

2013**ENGLISH****Paper - 409**

Full Marks : 90

Time : 4 Hours

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

*Answer Question No.11 and four others taking one
from each Module.*

Module-I

1. Write a note on Tagore's reading of the history of human civilization with special reference to the poems, No. 101, 102 and 92. 20
2. "An Umbrella and a Watch" describes the poet's nostalgia for childhood and family. Analyse the poem in the light of this remark. 20
3. Would you consider "The Street Dog" as an allegorical poem? Explain with reference to the text. 20

[Turn over]

Module-II

4. Critically evaluate Tagore's *Red Oleanders* as a play of protest. 20
5. Nandini is not a person of flesh and blood, she is a symbol of life and freedom. Examine the validity of the statement. 20
6. Analyse the interplay of fantasy and reality in *Silence*. 20

Module-III

7. Write a note on *Samskara* as a specimen of 'bildungsroman.' 20
8. Examine the importance of the character of Nathu in *Tamas*. 20

Module-IV

9. What does self-translation mean? What advantages does a self-translator enjoy? Cite examples to substantiate your answer. 20
10. Is translation of a literary text possible? Give reasons for your answer. 20

11. Answer *any two* of the following : $5 \times 2 = 10$

- a) Why is Ranjan physically absent in the play *Red Oleanders*?
- b) What does Noam Chomsky think of translation?
- c) What are the different types of translation?
- d) Comment on the ending of the novel *Samskara*.

30(D)

M.A./Part-II/Eng./409/DODL/14

2014
ENGLISH
Paper - 409

Full Marks : 90

Time : 4 Hours

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Candidates are required to give their answers in their own words as far as practicable.

Answer Question No.11 and four other questions taking one from each Module.

MODULE-I

1. Write a note on Tagore's tribute to Kalidasa
 - i) as a poet of love and separation and
 - ii) as a poet of nature. 10+10=20
2. Discuss the 'Gipsy Girl' as a poem representing the conflict between eroticism and aestheticism. 20
3. How does Bachchan overcome his existential crisis and move towards a realisation of the happier truths of life? Discuss with reference to 'A Poem Sequence'. 20

[Turn over]

MODULE-II

4. Comment on *Red Oleanders* as a thesis play. 20
5. Examine the symbols employed by Tagore in *Red Oleanders*. 20
6. Comment on the dramatic use of silence in *Silence! The Court is in Session*. 20

MODULE-III

7. Bring out the significance of the title of the novel *Samskara* with special reference to the sub-title. 20
8. Comment on the role of the political leaders as depicted in *Tamas*. 20

MODULE-IV

9. Translation is either 'beautiful' or 'faithful'. Examine the validity of this statement. 20
10. Is it possible to translate the syntax and the supra-segmental features of a source language text into a target language text? Give reasons for your answer. 20

11. Answer any two of the following : $5 \times 2 = 10$

- a) Briefly discuss the role of Gosain in *Red Oleanders*.
- b) Write notes on (i) Belli and (ii) Padmavati.
- c) What is transliteration?
- d) Is it possible to translate mythological names into another language?

Candidates are required to give their answers in their own words as far as practicable.

Answer Question No.11 and four other questions taking one from each Module.

30(D)

MA/Pt-II/ENG/P-409/DODL/15

2015

ENGLISH

Paper : 409

Full Marks : 90

Time : 4 Hours

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Candidates are required to give their answers in their own words as far as practicable.

Answer question no. 11 and four others taking one from each Module.

MODULE-I

1. Consider poem no. 102 as an anti-colonial poem. 20
2. "And this is an endless wonder." Why is Tagore full of wonder? 20
3. Consider "The Street Dog" as an allegorical poem. 20

[Turn over]

MODULE-II

4. Critically evaluate *Red Oleanders* as a protest play. 20
5. Analyse the interplay of fantasy and reality in *Silence! The Court is in Session*. 20
6. Would you consider Leela Benare a rebel, or a victim, or both? Give reasons for your answer. 20

MODULE-III

7. Why does Chaudri admire Praneshacharya? 20
8. Comment on the crisis of Muslim identity as depicted in *Tamas*. 20

MODULE-IV

9. Is translation of a literary text possible? Give reasons for your answer. 20
10. What does self-translation mean? What advantages does a self-translator enjoy? 20

11. Answer any two of the following questions:

5×2=10

a) Locate and annotate:

Take your last gift from him
who takes away everything.

b) Why did the poet's father consider giving him
an umbrella?

c) Identify two contradictory charges levelled
at Benare.

d) In *Tamas* what does the Deputy Commission
Richard tell his wife Lisa about the
impending riot in the town?

21(D)/i

M.A./Part-II/Eng./409/DODL/16

2016

ENGLISH

Paper - 409

Full Marks : 90

Time : 4 Hours

The figures in the right-hand margin indicate marks.

Candidates are required to give their answers in their own words as far as practicable.

Answer Question No.11 and four other questions taking one from each Module.

MODULE-I

1. Write a note on Tagore's reading of the history of human civilization with special reference to poems no. 101, 102 and 92. 20
2. Discuss Tagore's tribute to Kalidasa as a poet of love and separation and as a poet of nature. 20
3. Does the poem 'An Umbrella and a Watch' describe the poet's nostalgia for childhood and family? Give reasons for your answer. 20

MODULE-II

4. Discuss *Red Oleanders* as a thesis play. 20
5. Would you say that silence plays an important role in *Silence! The Court is in Session*? Explain with references to the text. 20

[Turn over]

6. Analyse the role of the four witnesses in *Silence!*
The Court is in Session. 20

MODULE-III

7. Examine *Samskara* as a novella. 20
8. *Tamas* portrays the duality of the human heart.
Discuss. 20

MODULE-IV

9. What are the arguments of the Monadist school
about the impossibility of translation? 20
10. Human language is culture-specific. How does
culture influence the act of translation? 20
11. Answer any two of the following : 5×2=10

- a) Locate and annotate :

Not for you is the music of the home,
the light of the evening lamp,
the wistful gaze of the loves keeping watch.

- b) Locate and annotate :

As if the seedshot roots, and double-born, like a
brahmin, split into two,
to clutch the soil ploughed by a shudra.

- c) Which song is repeated in the play? What is the
theme of the song?

- d) How did Shripati describe the Brahmin women?

2017**ENGLISH****Paper : 409**

Full Marks : 90

Time : 4 Hours

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Answer **Question No. 11** and **four** other questions, taking **one** from each Module.

MODULE-I

1. "The world today is wild with the delirium of hatred."
Analyze Tagore's thoughts on the crisis of civilization taking cue of the line. Refer to the poems in your syllabus to substantiate your argument. 20
2. Comment on the significance of the following images in Tagore's poems in your syllabus:
 - i) The pilgrim
 - ii) The seeker / the wonderer
 - iii) The Destroyer
 - iv) The Saviour 20

[Turn over]

3. Consider poem no. 102 as an anti-colonial poem.

20

MODULE-II

4. Critically evaluate Tagore's *Red Oleanders* as a protest play.

20

5. Analyze the interplay of fantasy and reality in *Silence! The Court is in Session*.

20

6. Trace the pattern of social criticism in *Silence!*

20

MODULE-III

7. Comment on the use of symbols in *Samskara*.

20

8. Examine the significance of the title of the novel, *Tamas*.

20

MODULE-IV

9. What does Noam Chomsky think of translation? Does Chomsky's concept of Universal Grammar underline that translation is possible?

20

10. What does self-translation mean? What advantages does a self-translator enjoy? Answer with illustrative references. 20

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

a) Locate and annotate:

Never fear, pilgrim!

Turn not away from the terror of Truth ...

Take you last gift from him

Who takes away everything.

b) Locate and annotate:

Empty kitchen utensils were lying in the
courtyard—

Perhaps they were looking into our eyes

Some were lying upside down—perhaps
they were hiding their face.

c) Explain the last stage direction of *Silence! The Court is in Session*: "Light on Benare only. The rest of the stage in darkness".

d) What is the refrain of the second section of "A Poem Sequence"? What does it signify?