

2014

**M.A. Part-II Examination**  
**ENGLISH**

**PAPER—Optional-I**

Full Marks : 100

Time : 4 Hours

*The figures in the margin indicate full marks.*

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

1. Answer five of the following questions. 16×5
- (a) *Coolie* is basically a story of exploitation at various levels. Discuss.
  - (b) Discuss the representation of women characters in *Kanthapura*.
  - (c) Bring out the elements of irony and humour in *The Guide*.
  - (d) Write a critical note on the sources of *Hayavadana*.
  - (e) *Samskara* deals with a crisis which is both personal and social. Do you subscribe to this view? Discuss.
  - (f) Examine the appropriateness of the title of *A Passage to India*.
  - (g) Comment on the portrayal of the characters of Anandamoyi in *Gora*.

(Turn Over)

- (h) Consider *Burmese Days* as a significant colonial text.
- (i) The search for an authentic self is at the heart of "An Introduction". Do you agree with this view? Discuss with suitable illustrations from the text.
- (j) Comment on the use of symbols and images in "Dawn at Puri".

2. Comment on any *four* of the following : 5×4

- (a) Munoo's friendship with Ratan in *Coolie*.
- (b) Raja Rao's 'Forward' to *Kanthapura*.
- (c) Ending of the *The Guide*.
- (d) Relevance of the dolls in *Hayavadana*.
- (e) The last meeting of Aziz and Fielding in *A Passage to India*.
- (f) Role of Putta in *Samskara*.
- (g) Animal imagery in *Hayavadana*.
- (h) The Mother in *The Night of the Scorpion*.
- (i) "Companions of the lustrous dawn, gay comrades of the night,  
Like Krishna and like Radhika, encompassed with delight."
- (j) "Their austere eyes  
Stare like those caught in a net,  
hanging by the dawn's shining strands of faith."