



WEST BENGAL STATE UNIVERSITY

B.A. Honours PART-III Examination, 2016

ENGLISH-HONOURS

Paper-ENGA-V

NEW AND OLD SYLLABUS

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.

NEW SYLLABUS

SECTION-I

1. Answer any *four* questions from the following: 5×4 = 20

- (a) What according to Wordsworth is the origin of poetry?
- (b) How does Coleridge differentiate between fancy and imagination? Give an example of the way fancy works.
- (c) Discuss two contrasting aspects of Victorian life as found in the poems of Tennyson and Arnold.
- (d) Name one Pre-Raphaelite poet and mention any two features of his/her poetry.
- (e) Mention any three characteristics of Modernism with examples from the poetry that you have read.
- (f) Mention the features of anti-war poetry of the First World war period with reference to any one of such poems.

SECTION-II

2. Answer any *one* question from the following: 15×1 = 15

- (a) With reference to the text, describe the stages that lead to 'that serene and blessed mood' Wordsworth refers to in *Tintern Abbey*.
- (b) Can Coleridge's *Kubla Khan* be dismissed as a mere incoherent opium dream? Justify your view.
- (c) Critically appreciate Keats' *Ode on a Grecian Urn*.

3. Answer any *one* question from the following: 15×1 = 15

- (a) Analyse Tennyson's Interpretation of the character of the legendary hero Ulysses.
- (b) Comment on the psychological complexities that are portrayed in Browning's *Fra Lippo Lippi*.
- (c) "The length of *Dover Beach* belies its depth and profundity". Do you agree?

4. Answer any *one* question from the following: 15×1 = 15

- (a) *The Love Song of J. Alfred Prufrock* depicts the "indecision and banality" of the character. Discuss.
- (b) Analyse Yeats' *The Second Coming* as an allegorical poem.
- (c) Discuss Ted Hughes' *The Thought Fox* as a representative modern poem.

SECTION-III

5. Locate and annotate any *five* of the following, adding a critical comment. 5×5 = 25

- (a) Five years have past; five summers, with the length
Of five long winters, and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.

- (b) A damsel with a dulcimer
In a vision once I saw;
It was an Abyssinian maid
And on her dulcimer she played,
Singing of Mount Abora.
- (c) Wild spirit, which art moving everywhere,
Destroyer and preserver, hear, oh hear!
- (d) There is not room for Death
Nor atom that his might could render void
Since thou art Being and Breath
- (e) In Seville was he born, a pleasant city,
Famous for oranges and women, -- he
Who has not seen it will be much to pity,
So says the proverb
- (f) Through the window I see no star:
Something more near
Though deeper within darkness
Is entering the loneliness:
- (g) Twisting on racks when sinews give way,
Strapped to a wheel, yet they shall not break;
Faith in their hands shall snap in two,
And the unicorn evils run them through
- (h) But many there stood still
To face the stark, blank sky beyond the ridge,
Knowing their feet had come to the end of the world.

SECTION-IV

6. Answer any *five* questions from the following:

- (a) What gift does Wordsworth want his sister Dorothy to inherit from nature?

2×5 = 10

evaluative quality

- (b) “It was a miracle of rare device”— what is being described here?
- (c) What does the speaker in Keats’ “When I have fears that I may cease to be”, fear the most?
- (d) What does Ulysses mean by “I am a part of all that I have met”?
- (e) What problems of monastic life does the Friar speak of in ‘*Fra Lippo Lippi*’?
- (f) Comment on the title of the poem ‘And Death shall have no Dominion’.
- (g) What sort of crisis does Yeats hint at with the line ‘Things fall apart, the centre cannot hold’.
- (h) How does the poet rhythmically recreate the movement of a fox in the fourth stanza of the poem ‘*The Thought Fox*’?



ENGLISH-HONOURS

Paper-ENGA-VI

NEW AND OLD SYLLABUS

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Full Marks: 100

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NEW SYLLABUS

Group-A

1. Answer briefly any *four* of the following questions: 5×4 = 20
- ✓(a) How would you define a problem play? Answer with reference to any one playwright.
 - ✓(b) Write a note on the Irish Dramatic Revival and its key figures.
 - ✓(c) Why is Epic Theatre so called? Point out its characteristic features with reference to any two of Brecht's plays.
 - (d) Discuss in brief: Theatre of Cruelty.
 - ✓(e) Discuss in brief the Theatre of the Absurd and give suitable examples.
 - (f) Give two reasons for the development of poetic drama in twentieth century England.

Group-B

2. Answer any *three* of the following questions in about 500 words each taking one from each play: $15 \times 3 = 45$

(a) Critically analyze the character of Barbara in *Major Barbara*.

Or

(b) Comment on Shaw's central thematic concern in *Major Barbara*

(c) Analyze the role of the sea in Synge's *Riders to the Sea*.

Or

(d) Comment on the title of *Riders to the Sea*.

(e) Discuss Pinter's art of characterization with reference to *The Birthday Party*.

Or

(f) What is the significance of the title, *The Birthday Party*? Comment on the use of the inset birthday party scene.

Group-C

3. Locate and annotate any *three* of the following in about 200 words each, taking one from each play: $5 \times 3 = 15$

(a) "Not at all. Well, the more destructive war becomes the more fascinating we find it"?

Or

(b) "Plato says, my friend' that society cannot be saved until either the Professors of Greek take to making gunpowder, or else the makers of gunpowder become the professor of Greek."

(c) "Isn't it a hard and cruel man won't hear a word from an old woman, and she holding him from the sea."

Or

(d) "Let you go down now to the spring well and give him this and he passing. You will see him then and the dark word will be broken....."

- (e) "What do you think, I'm a self-made man? No, I sat where I was told to sit. I kept my eye on the ball."

Or

- (f) "Stan, don't let them tell you what to do."

Group-D

- ✓4. Write a substance and critical appreciation of any *one* from 10+10 = 20 the following questions:

Dickens's city was London, and London, as we have seen, though it dominated both national and urban development, was in many ways specific: ways which have much to do with Dickens's particular creative achievement. When he looked at the other and even newer kind of city – the industrial concentration of Coketown (Preston) in *Hard Times* – he made a simpler, more rhetorical emphasis. Coketown was a 'triumph of fact'; you saw nothing in it 'but what was severely workful'. It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage.

In its human as in its physical landscape it was, in this
view, uniform:

It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

But whatever the adequacy of this uniform view as an image of a new and unnatural industrial order, it implicitly contradicted Dickens's own characteristic way of seeing people and their actions. Indeed it is tacitly dropped at every other point even in *Hard Times*, where the people, quite clearly, are not 'equally like one another'; where indeed their emphatic differences and contrasts are in the end the decisive organization of the novel.

Or

- (b) Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried, Grapple
them to thy soul with hoops of steel;
But do not dull thy palm with entertainment.
Of each new-hatch'd, unfledged comrade.
Beware Of entrance to a quarrel, but being in.
Bear't that the opposed may beware of thee. Give every
man thy ear, but few thy voice;
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;



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NEW SYLLABUS

Group-A

1. Answer briefly any *four* from the following questions: 5×4 = 20
- (a) What is meant by 'stream of consciousness novel'? Name three modern novelists of this category.
- (b) Define psychological novel. Name three modern novels which can be placed in this genre.
- (c) How important is plot to the twentieth century novel? Critically discuss in brief.
- (d) What is meant by the term science fiction? Write briefly on any one science fiction writer of the twentieth century.
- (e) Assess the contribution of Graham Greene or D.H. Lawrence to the development of modern novel.
- (f) Assess the importance of any one of the following writers in the development of the modern short story:

(i) Katherine Mansfield (ii) Somerset Maugham.

Group-B

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

15×2=30

- (a) How successful is Lawrence in structuring the stories of the three generation in *The Rainbow*? Discuss with elucidations from the text.

OR

- (b) Comment on the portrayal of women in D.H. Lawrence's *The Rainbow*.

- ✓(c) Discuss the significance of the title of the novel *Heart of Darkness*.

OR

- (d) Discuss the use of narrative technique in Conrad's *Heart of Darkness*.

- ✓(e) Critically consider 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) What is meant by 'epiphany' as used by Joyce in his novel *A Portrait of the Artist as a Young Man*? How is the epiphany interwoven into the structure of the novel?

Group-C

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

10×2=20

- (a) In 'Kew Gardens', the narrator follows different visitors to the gardens giving the reader brief snapshots of their lives. Describe the snapshots and comment on their significance.

(i) Katherine Mansfield (ii) Somerset Maugham.

Group-B

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

- (a) How successful is Lawrence in structuring the stories of the three generation in *The Rainbow*? Discuss with elucidations from the text.

OR

- (b) Comment on the portrayal of women in D.H. Lawrence's *The Rainbow*.

- ✓(c) Discuss the significance of the title of the novel *Heart of Darkness*.

OR

- (d) Discuss the use of narrative technique in Conrad's *Heart of Darkness*.

- ✓(e) Critically consider 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) What is meant by 'epiphany' as used by Joyce in his novel *A Portrait of the Artist as a Young Man*? How is the epiphany interwoven into the structure of the novel?

Group-C

3. Answer any *two* from the following questions: 10×2=20

- (a) In 'Kew Gardens', the narrator follows different visitors to the gardens giving the reader brief snapshots of their lives. Describe the snapshots and comment on their significance.

- (b) Analyse the title of Forster's short story 'The Eternal Moment'.
- ✓(c) Comment on the representation of marriage in Mansfield's 'Bliss'.
- ✓(d) Critically analyse Graham Greene's 'Across the Bridge' as an ironical short story.

Group-D

4. Write an essay on any *one* question from the following: 30×1=30
- (a) Reading Literature in the classroom
 - (b) Modern Poetic Drama
 - (c) Literature and Cinema
 - ✓(d) The empowerment of women in India.

OLD SYLLABUS

SECTION- I

1. Answer briefly any *four* from the following questions: 5×4=20
- (a) How important is the form or structure in modern novel?
 - (b) Consider any nineteenth century English novel in the Bildungsroman tradition.
 - (c) Trace the growth and development of the short story in England before the Second World War.
 - (d) What is meant by magic realism? Mention two authors of this genre and their works.
 - (e) What is meant by the term science fiction? Write briefly on any one of the science fiction writers of the twentieth century?

(f) Assess the importance of any one of the following writers in the development of English short story:

(i) James Joyce

(ii) Katherine Mansfield.

SECTION- II

2. Answer any *one* question from the following:

15×1 =15

(a) Show how Paul's relationship with women determines his character in *Sons and Lovers*.

OR

(b) Consider *Sons and Lovers* as a psychological novel.

(c) Comment on the use of symbols and motifs in Orwell's *Nineteen Eighty-four*.

OR

(d) How far can *Nineteen Eighty-four* be considered a social document aimed at alteration of lives?

(e) Comment on the use of symbolism in Woolf's novel *To the Lighthouse*.

OR

(f) Discuss Virginia Woolf's *To the Lighthouse* as a stream of consciousness novel.

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

OR

(h) Critically discuss Joyce's aesthetic theory as defined by Stephen in *A Portrait of the Artist as a Young Man*.

3. Answer any *three* of the following questions from any *one* group of your choice. 5×3=15

Group-A

- (a) Explain: "At any rate, mother, I shall never marry".
- (b) Examine in brief Clara's role in *Sons and Lovers*.
- (c) Why is the last chapter of *Sons and Lovers* titled 'Derelict'?
- (d) Write a short note on the relationship between Mr. and Mrs. Morel.

Group-B

- (a) What is the significance of Room No. 101 in *Nineteen Eighty-four*?
- (b) What is the role of 'Big Brother' in *Nineteen Eighty-four*?
- (c) Comment on the role of the Party in 'Oceania'.
- (d) Discuss the symbolism of the rats in *Nineteen Eighty-four*.

Group-C

- (a) Comment briefly on the titles of the three sections of the novel—'The Window', 'Time Passes', and 'The Lighthouse'.
- (b) Analyse briefly the salient characteristics of Mrs. Ramsay's character.
- (c) 'To her son these words conveyed an extraordinary joy, as if it were settled the expedition were bound to take place'. Who is the speaker and what were her words?
- (d) Comment on the significance of Lily's painting in Woolf's *To the Lighthouse*.

Group-D

- (a) What is the significance of Father Arnell's sermon in *A Portrait of the Artist as a Young Man*?
- (b) "What birds were they?" Why does Stephen meditate on birds?
- (c) Comment upon the Christmas dinner scene in Joyce's *A Portrait of the Artist as a Young Man*.
- (d) Comment on the idea of 'green rose'.

SECTION- III

4. Answer any *one* from the following questions: 15×1=15
- (a) Discuss the main theme of the story 'Kew Gardens'.
 - (b) Examine the character of Farrington in 'Counterparts'.
 - (c) Critically compare the attitudes of mother and son in 'The Machine Stops'.
 - (d) Consider 'The White Stocking' as a commentary on marriage and relationship.
 - (e) Examine the narrative technique used by Graham Greene in 'Across the Bridge'.
 - (f) Comment on Conrad's handling of the themes of honour, duty and betrayal in 'The Black Mate'.
5. Answer any *three* from the following questions: 5×3=15
- (a) Why do you think Farrington starts beating the child at the end of the story 'Counterparts'?
 - (b) Why is the sequence of the four groups of visitors portrayed in 'Kew Gardens' significant?
 - (c) What elements of the story 'The Machine Stops' seem utopian to you?

- (d) "Death doesn't change comedy to tragedy". Explain the significance of this line.
- (e) "My love—my little love—" he cried, in anguish of spirit, holding her in his arms'. Discuss Whiston's contradictory feelings at the end of the story 'The White Stocking'.
- (f) What plan does Bunter hatch to take advantage of his Captain's credulousness in 'The Black Mate'? Does he succeed in the end?

SECTION- IV

6. Write an essay on any *one* from the following: 20×1=20
- (a) Shakespeare's women
 - (b) Violence in films
 - (c) Art of story-telling
 - (d) Nature in English poetry.



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NEW AND OLD SYLLABUS

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The figures in the margin indicate full marks. 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-1 (Indian Writing in English) and Option-2 (American Literature).

Use separate answer scripts for [Indian Writing in English] and for [American Literature]

NEW SYLLABUS

1. Answer any *four* questions from the following: 5×4 = 20
- ✓(a) What do you understand by the terms 'symbolic' and 'semiotic'?
 - (b) What are the synchronic and diachronic approaches to language?
 - (c) How would you distinguish post-modernism from modernism?
 - (d) What is 'Ecriture Feminism'?
 - ✓(e) How does postcolonial criticism address the issue of imperialism?
 - ✓(f) What does 'ideology' mean in the context of Marxist criticism?

Option-I
(Indian Writing In English)

Group-A

2. Answer any *one* of the following in about 500 words: 15×1 = 15
- (a) Comment on Jayanta Mahapatra's handling of pathos in "Hunger".
 - (b) How does Swami Vivekananda pay homage to the primordial energy manifested in the mother figure in his poem "Kali the Mother".
 - (c) Discuss Kamala Das' treatment of the theme of futility in the poem "In Love".
 - (d) What is the significance of the journey in the poem "The Enterprise"? Discuss with reference to the text.

Group-B

3. Answer any *one* of the following in about 500 words: 15×1 = 15
- (a) It has been said that *The Serpent and the Rope* is a profound manifestation of Indian metaphysics. Discuss.
 - (b) Comment on the nature of marriage revealed in *The Serpent and the Rope*.
 - (c) Comment on the significance of the title, *The Shadow Lines*.
 - (d) Write a note on the narrative technique of *The Shadow Lines*.

Group-C

4. Answer any *one* of the following in about 500 words. 15×1 = 15
- (a) Is "The Accompanist" by Anita Desai an allegory? Give reasons for your answer.
 - (b) How has Rushdie presented the commingling of eastern and western cultures in "Chekov and Zulu"?
 - (c) Write a note on the theme of "The Lost Child".
 - (d) "A Horse and Two Goats" is a story of a moment that is largely centered around contrast and juxtaposition. Elucidate.

Group-D

5. Answer any *one* of the following in about 500 words: 15×1 = 15
- (a) Illustrate how Mahesh Dattani reveals the suffering of Tara in his play?
 - (b) Show how Dattani uses stagecraft to depict variations in space and time in Tara.
 - (c) Analyse Currimbhoy's *The Refugee* as a play that dramatizes the loss and suffering associated with the refugee crisis in 1971.
 - (d) Comment on the relationship between Sen Gupta and Prof Mosin in the play *The Refugee* and how the entry of Yassin affects it.

Group-E

6. Locate and annotate any *one* of 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 drant 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* of the following in about 200 words: 5×1 = 5
- (a) Comment on the representation of Brahminism in *The Serpent and the Rope*.
 - (b) Comment briefly on the title of *The Serpent and the Rope*.
 - (c) Briefly comment on the narrator's relation with his cousin in *The Shadow Lines*.
 - (d) Comment briefly on the character of Thamma.
8. Answer any *one* of the following in about 200 words. 5×1 = 5
- (a) Comment on the stranger who tried to soothe the lost child.
 - (b) What is the significance of the nicknames of Chekov and Zulu?
 - (c) Explain with reference to the context: "Play for me".
 - (d) What is the business transaction that takes place between Muni and the American businessman in "A Horse and Two Goats"?
9. Answer any *one* of the following in about 200 words: 5×1 = 5
- (a) Comment on the role played by the grandfather in Dattani's play *Tara*.
 - (b) Explain with reference to the context: "You're welcome. As friends and neighbours, you're welcome."
 - (c) Locate and explain "Forgive me, Tara. Forgive me for making it my tragedy."
 - (d) "And they are growing in numbers all the time. We're calling an emergency meeting of the town elders. This can't go on. We'll seal the borders." Explain with reference to the context.

Option-II
(American Literature)
Group-A

2. ✓ Attempt any *one* of the following in about 500 words: 15×1 = 15

- (a) Discuss Walt Whitman's treatment of nature in *Crossing Brooklyn Ferry*.
- (b) Analyse the form and content of E.E. Cummings's 'somewhere I have never travelled' or Langston Hughes's *The Negro Speaks of Rivers*.
- (c) ✓ Show how Emily Dickinson treats Death in the poem, *Because I could not stop for Death*.
- (d) Can you call Bob Dylan's *How Many Roads Must A Man Walk Down* a dig at the injustice and the insensitivity of the world? Justify your answer.

3. ✓ Explain and annotate any *one* of the following: 5×1 = 5

- (a) And you that shall cross from shore to shore
Years hence, are more to me, and more
in my meditations, than you might suppose.
- (b) i do not know what it is about you that closes
and opens; only something in me understand
the voice of your eyes is deeper than all rose /
- (c) ✓ In me she has drowned a young girl, and in me an old woman
Rises toward her day after day, like a terrible fish.
- (d) You open always petal by petal myself as Spring opens
(touching skillfully, mysteriously) her first rose.

Group-B

4. ✓ Attempt any *one* of the following: 15×1 = 15

- (a) Comment on the use of symbols in "*The Great Gatsby*".

Or

- (b) ✓ Discuss the aptness of the title of the novel *The Great Gatsby*.

- (c) Write a note on Alice Walker's portrayal of women in *The Color Purple*.

Or

- (d) Briefly Discuss the depiction of the Southern Black community as portrayed in Alice Walker's *The Color Purple*.

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

5×1 = 5

- (a) Comment on the eyes of Dr. T. J. Eckleburg in *The Great Gatsby*.
- (b) Comment on Fitzgerald's depiction of East Egg and the West Egg.
- (c) Explain the following with reference to the context: "First time somebody made something and named it after me".
- (d) Narrate the circumstances that lead Celie to open her own business.

Group-C

6. ✓ Answer any *one* of the following:

15×1 = 15

- (a) What are the images used in Hawthorne's story "The Ambitious Guest"?
- (b) What impression do you form of the character of Trysdale as depicted in "The Cactus"?
- ✓ (c) Discuss the aptness of the title of Chopin's short story "Regret"?
- (d) Write a brief note on the character of Montresor in "The Cask of Amontillado".

7. ✓ Answer any *one* of the following:

5×1 = 5

- (a) "The secret of the young man's character was, a high and abstracted ambition". Locate and explain.
- (b) Describe, after O. Henry, the consequence of the following: "I will send you my answer tomorrow", she said.
- ✓ (c) Comment on the context of the statement: "The excitement was all over, and they were gone".

Group-D

✓ 8. Attempt any *one* question from the following: 15×1 = 15

(a) *Death of a Salesman* presents Willy's blind faith in his stunted version of the American Dream and his final disillusionment. Discuss.

✓ (b) Comment on Arthur Miller's use of naturalism and psychological realism in the portrayal of characters and theme in *Death of a Salesman*.

✓ 9. Answer any *one* question from the following: 5×1 = 5

(a) "Nothing is planted. I don't have a thing in the ground". – Explain with reference to the context.

(b) "He's a man way out there in the blue, riding on a smile and a shoeshine A salesman is got to dream, boy". – Explain with reference to the context.

✓ (c) How does Happy react before Willy Loman's grave?

5×4 = 20