

ENTRANCE EXAMINATION, 2017

M.A. ENGLISH

[Field of Study Code : ENGM (215)]

Time Allowed : 3 hours

Maximum Marks : 100

Question No. 1 is compulsory carrying 40 marks.
Answer **two** other questions carrying 30 marks each.

1. Write a critical response to the following poem, *A River* by A. K. Ramanujan, commenting on its language, imagery, cultural context and ideas. Analyse in detail any two lines or phrases that you consider central to its meaning :

A River

In Madurai,
city of temples and poets,
who sang of cities and temples :

every summer
a river dries to a trickle
in the sand,
baring the sand ribs,
straw and women's hair
clogging the watergates
at the rusty bars
under the bridges with patches
of repair all over them,
the wet stones glistening like sleepy
crocodiles, the dry ones
shaven water-buffaloes lounging in the sun.

The poets sang only of the floods.

He was there for a day
when they had the floods.
People everywhere talked
of the inches rising,
of the precise number of cobbled steps
run over by the water, rising
on the bathing places,

and the way it carried off three village houses,
one pregnant woman
and a couple of cows
named Gopi and Brinda, as usual.

The new poets still quoted
the old poets, but no one spoke
in verse
of the pregnant woman
drowned, with perhaps twins in her,
kicking at blank walls
even before birth

He said :
the river has water enough
to be poetic
about only once a year
and then
it carries away
in the first half-hour
three village houses,
a couple of cows
named Gopi and Brinda
and one pregnant woman
expecting identical twins
with no moles on their bodies,
with different coloured diapers
to tell them apart.

2. Do you think the women's novels in nineteenth-century England have common characteristics which would enable us to constitute women's fiction as a category? Discuss with examples.

Or

How does feminist and/or queer theory help to understand gender equations in literary texts? Discuss any one text of your choice identifying specific theories and theorists you may be drawing your inferences from.

3. Explain Bakhtin's concept of dialogism. How useful is it for understanding the novel as a literary form? Answer with the help of suitable examples.

Or

Examine how deconstructive modes of reading cultural, literary and philosophical texts have transformed the way we read these texts.

4. In what way was dress related to identity in Early Modern England? How are the violations of dress code represented in Elizabethan and Jacobean drama? Discuss with reference to two plays.

Or

"Even in the West color is a whole lot more than hue. It is the combustible mix of attraction and repulsion towards color that owes more than a little to the Western experience of colonization as colored otherness." Respond critically with examples from literary texts.

5. Write an essay on the significance of time and memory, choosing two modernist texts (novels, poems or plays).

Or

Explain the differences in artistic form between literary narratives and visual texts such as painting, sculpture and film.

6. Discuss the representation of social reality in an Indian novel of your choice from the nineteenth century or the first half of the twentieth century, focusing on gender, class or caste relations in the novel.

Or

Write explanatory notes on any *two* of the following :

- (a) American Transcendentalism
- (b) Black Arts Movement
- (c) Surrealism
- (d) Dalit Panther Movement and its Literature
- (e) Karuna Rasa
- (f) Art on the Internet

7. Write short notes on any *two* of the following texts :

- (a) *The God of Small Things*
- (b) *Beloved*
- (c) *My Name is Red*
- (d) *The Canterbury Tales*
- (e) *Waiting for Godot*
- (f) *Prometheus Unbound*
