

2025

**M. A. Second Semester (CBCS) Examination**  
**English**  
**Course - CC 2.1**

Full Marks—40

Time—2 Hours

*The figures in the right margin indicate marks.*

*Broad and short questions should not be attempted from the same text / author.*

**Unit-I**

Answer *any two* of the following questions :

2×15=30

- 1.(a) Critically examine the narrative technique used in *A Portrait of the Artist as a Young Man*.

*Or*

- (b) Write a note on the epiphanies in Joyce's *A Portrait of the Artist as a Young Man*.

- 2.(a) What are the major themes of Eliots' *'The Waste Land'*?

*Or*

- (b) Imagism is the primary tool used to create *'The Waste Land'*. Do you agree?

3.(a) Discuss Joyce's "Araby" as a modernist short story.

Or

(b) Discuss Joyce's "Araby" as a narrative that blends romance and realism.

### Unit-II

Attempt *any one* of the following :  $1 \times 10 = 10$

4.(a) Write an essay on Stephen's aesthetic theory in Joyce's *A Portrait of the Artist as a Young Man*.

(b) Consider Eliot's *The Waste Land* as a modern epic.

(c) Comment on the young boy's epiphanic disillusionment in "Araby".

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**M. A. Second Semester (CBCS) Examination**  
**English**  
**Course - CC 2.2**

Full Marks—40

Time—2 Hours

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**Unit-I**

Answer *any two* of the following questions :

2×15=30

- 1.(a) Critically comment on the relationship between Jimmy and Alison, as depicted by Osborne in *Look Back in Anger*.

*Or*

- (b) Write an essay on the role of education and class in *Look Back in Anger*.

- 2.(a) Evaluate Golding's handling of children's adventure tales in *Lord of the Flies*.

*Or*

- (b) Can *Lord of the Flies* be read as a philosophical enquiry into the capacity of children for evil? Give reasons in support of your answer.

- 3.(a) How does silence become a character in Pinter's *The Birthday Party*? Answer with textual illustrations.

Or

- (b) Evaluate Hughes as a modernist poet with reference to the texts on your syllabus.

### Unit-II

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

1×10=10

- (a) Write a brief essay on Osborne's presentation of the character of Alison in *Look Back in Anger*.
- (b) Briefly comment on the significance of nature in 'The Hawk in the Rain'.
- (c) What role does memory play in Pinter's *The Birthday Party*? Answer with a few textual references.

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**M. A. Second Semester (CBCS) Examination**  
**English**  
**Course - CC 2.3**

Full Marks—40 Time—2 Hours

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**Unit-I**

Answer *any two* of the following questions :

2×15=30

1.(a) Does autocracy subvert education and deliver diverse lessons in Muriel Spark's *The Prime of Miss Jean Brodie*? Discuss, with references to the text.

*Or*

(b) Assess the idealistic vision of Miss Brodie, as evinced in *The Prime of Miss Jean Brodie*.

2.(a) Discuss Sylvia Plath's *The Bell Jar* as a critique of the social and literary expectations placed on young women in 1950s.

*Or*

- (b) "Through a close reading of *The Bell Jar*, we can explore the conditions of mental illness afflicting women of education and genius in America." Do you agree? Discuss, with illustrations.
- 3.(a) Consider Heaney's Irish identity as the backbone of his poetry, both in narrative and his language.

*Or*

- (b) Assess either of the poems of seamus Heaney on your syllabus critically.

### Unit-II

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

1×10=10

- (a) Critically comment on the themes of betrayal and loyalty in Muriel Spark's *The Prime of Miss Jean Brodie*.
- (b) Assess Sylvia Plath's *The Bell Jar* as a semi-autobiographical novel. Give close references to the text.
- (c) Give a sketch of the poet Heaney's vision of his past generations in the poem "Digging".

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**M. A. Second Semester (CBCS) Examination**  
**English**  
**Course - CC 2.4**

Full Marks—40

Time—2 Hours

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**Unit-I**

Answer *any two* of the following questions : -

2×15=30

- 1.(a) Comment on the themes of violence and otherisation come into play in *On a Muggy Night in Mumbai*.

*Or*

- (b) Comment on the role of homosexuality in the play *On a Muggy Night in Mumbai*.
- 2.(a) Evaluate Rushdie's *Midnight's Children* as a historiographic metafiction.

*Or*

- (b) Examine the use of magic realism in Rushdie's novel *Midnight's Children*.

[P.T.O.]

3.(a) Can you call Raju a transformed man at the end of the novel *The Guide*?

**Or**

(b) What is picaresque novel? Would you call *The Guide* a picaresque novel? Answer with reasons.

### Unit-II

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

1×10=10

(a) Write a critical note on the use of imagery in Jayanta Mahapatra's poems.

(b) Comment on the role of Kamlesh in *On a Muggy Night in Mumbai*.

(c) Analyse the relationship between Raju and Rosie in *The Guide*.

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**M. A. Second Semester (CBCS) Examination**  
**English**  
**Course - CC 2.5**

Full Marks—40

Time—2 Hours

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**Unit-I**

Answer *any two* of the following questions :

2×15=30

- 1.(a) “In *Six Characters in Search of an Author*, the relationship between the characters takes the narrative forward.” Do you agree? Give reasons in support of your answer.

*Or*

- (b) Discuss *Six Characters in Search of an Author* as a modernist play.
- 2.(a) Write an essay on the narrative technique of Gordimer in *My Son's Story*.

*Or*

- (b) How does Gordimer depict the intersection of the political and personal aspirations through the character of Sonny? Answer with appropriate textual references.

[P.T.O.]

3.(a) Discuss the role of political memory in the poem of Neruda on your syllabus.

Or

(b) Critically comment on *We can't pay? We won't pay!* as a political satire.

### Unit-II

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

1×10=10

(a) Briefly comment on the themes of hollowness and identity in Pirandello's *Six Characters in Search of an Author*.

(b) Write a short note on the theme of unemployment in Fo's *We can't pay? We won't pay!*

(c) Evaluate, in brief, the role of the narrator in '*Tonight I can Write the Saddest Lines*'.