

Total No. of Printed Pages—7

6 SEM TDC DSE ENG (CBCS) 1 (H/NH)

2 0 2 4

(May)

ENGLISH

(Discipline Specific Elective)

(For Honours and Non-Honours)

Paper : DSE-1

(**Literary Theory**)

Full Marks : 80

Pass Marks : 32

Time : 3 hours

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

UNIT—I

(**Marxism**)

1. Answer any *one* of the following questions : 15

- (a) Critically discuss Antonio Gramsci's theory of hegemony. How is his concept different from the classical Marxist concept of subordination of the working class/proletariat? Elucidate.

24P/1025

(Turn Over)

(2)

- (b) Examine Althusser's critique of Capitalism and offer a detailed analysis of his theory of 'capitalist base' and 'working class superstructure'.
- (c) What are the ideological apparatuses of State and how do they function to dominant ideologies? Discuss.
2. Answer briefly any one of the following questions : 5
- (a) Attempt a short note on Gramsci's concept of the 'organic intellectual'.
- (b) What is the relation of ideology and production?
- (c) What is 'interpellation' according to Althusser? Explain briefly.

UNIT—II

(Feminism)

3. Answer any one of the following questions : 15
- (a) What were the six grounds on which Showalter's book, *A Literature of Their Own* was criticized by feminist scholars? Enlist her responses/justifications to the same. 7+8=15

24P/1025

(Continued)

(3)

- (b) Discuss critically Showalter's thematic and methodological approaches to identify a distinct female literary tradition.
- (c) Examine/Analyze Irigaray's views on commodification of women—the 'goods' to be exchanged and enslaved.

Or

Summarise Irigaray's ideas on homosexuality and its social repression and rejection.

4. Answer any one of the following questions : 5
- (a) Briefly explain Showalter's concept of 'gynocriticism'.
- (b) What are the three phases of writing identified by Showalter in the works of British women novelists from Jane Austen to Doris Lessing?
- (c) Elaborate on the way forward suggested/indicated by Irigaray for women to counter domination and commodification.

24P/1025

(Turn Over)

(4)

UNIT—III

(Post-structuralism)

5. Answer any one of the following questions : 15

- (a) Critically discuss the concepts of structure, sign and play from your reading of Derrida's essay prescribed for study.
- (b) Discuss Derrida's thoughts on Bricolage in the light of the G. Genette's statement that the analysis of Bricolage could 'be applied almost word for word' to criticism, and especially to literary criticism.
- (c) "(Foucault's) work marks a radical departure from previous modes of conceiving power." Elucidate from your reading of Foucault's essay, *Truth and Power*.

6. Answer any one of the following questions : 5

- (a) Write short note on Ethnology and Ethnocentrism.

24P/1025

(Continued)

(5)

(b) What is 'freeplay'? Elaborate.

(c) Foucault deconstructs the notion of 'universal truth' to assert that truth is 'constructed' and contextual. Briefly explain.

Or

Attempt a short note on Foucault's ideas on the evolution of the 'universal intellectual' into the 'specific intellectual'.

UNIT—IV

(Post-Colonial Studies)

7. Answer any one of the following questions : 15

(a) Discuss Gandhiji's critique of the English education system imposed as a colonial strategy of ideological imperialism.

Or

Discuss in detail Gandhiji's ideas on experiments in education and his vision of 'Nayi Talim' or new education.

24P/1025

(Turn Over)

(6)

- (b) Examine Ahmad as a Marxist post-colonial critic with specific reference to the prescribed essay.

Or

Critically discuss Ahmad's position as a literary critic in view of his rejection of western notions of a homogenous 'Indian' literary consciousness and enlist his counterpoints validating his standpoint.

- (c) "The West and East were to be cultural distinctions, differences in civilizations or lack of it." Examine Said's critique of orientalism in the light of the quoted comment.

8. Answer any *one* of the following questions : 5

- (a) Explain briefly the significance of *Satyagraha* as a unique concept of revolution.
- (b) Attempt a short note on Gandhiji's view on Adult Education/Women's Education.

24P/1025

(Continued)

(7)

- (c) Briefly discuss Ahmed's views on interrelated, comparative approach in studying 'Indian English'.
- (d) Show your acquaintance with Edward Said's views on ethnocentrism.

24P—3000/1025

6 SEM TDC DSE
ENG (CBCS) 1 (H/NH)

Total No. of Printed Pages—7

6 SEM TDC DSE ENG (CBCS) 2 (H/NH)

2 0 2 4

(May)

ENGLISH

(Discipline Specific Elective)

(For Honours and Non-Honours)

Paper : DSE-2

(Literature and Cinema)

Full Marks : 80

Pass Marks : 32

Time : 3 hours

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

UNIT—I

1. Answer any one of the following : 15

- (a) "Film is not a language in the sense that English, French or mathematics is ...

(2)

But film is very much like language.”
Comment on James Monaco’s views on
the linguistic aspect of film.

(b) What are the two different ways through
which films manage to communicate
meaning. Explain with reference to
James Monaco’s *The Language of Film :
Signs and Syntax*.

(c) Elaborate the key elements of
mise-en-scene as described in
The Language of Film : Signs and Syntax
by James Monaco.

(d) Cinema uses politics and history to
produce meanings just like a literary
text does. Explore this idea with respect
to any literary text and its corre-
sponding film adaptation.

2. Answer any one of the following :

5

(a) How does Monaco describe the
conjoined meaning of the word ‘image’?

24P/1064

(Continued)

(3)

(b) Why did Monaco argue that in a film
“the signifier and the signified are
almost identical.” Discuss critically.

UNIT—II

3. Answer any one of the following :

15

(a) Consider Baz Luhrmann’s *Romeo +
Juliet* as an adaptation of Shakespeare’s
Romeo and Juliet.

(b) Critically analyze the cinematic effects
produced by Zeffirelli’s film *Romeo and
Juliet* with special reference to any two
major scenes from the film.

(c) For young people living in the world of
adults, ‘lane’ is a means of defiance and
resistance. Explore with respect to the
literary text and any cinematic
adaptation of *Romeo and Juliet*
prescribed in your course.

24P/1064

(Turn Over)

(4)

(d) Examine any prescribed literary text and its corresponding cinematic adaptation from your course to examine how cinema adapts literature to make artistically meaningful work.

4. Answer any one of the following : 5

(a) Comment on the ending of Zeffirelli's *Romeo and Juliet*.

(b) How does Baz Luhrmann's *Romeo and Juliet* show the socio-economic status of the Capulets and Montagues?

UNIT—III

5. Answer any one of the following : 15

(a) Women's bodies become vehicle for violence during partition. Explore in relation to partition novel and its corresponding film adaptation prescribed in your course.

24P/1064

(Continued)

(5)

(b) Comment on the character of Lenny as a narrator in Deepa Mehta's *Earth*.

(c) "Amrita Pritam's *Pinjar* narrates the gendered experience of the trauma and sufferings of partition." Discuss.

(d) Comment on Amrita Pritam's *Pinjar* and its film version adaptation by C. P. Dwivedi.

6. Answer any one of the following : 5

(a) Discuss any three remarkable episodes/scenes from the film *Pinjar*.

(b) What is the difference in the characterization of Ayah Masseur and ice-candy man in Bapsi Sidhwa's novel, *Ice-Candy Man* and Deepa Mehta's film *Earth*?

24P/1064

(Turn Over)

(6)

UNIT—IV

7. Answer any one of the following : 15

(a) What are the differences between Ian Fleming's novel, *From Russia with Love* and its 1963 adaptation directed by Terence Young.

(b) Comment on the role of technology in the movie *From Russia with Love*.

(c) Consider Terence Young's film *From Russia with Love* as one of the best Bond movies.

(d) Is *From Russia with Love* a product of the Cold War? Discuss with references to the prescribed texts.

8. Answer any one of the following : 5

(a) Briefly discuss the theories of adaptations.

24P/1064

(Continued)

(7)

(b) Write a short note on the plot and style of Ian Fleming's novel *From Russia With Love*.

24P—2500/1064

6 SEM TDC DSE ENG
(CBCS) 2 (H/NH)

Total No. of Printed Pages—4

6 SEM TDC DSE ENG (CBCS) 3 (H/NH)

2 0 2 4

(May)

ENGLISH

(Discipline Specific Elective)

(For Honours and Non-Honours)

Paper : DSE-3

(**Partition Literature**)

Full Marks : 80

Pass Marks : 32

Time : 3 hours

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

1. Answer any *one* of the following questions : 15

- (a) Write a critical note on the significance of the title of Intizar Hussain's novel *Basti*.
- (b) Critically discuss the theme of displacement and dilemma in Intizar Hussain's *Basti*.
- (c) How does Intizar Hussain represent the trauma and memory of Partition in his novel *Basti*?

(2)

2. Write a short note on any one of the following : 5
- (a) Theme of loss in *Basti*
 - (b) Nostalgic elements in *Basti*
 - (c) Character of Zakir in *Basti*
3. Answer any one of the following questions : 15
- (a) Discuss Amitav Ghosh's narrative technique in his novel *The Shadow Lines*.
 - (b) Discuss Amitav Ghosh's *The Shadow Lines* as a post-colonial novel.
 - (c) How does Amitav Ghosh's *The Shadow Lines* explore the impact of historical events on personal lives of the characters?
4. Write a note on any one of the following : 5
- (a) Character of Thamma in *The Shadow Lines*
 - (b) The significance of the title *The Shadow Lines*
 - (c) Role of nostalgia in *The Shadow Lines*
5. Answer any one of the following questions : 15
- (a) Discuss why the historical divide cannot be bridged in Dibyendu Palit's *Alam's Own House*.

(3)

- (b) Analyze the politics of gender in Manik Bandopadhyay's *The Final Solution*.
 - (c) "Manto uses the motif of insanity to question the rationality of Partition that resulted in unprecedented suffering." Comment on the above statement with reference to the short story, *Toba Tek Singh*.
 - (d) Examine the women's experience during the Partition with special reference to *A Leaf in the Storm*.
6. Attempt a short analysis of any one of the following with reference to your prescribed texts : 5
- (a) Issues of identity in Partition Fiction
 - (b) Theme of home and memory in Partition literature
 - (c) Women as victims of Partition violence
7. Answer any one of the following questions : 15
- (a) Describe how the poem *For Your Lanes, My Country* speaks of a strong commitment towards one's own country.
 - (b) Show how the landscape of Bengal has shaped the poetic sensibility of Jibanananda Das. Answer from your reading of the poem *I Shall Return to this Bengal*.

(c) Discuss Manto's *Toba Tek Singh* as a story of resistance.

8. Explain, with reference to the context, any one of the following :

5

(a) For love of Bengal's rivers, fields, crops,
I'll come this way
To this green shore of Bengal,
drenched by Jalangi's waves
Perhaps you'll see a glass-fly ride
the evening breeze,
Or hear a barn owl call from
the silk-cotton tree;

(b) Who can you ask to represent you,
Who can you ask justice from?
But people do survive, away from you,
Worry about you, day and night
but manage somehow.

(c) I've to go and meet Toba Tek Singh's
Bishan at Wagah
His friend Afzal has to be informed
Lahna Singh, Wadhwa Singh,
Bheen Amrit
Had arrived here butchered.
