

3 (Sem-6) ENG M 5 (A/B/C/D/E/F)

2020

ENGLISH

(Major)

Paper : 6.5

Full Marks : 60

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

OPTION—A

**(Indian English Literature :
Intellectual Context)**

1. Answer the following questions : 1×7=7
- (a) What, according to Gandhi, does fearlessness connote?
 - (b) What is the name of P. Sundarayya's book on Telangana Uprising?
 - (c) What, according to Khilnani, were Ram Shilas?
 - (d) What, according to Nehru, is greater than logic and reason?

(2)

- (e) Who is the author of the book, *The History of British India*?
- (f) What, according to Romila Thapar, were 'administrative histories' concerned with?
- (g) Why has Amartya Sen mentioned Christopher Isherwood in the context of the *Bhagavad Gita*?

2. Answer the following questions : $2 \times 4 = 8$

- (a) How does Gandhi differentiate between 'tolerance' and 'ahimsa'?
- (b) What are the three aspects of the Telangana Movement integrated in Sundarayya's narrative?
- (c) What does Romila Thapar say about the Indus Civilization?
- (d) What does Amartya Sen say about prolixity and the people of India?

3. Answer any three of the following questions :

$5 \times 3 = 15$

- (a) Why does Sunil Khilnani say that in Nehru's vision Indianness was an international identity while it was constituted out of internal diversity?

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(Continued)

(3)

- (b) What does Romila Thapar say about the religious practices in the ancient Harappan cities?
- (c) What is Gandhi's view on *Gita* and Hinduism?
- (d) Why, according to Nehru, it is necessary to develop a scientific outlook for national progress?

4. Answer the following questions : $10 \times 3 = 30$

- (a) Discuss what Ranajit Guha says about institutionalization of the study of history in his essay, *The Small Voice of History*.

Or

How does Romila Thapar in her essay, *The Antecedents* describe the progress of human civilization from the prehistoric ages to the present times through the different stages of settlements and cultures?

- (b) Discuss Sunil Khilnani's idea of Indian nationality from your reading of the essay, *Who is an Indian?*

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(Turn Over)

(4)

Or

Discuss the argumentative spirit shown by Indian women since the past as enumerated in the essay, *The Argumentative Indian*.

- (c) "I know no diplomacy save that of truth. I have no weapon but non-violence." What does Gandhi say about truth and non-violence?

Or

Discuss Nehru's idea of nationalism as a group memory of past achievements, traditions and experiences.

OPTION—B

(American Literature)

1. Answer the following as directed : $1 \times 7 = 7$

- (a) Cain is a Biblical character mentioned in *On Being Brought from Africa to America*.

(State True or False)

- (b) *Walden* was published in the year _____.

(Fill in the blank)

(5)

- (c) Does the poet know the person near whose woods the poet stops?

- (d) What is an ovenbird?

- (e) "I heard a _____ play."

(Fill in the blank)

- (f) Mississippi is the name of a _____.

(Fill in the blank)

- (g) Why is the city called 'neutral'?

2. Answer any four from the following as directed : $2 \times 4 = 8$

- (a) *Brute Neighbors* is a dialogue between _____ and _____.

(Fill in the blanks)

- (b) Name two books written by R. W. Emerson.

- (c) Write very briefly on the condition of North American Indians.

- (d) Write a note on Blues music.

- (e) "Stormy, _____, brawling,
City of the Big _____."

(Fill in the blanks)

(6)

3. Answer any *three* of the following questions :

5×3=15

(a) Explain with reference to the context :

“A Bird, came down the Walk—
He did not know I saw—
He bit an Angle Worm in halves
And ate the fellow, raw,”

(b) Explain with reference to the context :

“The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.”

(c) Comment on the urban imagery in *Chicago*.

(d) Based on the reading of his poem, write briefly on the philosophy of Langston Hughes.

(e) Write briefly on Emerson’s comment on true poet.

4. Answer any *three* of the following questions :

10×3=30

(a) Write critically about the world of Salem as depicted in Mather’s writing.

(b) “*On Being Brought from Africa to America* negotiates the issue of human identity.” Do you agree? Give a reasoned answer.

(7)

(c) Write a note on the message Jefferson conveys in *Notes on the State of Virginia*.

(d) Comment on the image of the child in Whitman’s poetry with special reference to *There was a Child Went Forth*.

(e) From your reading of her poems, discuss Emily Dickinson as an American woman poet.

(f) Discuss Rita Dove as a representative American poet.

OPTION—C

(**Women and Literature**)

1. Answer any *seven* of the following questions as directed :

1×7=7

(a) What does Jo do with Plumfield, the house that she inherits, when Aunt March dies?

(b) Name the four March sisters in *Little Women*.

(c) What must a woman have if she is to write fiction?

(d) What subject does M. Paul teach?

- (e) What is the name of the part of the town where the Negroes live?
- (f) Which plague arrives before Sula's return to the Bottom?
- (g) According to Simone de Beauvoir, woman is seen as the other / the subject/the equal partner/the hero.
(Choose the correct option)
- (h) Who said, "She has a masculine mind" and why?
- (i) Who said, "All that time, all that time, I thought I was missing Jude ... We were girls together"?

2. Answer any *four* of the following questions :

2×4=8

- (a) Can *Little Women* be called a children's book? Give two reasons.
- (b) What is the primary argument of Simone de Beauvoir's work, *The Second Sex*?
- (c) Describe Frankenstein's reaction to the creature he has created.
- (d) Describe the 'Pickwick Club'.
- (e) Describe Elizabeth in two sentences.

3. Answer any *three* of the following questions :

5×3=15

- (a) State some of the similarities between Victor and the monster he created.
- (b) Attempt a character analysis of *either* Shadrack *or* the Deweys.
- (c) Write a note on an incident from the novel, *Little Women*, where the novelist makes use of 'umbrellas' symbolically.
- (d) Why does Simone de Beauvoir label women as 'the second sex' ?
- (e) Write a character analysis of Madame Beck.

4. Answer any *one* of the following questions :

10

- (a) Analyze the strengths and limitations of Beauvoir's *The Second Sex*.
- (b) Why would it have been impossible for a woman to write Shakespeare's plays according to Virginia Woolf in *A Room of One's Own*?
- (c) Critically comment on Margaret Fuller's essay where she writes about some of the things she doesn't like about the society she lived in.

(10)

5. Answer any *two* of the following : 10×2=20

- (a) Describe the personality of Victor Frankenstein and the monster he creates.
- (b) Explore how Nel's trip with her mother, Helene, leads to Nel's self-discovery in *Sula*.
- (c) What are the characteristics of transcendentalism in *Little Women*?
- (d) Discuss why Louisa May Alcott alternates between stories about each of the four March sisters throughout *Little Women*.
- (e) Describe the role of weather in the novel, *Villette*.
- (f) What is symbolic about fire and water in *Sula*? Discuss.

(11)

OPTION—D

(Linguistics and Sociolinguistics)

SECTION—I

1. Answer the following as directed : 1×4=4

- (a) Name two alveolar consonants.
- (b) Define *langue* in a single sentence.
- (c) There are ____ diphthongs in received pronunciation.

(Fill in the blank)

- (d) Define morphology in one sentence.

2. Write briefly on any *two* of the following : 2×2=4

- (a) Vocal cords
- (b) Parole
- (c) Synchrony and diachrony
- (d) Ultimate constituents

3. Transcribe phonemically any *four* of the following words : 1×4=4

reader; morpheme; marlin; fashion;
music; justice; baggage; soliloquy

4. Write short notes on any *two* of the following : 5×2=10

- (a) Sign, signifier and signified
- (b) Collocation
- (c) Plosives
- (d) Inflectional suffixes in English
- (e) Deep structure and surface structure

5. Answer the following questions :

(a) What is linguistics? What are its different branches? How is linguistics different from traditional grammar? 2+3+5=10

Or

What is semantics? How is the study of semantics important to linguistics? Discuss any three kinds of meaning distinguished by semanticists. 2+3+5=10

Or

What do you understand by stricture? Discuss with examples the different strictures involved in the production of consonants of English. 2+8=10

(b) Discuss in detail the different processes of word formation in English with suitable examples. 10

Or

What are immediate constituents? Discuss in brief the procedure of IC analysis. What are the limitations of IC analysis? 2+4+4=10

Or

What is intonation? Discuss with suitable examples the basic intonation patterns in English. 2+8=10

SECTION—II

6. Answer the following as directed : 1×3=3

- (a) What is a sociolect?
- (b) The systematic study of all forms of dialect is called _____.

(Fill in the blank)

(c) Define link language.

7. Write a short note on any one of the following : 5

- (a) Bilingualism and multilingualism
- (b) Pidgin and creole
- (c) Register and style
- (d) Diglossia

8. Answer any one of the following questions :

- (a) What is the scope of sociolinguistics? Discuss with suitable examples how sociolinguistics studies all aspects of the relationship between language and society. 3+7=10
- (b) What is language variation? How does the use of language vary according to different social and occupational factors? 2+8=10

OPTION—E

(African Literature in English)

1. Answer the following questions : 1×7=7

- (a) When was *Mine Boy* published?
- (b) What did the boy do after the holy water was spilt on the way in *The Prophetess*?
- (c) What was the reason for Old Mwanza's 'secret triumph'?
- (d) What does UPU stand for in *No Longer at Ease*?
- (e) What crime was Obi accused of?
- (f) Who gives Xuma a place to live in *Mine Boy*?
- (g) Name the writer of the story, *A Handful of Dates*.

2. Give very brief answers to the following : 2×4=8

- (a) Briefly discuss Obi's stance on bribery in *No Longer at Ease*.
- (b) Write briefly on Old Mwanza's family.

(c) Write briefly on the significance of Achebe's choice of the title, *No Longer at Ease*.

(d) What did Leah do for a living?

3. Answer any three of the following questions :
5×3=15

(a) Comment on the narrator's assessment of Masood in *A Handful of Dates*.

(b) Bring out the conflict between modernity and Igbo tradition in *No Longer at Ease*.

(c) Critically discuss the boy's street experience and his growth in *The Prophetess*.

(d) Comment critically on the life in Malay Camp in *Mine Boy*.

(e) What are the stories about Masood that the narrator's grandfather tells him in *A Handful of Dates*?

4. Write a critical appreciation of the story, *The Prophetess*. 10

Or

Write a critical appreciation of the story, *The Garden of Evil*.

5. What role do family and religion play in the novel, *No Longer at Ease*? Give a reasoned answer. 10

Or

Trace the life of Xuma in apartheid South Africa in Peter Abrahams' *Mine Boy*.

6. Write a critical appreciation of Tayeb Salih's short story, *A Handful of Dates*. 10

Or

Discuss some of the central themes and concerns in the novel, *Mine Boy*.

OPTION—F

(Films)

1. Write short notes on any three of the following : 5×3=15

(a) Special effects

(b) Scopophilia

(c) Diegetic

(d) Auteur

(e) Panning

2. Answer the following questions briefly : $1 \times 7 = 7$

- (a) What is a 'take'?
- (b) What is a 'crosscut'?
- (c) Define a 'long shot'.
- (d) What is a 'jump cut'?
- (e) What is meant by the term 'film noir'?
- (f) What is a 'musical'?
- (g) What is an 'outtake'?

3. Discuss any *four* of the following : $2 \times 4 = 8$

- (a) The montage
- (b) Adaptation
- (c) Mise-en-scène
- (d) Dialogue in cinema
- (e) Pan shot

4. Discuss 'The Modern Cinema and Narrativity' with special focus on how the narrative is structured in films. 10

Or

Comment on Eisenstein's views on 'colour and meaning' in cinema.

5. Consider Bazin as a film critic highlighting his bent towards realist cinema. 10

Or

Comment on Metz's views on film structure.

6. Discuss Metz's analysis of film typology with reference to the nature of film language. 10

Or

Consider, after Eisenstein, the inter-connection between word, image and meaning in terms of motion pictures.
