

JADAVPUR UNIVERSITY
MA (ENGLISH) ADMISSION TEST, 2013

TIME: 2 hrs 30 mins (for both parts)

PART 2 WILL BE EXAMINED ONLY IF YOU QUALIFY IN PART 1

PART 1

(Full Marks for PART 1: 50)

Read the passage below and answer *all* the questions that follow:

Any examination of a given epic form is concerned with the relationship of this form to historiography. In fact, one may go even further and raise the question whether historiography does not constitute the common ground of all forms of the epic. Then written history would be in the same relationship to the epic forms as white light is to the colours of the spectrum. However this may be, among all forms of the epic there is not one whose incidence in the pure, colourless light of written history is more certain than the chronicle. And in the broad spectrum of the chronicle the ways in which a story can be told are graduated like shadings of one and the same colour. The chronicler is the history-teller. If we think back to the passage from Hebel, which has the tone of a chronicle throughout, it will take no effort to gauge the difference between the writer of history, the historian, and the teller of it, the chronicler. The historian is bound to explain in one way or another the happenings with which he deals; under no circumstances can he content himself with displaying them as models of the course of the world. But this precisely what the chronicler does, especially in his classical representatives, the chroniclers of the Middle Ages, the precursors of the historians of today. By basing their historical tales on a divine plan of salvation—an inscrutable one—they have from the very start lifted the burden of demonstrable explanation from their own shoulders. Its place is taken by interpretation, which is not concerned with an accurate concatenation of definite events, but with the way these are embedded in the great inscrutable course of the world.

- 1) Name two examples of chronicles. (5)
- 2) Name three epics and the language in which each was written. (5)
- 3) Name one literary work which has drawn on a chronicle. Give two examples of how that literary work recreates events described in the chronicle. (2+4+4=10)
- 4) Explain in your own words the image of the spectrum of colours used by the author of the passage. (10)
- 5) What, according to the author of the passage, is the difference between *explanation* and *interpretation*? (10)
- 6) The author of the passage claims there is a difference between the writer of history and the teller of history. Is there, in your opinion, a difference between a writer of a story and a teller of a story? Justify your answer using one example of such difference in a written story and an oral story. [Word Limit: 50 words] (10)

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PART 2

(Full Marks for PART 2: 100)

- 1) Read the poem given below and answer *all* the questions that follow:

I dreamt a dream! What can it mean?
And that I was a maiden Queen
Guarded by an Angel mild:
Witless woe was ne'er beguiled!

And I wept both night and day,
And he wiped my tears away;
And I wept both day and night,
And hid from him my heart's delight.

So he took his wings, and fled;
Then the morn blushed rosy red.
I dried my tears, and armed my fears
With ten thousand shields and spears.

Soon my Angel came again;
I was armed, he came in vain;
For the time of youth was fled,
And grey hairs were on my head.

- a) What is the meaning of the expression 'Witless woe was ne'er beguiled!' (5)
 - b) What is the significance of the detail 'hid from him my heart's delight'? (5)
 - c) What, according to you, is the meaning of the angel's departure and return? (5)
 - d) What, according to you, is the meaning of the dream? (10)
- 2) Write an essay on any *one* of the following topics, showing direct acquaintance with the texts you cite for illustrations: (50)
- a) Language, not plot, is the most remarkable feature of Shakespearean drama.
 - b) Victorian poetry is essentially an extension of Romanticism.
 - c) The city and the modern novel.
 - d) The time has come to discard the term "post-colonial" because the literature being produced in the margins no longer cares about the centre.
- 3) Write short notes on any *five* of the following, taking at least *two* from each group: (5 x 5 = 25)
- a) *Exeter Book*, *Hero and Leander*, *Richard III*, *Bartholomew Fair*, *MacFlecknoe*, *The Dunciad*, *Childe Harold's Pilgrimage*, *Romola*, *The Waves*, *Four Quartets*, *Stephen Hero*, *Endgame*.
 - b) *diegesis*, delight and instruct, objective correlative, pathetic fallacy, anxiety of influence, sprung rhythm, expressionism, hegemony, theatre of cruelty, death of the author, signifier, *différance*.