

B II (Three Year H)
Under 1+1+1 System

2018

ENGLISH (Honours)

THIRD PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

1. Answer any **one** of the following : 20
 - (a) In what ways did realism characterize the novel in the eighteenth century?
 - (b) Give an overview of the periodical essay of the eighteenth century.
 - (c) Compare and contrast Dryden and Pope as Augustan verse satirists.

 2. (a) Does Beelzebub fulfill his role of Satan's second in command in *Paradise Lost*, BK 1? Argue your answer. 16
- Or
- (b) The epic similes in *Paradise Lost*, BK 1 are more functional than decorative. Discuss.

8MRD/99

(Turn Over)

(c) How does Pope put to comic use the epic conventions in *The Rape of the Lock*? 16

Or

(d) The part Belinda plays in the social drama of *The Rape of the Lock* is at once despicable and endearing. Discuss.

Or

(e) How does Dryden combine the heroic and the vulgar, the sublime and the ridiculous in *MacFlecknoe*?

Or

(f) Would you consider *MacFlecknoe* a mock-heroic poem? Argue your answer.

3. (a) Consider *Robinson Crusoe* as a colonial narrative. 20

Or

(b) Discuss the role played by Friday in *Robinson Crusoe*.

Or

(c) Examine Fielding's art of characterization in *Joseph Andrews*.

Or

(d) Comment on the plot-construction of *Joseph Andrews*.

4. (a) "*She Stoops to Conquer* is more a comedy of intrigue than a comedy of character." Argue your answer. 16

Or

(b) Comment on the dramatic function of Tony Lumpkin in *She Stoops to Conquer*.

Or

(c) *The Rivals* is a farce, not a comedy. Do you agree with the view? Substantiate your answer.

Or

(d) Mrs. Malaprop exists in *The Rivals* only as a source of entertainment. Do you agree? Argue your answer.

5. (a) How does Milton describe Moloch in *Paradise Lost*, BK 1? 4

Or

(b) How does Satan assert the supremacy of the mind in his third speech?

(c) What does Dryden say about the contemporary men of letters in *MacFlecknoe*? 4

Or

(d) How does the poet describe the 'conquering force of unresisted steel' at the end of Canto III?

6. (a) How does Tony Lumpkin befool his doting mother? 4

Or

(b) "I can bear witness to that." Who is the speaker? What does 'that' refer to? What impression do you form of the speaker from the above line?

Or

(c) Cite a few examples of Mrs. Malaprop's intrigue.

Or

(d) "I shall die with disappointment!" Locate the context and account for the speaker's disappointment.

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FOURTH PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

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1. Answer any **one** of the following questions : 20

- (a) Discuss in detail the impact of French Revolution on English literature.
- (b) Discuss critically the Romantic concept of Imagination.
- (c) Who are called the precursors of Romantic poetry? Assess their contribution to the development of English poetry.

2. Answer any **two** of the following questions :

16×2=32

- (a) Compare and contrast Blake's *The Lamb* and *The Tyger*.

8MRD/100

(Turn Over)

- (b) How does Coleridge create the supernatural atmosphere in *Christabel* (Part-I)? Argue your answer with suitable textual references.
- (c) Consider Wordsworth's *Tintern Abbey* as a thesis poem.
- (d) Examine the imagery in Shelley's *To a Skylark*.

3. Answer any **two** of the following questions :

4×2=8

- (a) Describe the effect of the West Wind upon land and water.
- (b) "May none those marks efface!"
Why does the poet say so?
- (c) How does Keats catalogue human predicament in *Ode to a Nightingale*?
- (d) How does Wordsworth present the topography in *Tintern Abbey*?
- (e) Explain any image used by Shelley to describe the skylark.

4. Answer any **one** of the following questions : 16

- (a) How does Lamb fuse pathos and humour in his essays? Discuss with suitable textual references.

- (b) Lamb is sometimes called a 'prisoner of the past'. Do you agree? Argue your answer.
- (c) Attempt a critical appreciation of Lamb's *New Year's Eve*.

5. Answer any **one** of the following questions : 4

- (a) Describe the annual feast organized for the chimney sweepers.
- (b) Why is *Dream Children : A Reverie* written in a single paragraph?

6. Answer any **one** of the following questions : 20

- (a) Critically discuss the relationship between Emma and Knightley.
- (b) Consider *Emma* as a novel of education.
- (c) Comment on the plot construction of *Ivanhoe*.
- (d) Bring out the salient features of *Ivanhoe* as an example of medieval heroism and chivalry.

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FIFTH PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

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1. Answer any **one** of the following : 20
 - (a) How did the industrial revolution affect the literature of the Victorian period?
 - (b) Compare and contrast Dickens and Thackeray as novelists.
 - (c) Attempt a critique of religious motifs in the Victorian literature.

2. Answer any **one** of the following : 16
 - (a) Comment on Tennyson's use of myth in *Tithonus*.

8MRD/165

(Turn Over)

- (b) Examine Browning's *The Last Ride Together* as a love poem.
- (c) Evaluate *The Scholar Gipsy* as a pastoral elegy.

3. Answer any **one** of the following : 4

- (a) "But fly our paths, our feverish contact, fly!" Why does the poet make this imperative?
- (b) Why does the lover say, "The petty done, the undone vast?"
- (c) "And I," he said, "The secret of their art, When fully learn'd, will to the world impart."
Who is the speaker and what is this 'art' he refers to?

4. Answer any **one** of the following : 20

- (a) How does Dickens portray the French revolution in *A Tale of Two Cities*?
- (b) Analyze the role of Lucy Manette in the artistic design of *A Tale of Two Cities*.
- (c) "Bathsheba Everdene has the enviable problem of coping with three suitors simultaneously." Elucidate.

- (d) Bring out the vision of life underlying *Far From the Madding Crowd*.
- (e) Examine *Jane Eyre* as a novel of passion.
- (f) Attempt a feminist reading of Brontë's *Jane Eyre*.

5. Write an essay on any **one** of the following : 40

- (a) Nationalism and Indian cinema
- (b) Indian drama in English
- (c) Poetic drama
- (d) Nature and literature
- (e) Campus novel
- (f) Best sellers and classics

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SIXTH PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

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1. Answer any **two** of the following questions :

15×2=30

- (a) Examine Wilfred Owen and Siegfried Sassoon as war poets.
- (b) Write an essay on the stream of consciousness novel.
- (c) Write a short essay on feminism.
- (d) Write a note on Christopher Fry's contribution to poetic drama.

2. Answer any **one** of the following questions : 16

- (a) What elements of Yeats' romanticism do you find in *Byzantium*? Discuss.
- (b) Evaluate Eliot's *Marina* as a personal poem.
- (c) Attempt a critical appreciation of *Look Stranger!*.

8MRD/166

(Turn Over)

(2)

3. Answer any **one** of the following questions : 4

- (a) "Their hearts have not grown old"
Why does the poet make this observation?
- (b) Comment on the 'wood thrush image' in *Marina*.
- (c) What does Auden say about 'the full view' in the last stanza of *Look Stranger*!?

4. Answer any **one** of the following questions : 20

- (a) Comment on the role of Mrs. Moore in *A Passage to India*.
- (b) What do you think is the dominant theme of *A Passage to India*—fission or fusion?
- (c) In what respect is *Mrs Dalloway* a commentary on contemporary life?
- (d) How does Septimus Smith contribute to the development of *Mrs Dalloway*?
- (e) Comment on Maugham's narrative technique in *The Moon and Sixpence*.
- (f) Comment on Maugham's presentation of women characters in *The Moon and Sixpence*.

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(Continued)

(3)

5. Answer any **one** of the following questions : 16

- (a) Comment on *Arms and the Man* as the education of Raina.
- (b) How does Shaw combine entertainment with instruction in *Arms and the Man*?
- (c) Show how *The Playboy of the Western World* intermingles illusion and reality.
- (d) Analyze the character of Pegeen in *The Playboy of the Western World*.

6. Answer any **one** of the following questions : 4

- (a) Comment on the ending of *Arms and the Man*.
- (b) "Very fatiguing thing to keep up for any length of time."
What is the 'thing' spoken of? How does the speaker seek relief?
- (c) How do the village girls idolize Christy Mahon in Act II?
- (d) "I've lost the only Playboy of the Western World."
Who said this and why?

8MRD/166

(Turn Over)

7. Answer any **one** of the following questions : 10

- (a) Give an estimate of the character of Arsat.
- (b) Explore the thematic concerns underlying *Araby*.
- (c) Discuss the suggestiveness of the title, "The Fly".

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ENGLISH (Honours)

SEVENTH PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

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1. Answer any **two** of the following questions :

15×2=30

(a) Bring out the salient features of Tagore as a modern poet with reference to the poems on your syllabus.

Or

(b) Critically appreciate *The Conch*.

(c) Discuss Kamala Das as a confessional poet with reference to the poems you have read.

Or

(d) Assess *An Introduction* as an exposition of the patriarchal bias against women and women writers.

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(Turn Over)

- (e) Discuss Whitman's symbolism with reference to the poems you have read.

Or

- (f) Attempt a critical appreciation of *To a Stranger*.

- (g) Evaluate Frost as a pastoral poet.

Or

- (h) What religious elements can be traced in *Sitting by a Bush in a Broad Sunlight*?

2. Answer any **one** of the following questions : 5

- (a) Describe the pastoral setting of the poem, *The Golden Boat*.

- (b) Comment on the structure of *Smoke in Colombo*.

- (c) "See, hear, and am silent."
Why is the poet 'silent' as an observer?

- (d) Bring out the significance of the thrush and its song in *Come In*.

3. Answer any **two** of the following questions :
15×2=30

- (a) What alternative views of education do you find in *The English Teacher*?

Or

- (b) Discuss the women characters in *The English Teacher*.

- (c) What colonial discourse do you find in *The Mystic Masseur*?

Or

- (d) What roles do Leela and Beharry play in the steady rise and success of Ganesh?

- (e) Do you think the character of Frederick Henry is a study in disillusionment? Justify your answer.

Or

- (f) Comment on the ending of *A Farewell to Arms*.

- (g) Bring out the significance of the title, *Waiting for the Barbarians*.

Or

- (h) Discuss the Magistrate's expedition and mission to visit the 'new barbarians'.

4. Answer any **two** of the following questions :
15×2=30

- (a) "Aurangzeb is no less a prisoner of romantic dreams than Dara and Shah-in-Shah." Do you agree? Argue your answer.

Or

- (b) Analyze the dramatic significance of the opening scene of *Aurangzeb*.

(4)

(c) How does *Mother of 1084* explore the relationship between the personal and the political?

Or

(d) Attempt a justification of the title, *Mother of 1084*.

(e) How does *The Zoo Story* reconstruct a new model of community?

Or

(f) *The Zoo Story* generates the tragic tension by yoking opposites together. Elucidate.

(g) Discuss O'Neill's art of characterization in *The Emperor Jones*.

Or

(h) Examine *The Emperor Jones* as a psychodrama.

5. Answer any **one** of the following questions : 5

(a) "Tear up all books of poetry. Turn rose gardens into graveyards."

Comment on the quote.

(b) What role does Saroj Pal play in *Mother of 1084*?

(c) How does Jerry make contact with Peter?

(d) What is the significance of the silver bullet in *The Emperor Jones*?

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EIGHTH PAPER

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Time : 4 hours

Full Marks : 100

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*Mention the chosen group on the cover page
of the Answer-book.*

[GREEK DRAMA]

1. Answer the following questions : 5×4=20

(a) What crime does Oedipus accuse
Creon of?

Or

(b) How does the revelation of Oedipus'
identity affect Jocasta?

(c) Who are Demeter and Persephone?

Or

(d) What is the Chorus' counsel to the
state?

8MRD/168

(Turn Over)

(2)

(e) Why does Cassandra call Apollo her destroyer?

Or

(f) Why is the Herald scene significant in *Agamemnon*?

(g) What infuriates Medea against her husband Jason?

Or

(h) Why does the nurse stand lamenting in the first scene of *Medea*?

2. Answer the following questions : $20 \times 4 = 80$

(a) Do you think Oedipus is a victim of fate? Argue your answer.

Or

(b) Examine the working out of Sophoclean irony in *Oedipus Rex*.

(c) How is the patron god of drama metamorphosed into the comic hero in *The Frogs*?

Or

(d) Is *The Frogs* poorly constructed? Argue your answer.

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(Continued)

(3)

(e) Explore *Agamemnon* as a study of guilt and sin.

Or

(f) Discuss the function of chorus in *Agamemnon*.

(g) How far do you think Medea measures up to the figure of a tragic heroine?

Or

(h) Is the ending of *Medea* more contrived than inevitable? Argue your answer.

[AMERICAN LITERATURE]

1. Answer the following questions : $5 \times 4 = 20$

(a) Describe The Varied Carols' the poet hears in *I Hear America Singing*.

Or

(b) Comment on any two images in *A Light Exists in Spring*.

(c) What finally scares the poet in *Desert Places*?

Or

(d) Do you find any scriptural echoes in *There Came a Day*?

8MRD/168

(Turn Over)