2025

ENGLISH

(Major)

Jawaharlal Nehru College Library
Estd.-1964
Boko, Dist.- Kamrup

Paper : ENG0500204

(Life Narratives)

Full Marks : 60

Time : 2½ hours

The figures in the margin indicate full marks for the questions.

1. Answer the following as directed : 1×8=8

(a) Name the tragedy written by John Dryden, which was based upon the story of *Antony and Cleopatra.*

(b) Elkanah Settle was chastised by Dryden under the name of _____ in the second part of *Absalom and Achitophel.*

(Fill in the blank)

(c) Which language did Ismat Chughtai learn from Taya Abba?

(d) Where did Ismat Chughtai pass her childhood days?

(e) What was the name of the last slave-carrying ship as mentioned in *Barracoon?*

(f) When was the Abolition Act passed in America?

(g) Who is Mrs. A. P. Strong to whom Emily Dickinson addressed some of her letters?

(h) Jhumpa Lahiri compares the book designers to _____. (Fill in the blank)

2. Give brief answers to the following questions (any *six*) : 2×6=12

(a) What does Jhumpa Lahiri mean by her phrase, 'nakedness' of the book?

(b) "That was when I realized that though illiterate and uncultivated, Mangu was not stupid." Which incident made Ismat Chughtai change her earlier perspective on Mangu?

(c) Why did the King of Dahomey participate in slave trade?

(d) What is the Middle Passage?

(e) Where was William A. Dickinson in November, 1851, when Emily wrote the letter to him? How was he related to Emily?

(f) Why was John Dryden so disturbed by the success of *Empress of Morocco*?

(g) Who were the 'two most distinguished wits of the nobility' who declared themselves Dryden's enemies?

(h) What is the original title of Ismat Chughtai's memoir, *A Life in Words*?

(i) What personal feelings does Jhumpa Lahiri experience while seeing her book covers?

(j) Mention a theme that is invariably present in Dickinson's poetry as well as letters. Give the name of a poem to justify your answer.

3. Answer the following questions (any *four*) : 5×4=20

(a) Describe the experiences of slavery as recounted by Kossola in *Barracoon*.

(b) Write a note on the rituals and customs of the ethnic group to which Kossola belonged.

(c) Analyze the letter written by Emily Dickinson to William A. Dickinson on November 17, 1851, focussing on the emotional and familial dynamics reflected in the text.

(d) Comment on Jhumpa Lahiri's views on the relationship between the author and the book designer.

(e) "My story *Lihaaf* has been accused of obscenity." How does the accusation expose the regressive norms of patriarchy prevailing in Chughtai's time?

(f) "There was therefore before the time of Dryden no poetical diction, no system of words at once refined from the grossness of domestic use ..." Comment on the changes brought in by Dryden to the field of poetical diction.

(g) How does Samuel Johnson assess Dryden's translation of the classics?

(h) How does Chughtai depict her family background in shaping her rebellious consciousness?

4. Answer the following questions (any *two*) : 10×2=20

(a) Discuss how Dickinson expresses in her letters her feelings and emotional connection with the recipients despite physical distance from them.

(b) How can you establish *Barracoon* as an account of personal history?

(c) Samuel Johnson's *Life of John Dryden* is not merely a biographical sketch, but a piece of literary criticism. Explain.

(d) How does Jhumpa Lahiri use the metaphor of clothing to explore the issues of authorship and identity?

(e) How does Ismat Chughtai blend her personal experiences with the larger context of gender disparity in colonial and postcolonial India?

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