



Institute of Distance and Open Learning
GAUHATI UNIVERSITY
HOME ASSIGNMENT

M.A. in English
4th Semester
(Session: 2011-2012)

Guidelines for Submissions:

1. Write your essay within the given word-limit i.e 600 words for an answer for 16 marks on clean sheets of foolscap paper, or paper of A-4 size. Write in neat and legible handwriting.
2. Your name, the semester, roll number in full, the name and number of the paper (course), and the topic (or the question) must be mentioned clearly on the cover-page of your assignment.
3. Keep a margin of at least one-and-a-half inches on all four sides of the page.
4. The last date of submission of these assignments is **30th April, 2013.**
5. Your essay must be written in the original and should not be a copy of anything commercially available.
6. Do not exceed the word-limit stated in the guidelines. In an answer for 8 marks do not exceed 250-300 words. **YOU WILL NOT BE GIVEN EXTRA MARKS FOR EXTRA-LONG ANSWERS.** In fact, answers that are too long may earn you negative marking. So, please read the guidelines closely before embarking on your work.

If you submit a typed assignment, make sure that typing errors have been taken care of otherwise they will be regarded as your linguistic failures.

NOTE: If you wish to present a seminar paper,

- i.** please consult your teachers regarding topic, date of presentation, etc.
- ii.** you do not need to submit a written home assignment in the chosen paper. You will be marked on the seminar paper alone.

Paper XVI: Contemporary Indian Writing in English – I

Q.1. “Of what concern to me is a vanished Empire?
Or the conquests of my ancestors’ timeless ennui?
It is the dying young who have the power to show
What the heart will hide, the grass shows no more”.

Explain the phrase “my ancestors’ timeless ennui”. (4)

Q.2. How does the word “Abandoned” in the title of the poem enhance a sense of alienation? (4)

Q.3. “Or in wild despair, pick an armful of
Darkness to bring it here to lie
Behind my bedroom door like a brooding
Dog...”

Why does the speaker attach considerable significance to ‘Darkness’ in these lines? (4)

Q.4. “...To
Be here, far away, is torture, Wild feet
Stirring up the dust, this is a hot noon, at my
Home in Malabar, and I so far away.”

Consider these lines as Kamala Das’ reflection on her sense of nostalgia and alienation? (4)

Paper XVII: Contemporary Indian Writing in English – II

- Q.1 What kind of social reality is reflected through the Indianised English in Dattani's play *Where There's a Will*? (6)
- Q.2. Comment on the title of the play *Where There's a Will*? (2)
- Q.3. How does Tagore see Japan and India as two kinds of responses to Western nationalism? Give textual support for your answer. (8)

Paper XVIII: Contemporary Indian Writing in English – III

- Q.1. How far does the metaphor of “adda” serve to indicate a sense of urban space which upholds ‘community life’ that seems to be one of the central concerns of the novel *The Shadow Lines*? (6)
- Q.2. How does Rushdie bring in a cosmopolitan perspective on the idea of nationhood using the ‘pickle’ metaphor? (2)
- Q.3. Consider Saleem Sinai as an unreliable narrator. (4)
- Q.4. Comment on Parvati as a narrator. (4)

Paper XIX: European I – Modern Dramatic Works

- Q.1. How far does Pirandello successfully challenge the ‘authority’ of the author in his play *Six Characters in Search of an Author*? (6)

Q.2.

Father [Almost soundlessly, with mellifluous modesty]: All I wanted to know, sir, is if you, as you are now, can truly see yourself...as you see, for example, in the distance of time, what you were at one time, with all the illusions that you had back then, with all those things in and around you as they seemed to you then—and which were actually real to you—well then, sir, if you think back to those illusions which now you no longer have, to all those things which now no longer ‘seem’ to be for you what they ‘were’ at one time, don’t you feel—not necessarily the boards of this stage—but the ground, the very ground beneath your feet give way—when you deduce that in the same way ‘this’, the way you feel right now, all the reality of today, the way it is, is destined to seem an illusion to you tomorrow?

In the above passage, how does the Father assess “reality” as the determining factor of human life? (4)

- Q.3. Show how Brecht is concerned with the idea of the long anger through his song of the Great Capitulation. (6)

Paper XX: European II – Modern European Fiction

- Q.1. Highlight the significance of the labyrinth in exposing Kafka's concern with inner conflict and freedom. (6)
- Q.2. What significant role does the court play in the novel *The Trial*? (2)
- Q.3. Bring out Camus's reflection on the idea of Death in *The Outsider* (4)
- Q.4. Would you consider ‘the outsider’ as Camus's criticism of social existence? (4)