

FYUGP/6th Sem/26(NEP)

2026

Four Year Under Graduate Programme (FYUGP)

6th Semester Examination (Under NEP)

(Session 2023-24)

ENGLISH (Major)

Paper Code : ENGMJ MC-12

(Women's Writings)

Full Marks : 50

Time : Two Hours

The figures in the margin indicate full marks.

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

Group - A

~~Answer~~ any *four* of the following questions in about

250 words each, choosing one question from

each of the *four* Modules : $8 \times 4 = 32$

Module - I

1. (a) Critically comment on the treatment of love in Emily Dickinson's "I can't live with You".

Or,

- (b) Discuss Simin Behbahani's portrayal of motherhood in "From the Streets (1)".

P.T.O.

(2)

OR

2. (a) Discuss how Nabanita Kanungo critiques social expectations imposed upon women with reference to her poems on your syllabus.

Or,

- (b) Analyse the role of memory and ageing in Shirley Geok-lin Lim's "A Woman Speaks of Grandchildren".

Module - II

3. (a) How does Malini challenge the traditional, submissive female archetype in *Brides Are Not for Burning*? Answer with adequate textual illustrations.

Or,

- (b) Discuss how Dina Mehta depicts the tension between domesticity and violence in *Brides are Not for Burning*.

OR

4. (a) Discuss how Judith Thompson represents emotional fragmentation and trauma through her portrayal of Patsy in *Perfect Pie*.

Or,

- (b) Evaluate the role of childhood experiences in shaping female identity in *Perfect Pie* by Judith Thompson.

OR

5. (a) Evaluate Winsome Pinnock's portrayal of the friction between Black and White women in *Talking in Tongues*.

Or,

- (b) Comment on the dramatic significance of the prologue in establishing the feminist consciousness in *Talking in Tongues*.

Module - III

6. (a) Analyse the role of Shug Avery in redefining Black women's identity and agency in *The Color Purple* by Alice Walker.

Or,

- (b) Discuss the significance of the letters in broadening the feminist vision in *The Color Purple* by Alice Walker.

OR

7. (a) Examine the role of the media in establishing the relationship between nationalism and cricket in Anuja Chauhan's *The Zoya Factor*.

Or,

- (b) Assess the transformation of Zoya from an advertising professional to a symbolic figure within sports culture in *The Zoya Factor*.

P.T.O.

OR

8. (a) Discuss the symbolic significance of the wallpaper in relation to the narrator's psychological condition in "The Yellow Wallpaper" by Charlotte Perkins Gilman.

Or;

- (b) Analyse Katherine Mansfield's exploration of the themes of illusion and reality in "Bliss".

Module - IV

9. (a) Discuss Mary Wollstonecraft's criticism of feminine 'accomplishments' and their role in perpetuating women's subordination. Answer with reference to Chapter IV of *A Vindication of the Rights of Woman*.

Or;

- (b) Critically assess Red Chidgey's views on celebrity feminism in her essay prescribed for your study.

OR

10. (a) How does Virginia Woolf explain the historical absence of women from the literary canon in *A Room of One's Own*? Answer with proper textual corroboration.

Or;

- (b) Discuss the role of imagination in overcoming

(5)

gender barriers in *A Room of One's Own* by Virginia Woolf.

OR

11. (a) Analyse Ellen Johnson Sirleaf's journey from an ordinary Liberian girl to the first elected female president of an African nation.

Or,

- (b) Evaluate the memoir "This Child Will be Great" as a record of Liberia's political transformation.

Group - B

Answer any *nine* questions in about 60 words :

2×9=18

12. What does Dickinson mean by "A spotted shaft is seen"?
13. "I began to talk like a Jew." — Locate and explain.
14. "To-day's your natal day." — Locate and explain.
15. What does Nabanita Kanungo mean by "dying sun" in the poem "Her Thighs Still Smell of Milk"?
16. Why did Tarla remain silent at the coroner's inquest?
17. Why does Malini ultimately refuse to run away with Roy at the end of the play?

P.T.O.

18. Why did Marie's family move back to Marmora from Detroit?
19. Why did Patsy's father shoot their dog, Belle?
20. Why is Claudette injured at the start of Scene One of *Talking in Tongues*?
21. Briefly comment on Diamond's firing of Sugar.
22. Why does Celie begin writing to Nettie?
23. Why do the Olinka people worship the roofleaf?
24. Why does Zoya forge a Nike logo on a pair of locally made shoes?
25. How does Zoya lose her New Zealand visa before the Bermuda match?
26. How does Subhas Kakima compare her actions to a mythological figure?
27. How does Dalal ensure the narrator will keep their secret in "Me and My Sister"?
28. What does Nabaneeta Dev Sen mean by 'androgyny is the mantra of tomorrow'?
29. How did life in the Swat Valley change when Malala was ten years old?
30. Why does the narrator compare the University to a "sanctuary" in *A Room of One's Own*?

31. Why, according to Virginia Woolf, did most women in the early nineteenth century write novels instead of poetry?
 32. How did the 1969 speech at the Harvard-organized conference change Sirleaf's life?
 33. Why did Samuel Doe keep Sirleaf at the palava hut for two hours on the morning of the 1980 coup?
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2026

Four Year Under Graduate Programme (FYUGP)

**6th Semester Examination (Under NEP)
(Session 2023-24)**

ENGLISH (Major)

Paper Code : ENGMJ MC-13

(Diasporic Literature)

Full Marks : 50

Time : Two Hours

*The figures in the margin indicate full marks.
Candidates are required to give their answers
in their own words as far as practicable.*

Section - A

Answer any *four* of the following questions in about
250 words each, choosing one question from
each of the *four* Modules : $8 \times 4 = 32$

Module - I

1. (a) Discuss how Imtiaz Dharkar's 'Minority' explores the relationship between linguistic fluency and cultural belonging.

P.T.O.

(2)

Or,

- (b) Attempt a critical appreciation of the poem Abd al-Wahhab Al-Bayati's "Childhood Memories".

OR

2. (a) Critically examine Bashabi Fraser's presentation of "Chittagong" as an anchor of the poem's exploration of displacement in "The Boy from Chittagong".

Or,

- (b) Assess David Dabydeen's "Coolie Son" as a text that dismantles the romanticised illusion of the imperial center.

Module - II

3. (a) Attempt a comparative study of Beneatha's lovers in Lorraine Hansberry's *A Raisin in the Sun*.

Or,

- (b) Examine how *A Raisin in the Sun* portrays racial discrimination and the struggle for dignity.

OR

4. (a) Critically comment on Julia Cho's treatment of the concept of "Home" in *99 Histories*.

Or,

- (b) Elaborate on the mother-daughter dynamics in *99 Histories*.

(3)

OR

5. (a) Discuss how Rahul Varma's *Counter Offence* critiques the Canadian policy of multiculturalism in its implicit approval of misogyny.

Or,

- (b) Consider *Counter Offence* as a sustained critique of Canadian state-policies.

Module - III

6. (a) Discuss Nazneen's relationship with Shahana in Monical Ali's *Brick Lane*. Do you think Nazneen lives vicariously through her outspoken daughter?

Or,

- (b) Critically comment on the role of 'Fate' in *Brick Lane*.

OR

7. (a) Discuss how Jhumpa Lahiri uses the ritual of food preparation to illustrate Mrs. Sen's profound homesickness.

Or,

- (b) Explain how Kazuo Ishiguro explores the relationship between emotional maturity, personal suffering, and artistic authenticity in "Malvern Hills".

P.T.O.

OR

8. (a) Elaborate on the relationship between socioeconomic status and experience of racism and marginalisation in America as shown in Bharati Mukherjee's "A Wife's Story".

Or;

- (b) Examine how the sense of failure and financial stagnation of the Father reflects the broader anxieties of the Parsi community in mid-century Bombay in Rohinton Mistry's "Of White Hairs and Cricket".

Module - IV

9. (a) Critically comment on Salman Rushdie's aspersion of nationalism as a corrupter of writers with reference to his essay prescribed for your study.

Or;

- (b) Discuss the role of daily rituals, sensory impressions and communal storytelling in building and sustaining the idea of "home" in a new, foreign environment in Femke Stock's "Home and Memory".

OR

10. (a) Examine how Yasmin Alibhai-Brown navigates her community's complicity in the social hierarchy prevalent in *The Settler's Cookbook: A Memoir of Love, Migration and Food*?

Or;

- (b) Critically comment on the role of food as a cultural anchor in *The Settler's Cookbook: A Memoir of Love, Migration and Food*?

OR

11. (a) Discuss how M.G. Vassanji's *A Place Within: Rediscovering India* searches for his specific heritage challenging the modern, rigid binaries of "Hindu" and "Muslim" identities in India.

Or;

- (b) How does M.G. Vassanji argue for the validity of personal and communal memory as a legitimate form of historical record? Answer with reference to *A Place Within: Rediscovering India*.

Section - B

Answer any *nine* questions in about 60 words each :

2×9=18

12. Briefly comment on the significance of Shelter Twenty as a symbolic marker.
13. Why does the speaker consider the wind to be the kin of the bird in Chris Abani's "Howl"?
14. Why does the speaker wait for "one significant call from the hospital" in Bashabi Fraser's "In London Where You Were"?

P.T.O.

15. Why does the worker lack the physical ability of writing a letter to his love in "Letter from a Contract Worker"?
16. Why does Mama buy a house in an all-white neighborhood?
17. How does Walter plan to use the insurance money?
18. Who is Paul? What role does he play in Sah-Jin's plan for Eunice's future?
19. What is chung?
20. What crime triggers the main conflict in *Counter Offence*?
21. Where do Clarinda's loyalties lie and why?
22. What tragedy strikes Nazneen's firstborn child, Raqib?
- ✂ 23. What happens to Hasina after she runs away from her husband?
24. What language does the mother insist on speaking in "My Mother, the Crazy African"? How does Lin usually respond when her mother speaks to her in this language?
25. What is the meaning of "nixtamal"? Why does the narrator of Sandra Cisneros's "Texas Girl Who Smells Like Corn" mention this word?
26. Briefly comment on the description of Chattawala Gulli in "Last Dragon Dance in China Town".
27. Why did Anders want to kill the colored man in "The Face in the Mirror"?

28. Who are the girmitiyas as mentioned in “The Future of Our Past”?
 29. Briefly comment on Ananya Jahanara Kabir’s views on the ‘Epilogue’ by Grace Nichols?
 30. What is ‘*chapatti patlo*’? Why does Yasmin Alibhai-Brown mention ‘*chapatti-patlo*’ in the “Prologue” to *The Settler’s Cookbook: A Memoir of Love, Migration and Food*.
 31. What is meant by the word ‘*chotara*’? Why is Abdullah called a *chotara*?
 32. Why did M. G. Vassanji and his mother hold contradictory views about India?
 33. In the absence of traditional historical archives for his specific sect, what alternative sources does M. G. Vassanji rely on to piece together his past?
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2026

Four Year Under Graduate Programme (FYUGP)

**6th Semester Examination (Under NEP)
(Session 2023-24)**

ENGLISH (Major)

Paper Code : ENGMJ MC-14

(Children's Literature)

Full Marks : 50

Time : Two Hours

*The figures in the margin indicate full marks.
Candidates are required to give their answers
in their own words as far as practicable.*

Section - A

Answer any *four* of the following questions in about
250 words each, choosing one question from
each of the *four* Modules : $8 \times 4 = 32$

Module - I

1. (a) Examine how the boy's solitary play in Robert Frost's "Birches" symbolises self-reliance and personal growth.

(2)

Or,

- (b) Analyse the theme of child rebellion and food refusal in Anushka Ravishankar's "Samarpreet Sood", showing how it subverts traditional adult authority.

OR

2. (a) Analyse how Rudyard Kipling's "The Law of Jungle" uses animal metaphors to illustrate the complex balance between individual rights and social responsibilities.

Or,

- (b) Compare and contrast the portrayal of the parent-child relationship in Munyyaradzi Maware's "Naughty Little Kids" and "Teenager Prayer for Mom and Father".

Module - II

3. (a) Examine A. A. Milne's exploration of the theme of truth and illusion in *The Ivory Door*.

Or,

- (b) Comment on the portrayal of King Perivale both as a ruler and as a human being.

OR

4. (a) Evaluate Rabindranath Tagore's treatment of the theme of confinement and freedom in *The Post Office*.

(3)

Or,

- (b) Discuss the portrayal of Amal as a symbol of innocence, spiritual longing and liberation.

OR

5. (a) Analyse the dual nature of Ezigbo's existence in Max Bush and Adaora Nzelibe Schmiedl's *Ezigbo, The Spirit Child*.

Or,

- (b) Discuss *Ezigbo, The Spirit Child* as a reflection of Igbo cultural traditions and performances.

Module - III

6. (a) Comment on Lewis Carroll's blending of humour, fantasy, and social commentary in *Through the Looking Glass*.

Or,

- (b) Evaluate Lewis Carroll's *Through the Looking Glass* as a critique of Victorian society and education.

OR

7. (a) Discuss William Sansom's treatment of the themes of fear and isolation in "The Vertical Ladder".

P.T.O.

Or;

- (b) Analyse Moti Nandy's handling of the theme of sportsmanship in "Kalabati".

OR

8. (a) Critically comment on the moral and ethical lessons of "The Traders of Seriva" with reference to Buddhist principles of karma, integrity, and self-control.

Or;

- (b) Trace Dalim Kumar's journey from innocence to maturity in Dakshinaranjan Mitra Majumdar curated "Dalimkumar".

Module - IV

9. (a) Discuss how Bruno Bettelheim distinguishes fairy tales from myths in terms of heroism, conflict, and resolution in "Fairy Tale versus Myth" (from *The Uses of Enchantment*).

Or;

- (b) Examine Jawaharlal Nehru's treatment of the concept of the "Book of Nature" and explain how nature helps us understand the history of the earth.

OR

10. (a) Comment on Tetsuko Kuroyanagi's handling of the theme of child-centred education in *Totto-Chan*.

Or,

- (b) Critically comment on the narrative and symbolic significance of the Chapter entitled "The Little Girl at the Window" in *Totto-Chan*.

OR

11. (a) Examine Maxim Gorkey's *My Childhood* as an autobiographical account of growth amid poverty and suffering.

Or,

- (b) Comment on the portrayal of Alexei Peshkov depicted in *My Childhood*.

Section - B

Answer any *nine* questions in about 60 words each :

$$2 \times 9 = 18$$

- 12. What is the significance of the allusion to "Eden" in the poem Robert Frost's "Nothing Gold Can Stay".
- 13. "Shame/ upon the lad!/Cowardice,/you ought to know/ is very,/very bad!" — Locate and explain.
- 14. What qualities do the children in Rudyard Kipling's "The Children's Song" pray to possess when they grow up?
- 15. Which famous folk characters does the child ask 'Granny to tell stories about in Valerie Bloom's "Tell Me a Story"?

P.T.O.

16. What is the legend of the Ivory Door as narrated by King Hilary?
17. How does Princess Lilia's appearance compare to her official marriage-gift portrait in *The Ivory Door*?
18. Why does Amal tell the Watchman that he wants to be the "King's postman" when he grows up?
19. What does the "isle of parrots" represent for Amal in his conversation with Gaffar in *The Post Office*?
20. Briefly comment on the significance of the "seven market weeks" in the timeline of the play *Ezigbo, The Spirit Child*.
21. What role does the village Medicine Woman play in assisting the Mother and Ngozi during the spiritual struggle to save Ezigbo's life?
22. What does the Red Queen teach Alice about running in *Through the Looking-Glass*?
23. Why do Tweedledum and Tweedledee prepare to fight each other?
24. How does Mabel help in Maurice's growth in Edith Nesbit's "The Cat-Hood of Maurice"?
25. What is "Eidee" and what special gift does Yasmeen receive at the end of Hena Khan's "The Night of the Moon".
26. How did Ali Baba first discover the secret of the thieves' cave in "Ali Baba and the Forty Thieves"?

27. What is the source of the magical transformations that allow Cinderella to attend the ball in Jacob and Wilhelm Grimms curated "Cinderella"?
 28. Write three salient features of the fairy realm embodied by Queen Mab with reference to Marina Warner's "The Worlds of Fairy".
 29. What, according to the narrator, was the proudest day in his life in Charles Dudley Warner's "Being a Boy" and why?
 30. Why was Totto-Chan expelled from her first school?
 31. What was the significance of Mr. Maruyama's excursion to Sengakuji Temple in *Totto-Chan*?
 32. Why do Alexei and his mother move into the Kashirin household at the start of the memoir, *My Childhood*?
 33. Who is Gypsy, and what tragic fate does he meet with in the Kashirin household narrated in *My Childhood*?
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