. In Virginia Woolf's "Portrait of a Londoner" the city is perceived in a manner antithetical to that of the flâneur. Would you agree? Explain with references from the text.
4. (a) What are the 'modern' attributes of Jibanananda Das's engagement with Calcutta? Discuss with reference to the poems you have read.
or,
(b) Discuss how the class dynamics of mid-nineteenth century Paris is reflected in Charles Baudelaire's poem "Ragpickers' Wine."
5. Critically analyse a woman detective's relation with the city and the genre of detective fiction in C. L. Pirakis's "The Black Bag Left on a Door-Step."
6. As an early twentieth-century city James Joyce's Dublin is both generic and particular. Critically assess this statement with reference to the stories from *Dubliners* that you have read.

M.A. Examination 2024
English
Semester IV
M. Op. 67: Text and Performance

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question no.1 and any three other questions

1. (a) Explicate theatrical adaptation as a form of storytelling citing examples from the plays you have watched.

or,

(b) "It is the *mise en scène* that is the theatre much more than the written and spoken play." Comment critically on this statement by Antonin Artaud.

2. Discuss *Macbeth Mirror* as a neo-performance text.

3. Examine critically the theatrical devices used by Sahityika's rendition of *The Jewish Wife* to create a Brechtian alienation effect.

4. Critically discuss how folktales have been reinvented as a part of the 'theatre of roots' movement in India, analysing the two plays you have studied.

5. Elucidate Kanhailal's *Draupadi* as performance of a culture of defiance.

6. Comment on the use of dramatic irony in the theatrical performance of Habib Tanvir's *Charandas Chor* that you have seen.

M.A. Examination 2024
English
Semester IV
M.4.3: Postcolonial Literature

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question no.1 and three other questions

1. (a) Critically comment on the debate around 'national allegory' as a defining feature of 'Third World Literature'.

or,

(b) "I am a Negro—but of course I do not know it, simply because I am one." In the light of this statement critically analyse the construction of the Negro myth.

2. (a) Discuss the relation between the interior and the exterior in A. K. Ramanujan's poetry.

or,

(b) A. D. Hope depicts Australia as "a nation of trees, drab green and desolate grey" in his poem by the same name. Discuss with reference to the text.

3. Analyse the connection between the history of opium trade and the Empire as 'world order' with suitable references from *Sea of Poppies*.

4. How does Badal Sircar engage with the theme of exploitation in *Sukhopathya Bharater Itihas*? Discuss critically.

5. Analyse how "The Quilt" explores gender and class oppressions.

6. "The Boy Who Sold an Airfield" demonstrates the impact of colonial legacies in a postcolonial society. Analyse critically.

M. A. Examination 2024
English
Semester IV
M.4.2: Literary Theory - 2

Time: 3 hours

Full Marks: 40

All questions are of equal value

Answer *any four* questions taking at least *one from each group*

Group A

1. Write how, in "Modernity: An Unfinished Project," Habermas analyses the relationship between 'cultural modernity' and 'social modernization' in the 'life-world' during the modern age.
2. According to Lyotard, "Postmodernism... is not modernism at its end but in the nascent state, and this state is constant". Critically respond to his view.

Group B

3. The real object of reading is "the structure of the reader's experience" shaped by her interpretative communities rather than "any structure available on the page." Discuss with reference to Stanley Fish's essay in your syllabus.
4. Comment critically on the notion of "horizon of expectations" developed by Hans Robert Jauss in his argument concerning the importance of literary history.

Group C

5. a) Comment on the feminist significance of Chapter Three of *A Room of One's Own*.

or,

- b) Critically evaluate how Alice Walker's "In Search of our Mothers' Gardens" challenges the white middle-class assumptions of Virginia Woolf's *A Room of One's Own*.

6. Postcolonial Ecocriticism is the most inclusive field in the discourse of Ecocriticism.