



WEST BENGAL STATE UNIVERSITY

B.A. Honours Part-III Examination, 2019

ENGLISH

PAPER-ENGA-V

Time Allotted: 4 Hours

Full Marks: 100

*The figures in the margin indicate full marks.
Candidates should answer in their own words and adhere to the word limit as practicable.*

SECTION-I

1. Answer any **four** questions from the following: 5×4 = 20
- (a) Give two reasons as to why the 'Lyrical Ballads' is considered a turning point in the history of English poetry.
 - (b) How does Coleridge differentiate between primary and secondary imagination?
 - (c) Write an essay on the main features of Victorian poetry with special reference to Matthew Arnold.
 - (d) Mention any two features of anti-war poetry of the First World War with reference to some anti-war poems of the time.
 - (e) Write a note on the poetry of Emily Bronte.
 - (f) Give an account of the Symbolist movement in English poetry with reference to its main practitioners.

SECTION-II

2. Answer any **one** question from the following: 15×1 = 15
- (a) Comment on the interaction between man and nature as described by Wordsworth in 'Tintern Abbey' revealing the way the poem traces Wordsworth's spiritual growth as a poet.
 - (b) Comment on the supernatural elements in Coleridge's 'Kubla Khan'.
 - (c) Explore the poetic treatment of nature in Shelley's 'Ode to the West Wind'.
3. Answer any **one** question from the following: 15×1 = 15
- (a) How does Tennyson portray the quest for knowledge in 'Ulysses'?
 - (b) How does Arnold depict the growing pessimism of his age in 'Dover Beach'?
 - (c) Consider 'No Coward Soul is mine' as a devotional poem.
4. Answer any **one** question from the following: 15×1 = 15
- (a) Write a critical appreciation of Wilfred Owen's 'Spring Offensive'.
 - (b) Justify the title of the poem 'And Death shall have no Dominion'.

- (c) Critically analyse the poem 'Musée des Beaux Arts' commenting on its style and subject matter.

SECTION-III

5. Locate and annotate any *five* of the following adding a critical comment: 5×5 = 25
- (a) And I have felt
A presence that disturbs me with the joy
Of elevated thoughts;
- (b) And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.
- (c) "Beauty is truth, truth beauty"- that is all
Ye know on earth, and all ye need to know.
- (d) Made weak by time and fate, but strong in will
To strive, to seek, to find and not to yield.
- (e) Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world.
- (f) I imagine this midnight moment's forest:
Something else is alive.
- (g) No alarms
Of bugles, no high flags, no clamorous haste —
Only a lift and flare of eyes that faced
The sun.



SECTION-IV

6. Answer any *five* questions from the following: 2×5 = 10
- (a) What gift does Wordsworth want his sister Dorothy to inherit from nature?
- (b) "The Sea of Faith
Was once, too, at the full, and round earth's shore". What does Arnold refer to here?
- (c) "It was a miracle of rare device"—What is being described here?
- (d) What are the virtues of Telemachus as mentioned by Ulysses?
- (e) According to Auden, what do "The Old Masters" say about man's indifference to human suffering?
- (f) What does the 'Second Coming' refer to?
- (g) 'I am Lazarus'. — Who is Lazarus? What does Prufrock want to convey through his reference to Lazarus?
- (h) What does Dylan Thomas mean by "Though they go mad they shall be sane"?

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GROUP-A

1. Answer any **four** questions from the following: 5×4 = 20
- How would you define a well-made play? Answer with reference to any one playwright.
 - Comment on the contribution of Bertolt Brecht to Modern Theatre.
 - Discuss the characteristic features of the "Theatre of Cruelty".
 - Briefly comment on the revival of poetic drama in the 20th century.
 - Discuss the contribution of the "Angry Young Men" to English drama.
 - Write a note on the contribution of Edward Bond *or* Eugene Ionesco in the field of drama.

GROUP-B

2. Answer any **three** questions from the following in about 500 words each: 15×3 = 45
- Would you consider Shaw's *Major Barbara* as a problem play or a comedy? Justify with reference to the text.

OR

- Analyze and critically comment on the character of Major Barbara.
- Would you regard Maurya as a tragic protagonist or a pathetic figure in *Riders to the Sea*? Give reasons for your answer.

OR

- Write a critical note on the classical and pagan elements in *Riders to the Sea*.
- Comment on the meaning, context and significance of the title of Pinter's *The Birthday Party*.

OR

- How far is *The Birthday Party* a critique of society? Discuss.

GROUP-C

3. Locate and annotate any **three** of the following in about 200 words each: 5×3 = 15
- "Like all young men, you greatly exaggerate the difference between one young woman and another".

OR

- "To give arms to all men who offer an honest price for them, without respect of persons or principles...".

- (c) “ ‘Herself does be saying prayers half through the night, and the Almighty God won’t leave her destitute’, says he, ‘with no son living’.”

OR

- (d) “Isn’t it a hard and cruel man won’t hear a word from an old woman, and she holding him from the sea?”
(e) “Oh Stan, that’s a lovely room. I’ve had some lovely afternoons in that room.”

OR

- (f) “Let’s finish and go. Let’s get it over and go. Get the thing done. Let’s finish the bloody thing. Let’s get the thing done and go”.

GROUP-D

4. Write the substance and critical appreciation of any *one* from the following:

10+10

- (a) The sea, flattened down in the heavier gusts, would uprise and overwhelm both ends of the Nan-Shan in snowy rushes of foam, expanding wide, beyond both rails, into the night. And on this dazzling sheet, spread under the blackness of the clouds and emitting a bluish glow, Captain Mac Whirr could catch a desolate glimpse of a few tiny specks black as ebony, the tops of the hatches, the battened companions, the heads of the covered winches, the foot of a mast. This was all he could see of his ship. Her middle structure, covered by the bridge which bore him, his mate, the closed wheelhouse where a man was steering shut up with the fear of being swept overboard together with the whole thing in one great crash—her middle structure was like a half-tide rock awash upon a coast. It was like an outlying rock with the water boiling up, streaming over, pouring off, beating round—like a rock in the surf to which shipwrecked people cling before they let go—only it rose, it sank, it rolled continuously, without respite and rest, like a rock that should have miraculously struck adrift from a coast and gone wallowing upon the sea. The Nan-Shan was being looted by the storm with a senseless, destructive fury: trysails torn out of the extra gaskets, double-lashed awnings blown away, bridge swept clean, weather-cloths burst, rails twisted, light-screens smashed—and two of the boats had gone already. They had gone unheard and unseen, melting, as it were, in the shock and smother of the wave.

- (b) What is divinity if it can come
Only in silent shadows and in dreams?
Shall she not find in comforts of the sun,
In pungent fruit and bright, green wings, or else
In any balm or beauty of the earth,
Things to be cherished like the thought of heaven?
Divinity must live within herself:
Passions of rain, or moods in falling snow;
Grievings in loneliness, or unsubdued
Elations when the forest blooms; gusty
Emotions on wet roads on autumn nights;
All pleasures and all pains, remembering
The bough of summer and the winter branch,
These are the measures destined for her soul.



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GROUP-A

1. Answer briefly any *four* questions from the following: 5×4 = 20
- (a) What is metafiction? Discuss with examples.
 - (b) What is meant by the 'Stream of Consciousness Novel'? Name three modern novels that can be placed in this category.
 - (c) What are the distinctive features of D.H. Lawrence's novels?
 - (d) What is the importance of the 'Regional Novel' in the modern period? Name two such novelists and their works.
 - (e) Comment on the narrative art of Virginia Woolf.
 - (f) Assess the importance of any *one* of the following short story writers:
(A) James Joyce (B) Somerset Maugham

GROUP-B

2. Answer any *two* questions from the following: 15×2 = 30
- (a) Evaluate Lawrence's success in structuring the stories of three generations in 'The Rainbow'.
- OR**
- (b) Critically discuss Lawrence's use of symbols in 'The Rainbow'.
 - (c) Critically examine the character of Marlow in 'Heart of Darkness'. Comment on his role as the narrator in the novel.
- OR**
- (d) Comment on Conrad's narrative technique in 'Heart of Darkness'.
 - (e) Discuss Joyce's 'A Portrait of the Artist as a Young Man' as a story of Stephen Dedalus's development and growth into an artist.

OR

(f) Discuss Joyce's presentation of politics and religion in '*A Portrait of the Artist as a Young Man*'.

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

10×2 = 20

- (a) Appreciate 'Kew Gardens' as a short story.
- (b) Critically discuss the main theme of the story 'Across the Bridge'.
- (c) How does the story 'The Eternal Moment' present the 'inward journey' of Miss Raby?
- (d) Examine the character of Bertha Young in the short story 'Bliss'.

4. Write an essay on any **one** of the following topics:

30×1 = 30

- (a) Imagery and Poetry
- (b) Women in Urban India Today
- (c) Your favourite author
- (d) Literature and Cinema



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PAPER-ENGA-VIII

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Candidates should answer in their own words and adhere to the word limit as practicable.

Candidates are required to answer Question No.1 compulsorily and choose one Option from Option-I (Indian Writing in English) and Option-II (American Literature).

The candidates should clearly mention the correct option on their respective answer scripts
Indian Writing in English OR American Literature.

1. Answer any **four** questions from the following: 5×4 = 20
- (a) Write a brief note on 'Orientalism' as applied in Postcolonial criticism.
 - (b) What is 'Ecriture Feminine'?
 - (c) Define the terms 'Langue' and 'Parole'.
 - (d) What does Marx mean by 'Class Struggle'?
 - (e) What are the basic tenets of Postmodernism?
 - (f) Explain the notion of 'hegemony' after Gramsci.

OPTION-I

(Indian Writing in English)

GROUP-A

2. Answer any **one** question from the following in about 500 words: 15×1 = 15
- (a) Consider *Kali the Mother* as a divine poem of Swami Vivekananda.
 - (b) Sri Aurobindo's poem 'The Tiger and the Deer' is a contrast between good and evil, innocence and experience, life and death. Discuss.
 - (c) How does Meena Alexander record the various stages of an artist's mind in her poem *Muse*? Discuss with illustration from the text.
 - (d) Analyze Toru Dutt's *Lotus* as a nature poem.

GROUP-B

3. Answer any **one** question from the following in about 500 words: 15×1 = 15
- (a) Comment on the use of themes, motifs and symbols in Raja Rao's *The Serpent and the Rope*.
 - (b) Discuss *The Serpent and the Rope* as a novel that deals with concepts of existence, reality and fulfillment of one's capabilities.

- (c) Comment on the narrative technique in *The Shadow Lines*.
- (d) Discuss Amitav Ghosh's treatment of the family as a social microcosm in *The Shadow Lines*.

GROUP-C

4. Answer any **one** question from the following in about 500 words: 15×1 = 15
- (a) 'The Lost Child' depicts the "child's classic confrontational relationship with his world without parents". Discuss.
 - (b) How does Anita Desai bring out the inner conflict of the protagonist in *The Accompanist*?
 - (c) How does Salman Rushdie's *Chekov and Zulu* bring out the political reality of post independent India?
 - (d) Evaluate *A Horse and Two Goats* as a typical Indian short story.

GROUP-D

5. Answer any **one** question from the following in about 500 words: 15×1 = 15
- (a) Comment critically on the title *Tara*.
 - (b) Comment on the role of Bharati in defining the life of Tara.
 - (c) Critically analyze the character of Sen Gupta in Currimbhoy's *The Refugee*.
 - (d) Discuss Currimbhoy's *The Refugee* as a play that deals with the refugee crisis of 1971.

GROUP-E

6. Locate and annotate any **one** from the following in about 200 words: 5×1 = 5
- (a) You murmured the word, sliding it on your tongue,
Trying to get how a girl could turn
Into a molten thing and not burn.
 - (b) You held a wine-cup in your fingertips,
Lightly you raised it to indifferent lips,
Lightly you drank and flung away the bowl
Alas! It was my soul.
 - (c) Where is room, excuse or even
Need for love, for isn't each
Embrace a complete thing, a finished
Jigsaw
 - (d) But a day may yet come when the tiger
crouches and leaps no more in the dangerous heart of the forest,
As the mammoth shakes no more the plains of Asia.
7. Answer any **one** question from the following in about 200 words: 5×1 = 5
- (a) Briefly describe how Brahminism is represented in *The Serpent and the Rope*.
 - (b) Comment briefly on the title of *The Serpent and the Rope*.

- (c) Comment briefly on the role of Ila in *The Shadow Lines*.
(d) What role does the riot play in the life of the narrator in *The Shadow Lines*?
8. Answer any **one** question from the following in about 200 words: 5×1 = 5
(a) Comment on the stranger who tried to soothe the child in *The Lost Child*.
(b) Briefly describe the childhood days of the accompanist.
(c) What is the influence of the TV serial 'Star Trek' in the short story *Chekov and Zulu*?
(d) Comment briefly on the appropriateness of the title *A Horse and Two Goats*.
9. Answer any **one** question from the following in about 200 words: 5×1 = 5
(a) Comment on the role of music in *Tara*.
(b) What role does Roopa play in *Tara*?
(c) How does the one act structure enhance the dramatic appeal of *The Refugee*?
(d) Comment on the roles of Yassin and Ramul in *The Refugee*.

OPTION-II
(American Literature)

GROUP-A

2. Answer any **one** question from the following in about 500 words: 15×1 = 15
(a) Attempt a critical appreciation of the form and imagery of Emily Dickinson's poem 'Because I could not stop for Death'.
(b) Comment on Walt Whitman's descriptive power with reference to the poem, 'Crossing Brooklyn Ferry'.
(c) Analyse the symbols and imagery in Robert Frost's 'Desert Places'.
(d) Critically comment on the images in Bob Dylan's 'How many roads must a man walk down'.
3. Explain and annotate any **one** from the following: 5×1 = 5
(a) We use you, and do not cast you aside —
we plant you permanently within us.
(b) or if your wish be to close me, i and
my life will shut very beautifully, suddenly,
as when the heart of this flower imagines
(c) Now I am a lake. A woman bends over me.
Searching my reaches for what she really is.



GROUP-B

4. Attempt any **one** question from the following in about 500 words: 15×1 = 15
(a) *The Great Gatsby* is a consummate summary of the 'roaring twenties' and a devastating depiction of the shallowness of the 'Jazz Age'. Critically examine Fitzgerald's novel in the light of this view.
(b) Critically analyse the symbols in *The Great Gatsby*.

- (c) How has Alice Walker portrayed the Southern Black community in *The Color Purple*?
- (d) Critically analyse the portrayal of women characters in *The Color Purple*.
5. Answer briefly any **one** question from the following: 5×1 = 5
- (a) What, according to Daisy, are the requirements for a woman to be happy? What led her to such a conclusion?
- (b) 'Gatsby believed in the green light, the orgiastic future that year by year recedes before us.' — Explain the significance of the comment.
- (c) Describe the changes that are brought about in Celie by Shug Avery.
- (d) 'Millions and millions of Africans were captured and sold into slavery'— Locate the context and explain.

GROUP-C

6. Answer any **one** question from the following in about 500 words: 15×1 = 15
- (a) Comment on the role of fate in Hawthorne's 'The Ambitious Guest'.
- (b) What impression do you form of the character of Trysdale as depicted in 'The Cactus'?
- (c) Kate Chopin's 'Regret' develops the idea that Mamzelle Aurélie 'lacks that important part of a woman's life, the maternal relationship'. — Do you agree? Discuss the theme of motherhood.
- (d) How does Poe explore the theme of disguise in 'The Cask of Amontillado'?
7. Answer any **one** question from the following: 5×1 = 5
- (a) 'The secret of the young man's character was, a high and abstracted ambition.'— Locate and explain.
- (b) Why does the narrator in 'The Cactus' pretend to know Spanish?
- (c) Describe in brief how the children disturbed Mamzelle Aurélie's household in 'Regret'.

GROUP-D

8. Answer any **one** question from the following in about 500 words: 15×1 = 15
- (a) Comment on Arthur Miller's use of naturalism and psychological realism in the theme and the portrayal of characters in *Death of a Salesman*.
- (b) *Death of a Salesman* presents Willy's blind faith in his stunted vision of the American Dream and his final disillusionment. Discuss.
9. Answer any **one** question from the following: 5×1 = 5
- (a) How does Happy react over Willy's grave?
- (b) At the end of the play Linda repeatedly says, 'We're free'. What is the significance of this comment?

—x—

