

# RAMAKRISHNA MISSION VIDYAMANDIRA

(Residential Autonomous College affiliated to University of Calcutta)

B.A./B.Sc. FIFTH SEMESTER EXAMINATION, FEBRUARY 2022

THIRD YEAR [BATCH 2019-22]

ENGLISH (HONOURS)

PAPER : XII [CC12]

Date : 28/02/2022

Time : 11 am – 1 pm

Full Marks : 50

Write a note on **any two** of the following:

[2×5]

1. a) Cultural nationalism  
b) Playwrights of the post- independence era (any two)  
c) Contribution of the poets of the post- independence era (any two)  
d) The first boom of Indian English novels

2. Explain **any one** of the following passages

[1×5]

- a) Home is where we have to earn our grace.
- b) I have no joys that are not yours, no  
Aches which are not yours. I too call myself I.
- c) Thy eagle pinion is chained down at last,  
And grovelling in the lowly dust art thou...

3. Can Ezekiel's poem 'Enterprise' be read as a poem on the enterprise of writing poetry?

Or

(10)

4. 'The poem 'An Introduction' is not only a poem that introduces the narrator.' Discuss.

Or

5. Comment critically on the theme of Toru Dutt's 'The Lotus'.

6. Amitav Ghosh's *The Shadow Lines* is a novel concerned only with the life and death of Tridib. Do you agree? Discuss.

Or

(10)

7. Discuss how Thamma, Ila, and May, play different roles in the lives of the narrator and Tridib.

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

[1×5]

- a) Lalitha. .... When I told you Kanhaiya was in the kitchen, how did you know I was lying? (Dolly doesn't respond.) Tell me. You were so sure I was lying? How? (No response.) Oh! I see it all now! I understand.
- b) BAA. ... I have married such a villager! Aah! You slapped me? Never, never slap me. Nobody has hit me. The men in our family are decent. Wait, where are you taking my Jitu. Jitu, wait! Wait!

9. The bonsai is not merely a stage prop, it is rather a central metaphor that binds Dattani's Queen together. Do you agree? Argue with close reference to Mahesh Dattani's play *Bravely Fought the Queen*.

Or

(10)

10. Do you agree that Dattani's treatment of homosexuality remains largely marginal and oblique in his play *Bravely Fought the Queen*? Argue with reference to the text.