

2025

M.A. 1st Semester Examination
ENGLISH

Paper : ENGE405A0/B0/C0

Full Marks : 50

Time : Two Hours

*The figures in the margin indicate full marks.
Candidates are required to give their answers
in their own words as far as practicable.*

Paper : ENGE405A0

(Literature and the Environment)

Group - A

Answer any *two* questions : 10×2=20

1. (a) Discuss with close reference to the text the environmental thoughts you find in Oodgeroo's "We are Going".

Or,

- (b) Consider Oodgeroo's "We are Going" as a powerful exploration of the interconnectedness of Indigenous culture with the natural world.
2. (a) Show how in Bashabi Fraser's epic "the two living traditions speak to each other through the riverine oracles of the Ganges and the Tay".

P.T.O.

(2)

Or,

- (b) Critically examine how the poem *From the Ganga to the Tay* represents environmental crises.
3. (a) Briefly describe the ecosystem of the Narmada basin before the construction of the dams on it, from your reading of "The Greater Common Good".

Or,

- (b) Elucidate how "The Greater Common Good" presents ecological disaster as a consequence of large-scale development projects.
4. (a) "*Muktadhara* is an allegory of how nature can be subjugated to serve the privileged few and oppress the vast majority." Discuss.

Or,

- (b) Bring out the significance of the title of Rabindranath Tagore's play *Muktadhara*.

Group - B

Comment on any *four* of the following : 5×4=20

5. "We are the corroborree and the bora ground".
6. "before nurture drained/the will to breed free/in utmost liberty/from poaching distress."

7. "If you are to suffer, you should suffer in the interest of the country."

8. (a) Report of the Independent Review.

Or,

(b) 'Anthropocene' as debated upon in the beginning of *The Living Mountain*.

9. "Your chains will not put me to confusion,

Nor will my spirit die beneath your blows."

10. (a) Role of Dhananjaya in Rabindranath Tagore's play *Muktadhara*.

Or,

(b) The significance of the Dead Man and the Dead Woman in *A Dance of the Forests*.

Internal Assessment : 10 marks

P.T.O.

(4)

Paper : ENGE405B0

(Young Adult Literature)

Group - A

Answer any *two* questions : $10 \times 2 = 20$

1. (a) Discuss how Amy Tan's short story "Two Kinds" explores the theme of the American Dream.

Or,

- (b) Discuss the characterisation of Nitya in Paro Anand's "Those Yellow Flowers of August".

2. Discuss how Harper Lee's *To Kill a Mockingbird* explores the theme of racial injustice.
3. Justify the title of Chetan Bhagat's *Five Point Someone*.
4. (a) Write a note on the autobiographical elements depicted in Rabindranath Tagore's *My Boyhood Days*.

Or,

- (b) How does Maya Angelou's *I Know Why the Caged Bird Sings* deal with the theme of gender?

Group - B

Comment on any *four* of the following : $5 \times 4 = 20$

5. Jing-mei's talent trails and failures in Amy Tan's "Two Kinds".

6. First three words of Paro Anand's "Those Yellow Flowers of August".
7. Significance of the gifts Boo Radley leaves in the knothole in *To Kill a Mockingbird*.
8. Campus setting in Chetan Bhagat's *Five Point Someone*.
9. Importance of the word 'servocracy' in Rabindranath Tagore's *My Boyhood Days*.
10. Tommy Valdon's love-note in *I Know Why the Caged Bird Sings*.

Internal Assessment : 10 marks

P.T.O.

(6)

Paper : ENGE405C0

(Literature and Cinema)

Group - A

Answer any *two* questions : $10 \times 2 = 20$

1. How does Linda Hutcheon make a distinction between "adaptation as product" and "adaptation as process"? Discuss with reference to *A Theory of Adaptation*.
2. Why is intertextuality important in viewing adaptations in Indian cinema? Justify with examples.
3. "If Bapsi Sidhwa wrote about the horrors of violence, Deepa Mehta visually depicts a tale of love and revenge." Examine this statement with respect to *Ice Candy Man* and *Earth*.
4. Discuss *Throne of Blood* as a reflective adaptation of *Macbeth*.

Group - B

Answer any *four* questions : $5 \times 4 = 20$

5. What are the three modes of audience engagement that Linda Hutcheon talks about?
6. Briefly discuss Akira Kurosawa's reinterpretation of the "three witches" scene from *Macbeth* in *Throne of Blood*.

(7)

7. What is "intertextuality" in Adaptation theory?
8. Comment on some key differences in the setting of *The Comedy of Errors* and *Bhrantibilas*.
9. What happens to Ayah in Deepa Mehta's *Earth*?
10. What are Leitch's views on adaptations of non-literary sources in cinema?

Internal Assessment : 10 marks
