

2018

ENGLISH (Honours)

FIFTH PAPER

(New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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.

2. Answer any **one** of the following : 15

(a) Compare Browning's early poem, *Porphyria's Lover* to a later one *Fra Lippo Lippi* in terms of subject matter, structure and language.

(b) Examine *Tithonus* as a representative poem of Tennyson.

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

(a) "Ah! What white thing at the door has cross'd?" How is the speaker's question answered?

(2)

- (b) "And I," he said, "the secret of their art, when fully learn'd, will to the world impart." Bring out the significance of these lines.

4. Answer the following questions, taking **one** from each alternative : $15 \times 2 = 30$

- (a) How does Dickens portray the two cities in *A Tale of Two Cities*?

Or

- (b) Is Madame Defarge too malevolent to be convincing? Argue your answer.

- (c) How does Hardy portray the role of the rustics in *Far From the Madding Crowd*?

Or

- (d) Is the ending of *Far From the Madding Crowd* consistent with the rest of the novel? Support your answer.

5. Answer any **two** of the following : $15 \times 2 = 30$

- (a) Do you believe structuralism is a system of signs? Elucidate.

- (b) Discuss post-structuralism as a movement which was born as a reaction to structuralism.

(3)

- (c) Attempt a brief essay on feminism tracing the different stages.

- (d) Discuss post-colonialism as a literary theory outlining the contributions of its key proponents.

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B III (Three Year H)
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2018

ENGLISH (Honours)

SIXTH PAPER

(New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(a) Attempt an overview of the major poets of the First World War.

(b) Give a short account of the growth of 20th century poetic drama.

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

10×2=20

(a) Comment on the sea-imagery in Auden's *Look Stranger!*.

(b) Discuss Eliot as a modern poet with reference to the poems prescribed in your syllabus.

(c) Write a critical appreciation of the poem, *Easter 1916*.

(2)

3. Answer the following questions : $10 \times 2 = 20$

(a) Discuss the importance of the 'cave' episode in *A Passage to India*.

Or

(b) Comment on the Aziz-Fielding relationship in *A Passage to India*.

(c) How does Septimus Smith contribute to the development of *Mrs Dalloway*?

Or

(d) Discuss *Mrs Dalloway* as a psychological novel.

4. Answer the following questions : $10 \times 2 = 20$

(a) Bring out the contrast between Bluntschli and Sergius in *Arms and the Man*.

Or

(b) Bring out the significance of the title of *Arms and the Man*.

(c) Analyze the character of Pegeen in *The Playboy of the Western World*.

Or

(d) Discuss *The Playboy of the Western World* as a folk drama.

8MRD/162

(Continued)

(3)

5. Answer any **two** of the following questions : $10 \times 2 = 20$

(a) Comment on the narrative technique of *Araby*.

(b) Comment on the significance of the title of Conrad's short story, *The Lagoon*.

(c) What role does Mr. Woodfield play in *The Fly*?

8MRD—5210/162

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7A

2018

ENGLISH (Honours)

SEVENTH PAPER

(New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(a) Attempt a critical appreciation of
The Golden Boat.

Or

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

(c) "Imagery is one of the major stylistic
features of Kamala Das; poetry."
Discuss.

Or

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

(2)

- (e) Discuss *A Light Exists in Spring* as a nature poem.

Or

- (f) Examine Emily Dickinson's symbolism with reference to the poems on your syllabus.

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

5×2=10

- (a) Whose arrival does Tagore speak of in his poem, *Arrival*?

- (b) Comment on the significance of the title, *Forest Fire*.

- (c) Comment on the personification of death in Dickinson's poem, *Because I could not stop for Death*.

- (d) Why is the night described as secular in Atwood's poem?

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) Critically examine the ending of *The English Teacher*.

8MRD/163

(Continued)

(3)

- (c) Discuss Hemingway's narrative technique in *A Farewell to Arms*.

Or

- (d) Do you think Frederick Henry can be called a Hemingway-code-hero? Justify your answer.

- (e) Describe the Indo-Trinidadian community as depicted in *A House for Mr. Biswas*.

Or

- (f) Discuss the salient features of Naipaul as a novelist with reference to *A House for Mr. Biswas*.

4. Answer the following questions : 15×2=30

- (a) Discuss the character of Nandini as a political rebel.

Or

- (b) Bring out the significance of the title of *Mother of 1084*.

- (c) How does *The Zoo Story* portray the modern existential crisis?

Or

- (d) Critically comment on the structure of *The Zoo Story*.

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B III (Three Year H)

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2018

ENGLISH (Honours)

EIGHTH PAPER

(New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

Mention the name of the special paper on the cover page of the Answer Book.

[CLASSICAL LITERATURE (in translation)]

1. Answer the following : 20×4=80

(a) Comment on the role of chance and coincidence in *Oedipus Rex*.

Or

(b) Comment on the character and role of Jocasta.

(c) Critically analyze Aristophanes' use of fantasy in *The Birds*.

Or

(d) Comment on the role of Euelpides and Pisthetaerus.

8MRD/164

(Turn Over)

(2)

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

Or

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

(g) Discuss the function of Chorus in *Agamemnon*.

Or

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

2. Answer any **four** of the following : $5 \times 4 = 20$

(a) Comment on the last speech of Oedipus.

(b) Why does Cassandra call Apollo her destroyer?

(c) How does the Chorus react to Medea's slaying of her children?

(d) What is the significance of the Cloudcuckooland in *The Birds*?

(e) Comment on the dramatic purpose served by the prologue in *The Trojan Women*.

(f) Briefly comment on Virgil's portrayal of Dido in *Aeneid* (Book I).

8MRD/164

(Continued)

(3)

[INDIAN ENGLISH LITERATURE]

3. Answer **four** questions, taking at least **one** from each Group : $20 \times 4 = 80$

GROUP—A

(a) Bring out the predominant themes of Ramanujan's poetry.

Or

(b) Attempt a critical appreciation of *Looking for a Cousin on a Swing*.

(c) Consider Nissim Ezekiel as a modern poet.

Or

(d) Critically examine *Poet, Lover, Birdwatcher*.

GROUP—B

(e) Examine Rushdie's narrative technique in *Haroun and the Sea of Stories*.

Or

(f) Comment on Rushdie's portrayal of the women characters in *Haroun and the Sea of Stories*.

8MRD/164

(Turn Over)

(4)

- (g) Bring out the significance of the title, *The Inheritance of Loss*.

Or

- (h) Analyze the character of Bijju.

GROUP—C

- (i) Benare is a representative of the new woman. Discuss.

Or

- (j) Comment on Tendulkar's use of the technique of play within a play in *Silence! The Court is in Session*.

- (k) Discuss Karnad's *Tughlaq* as a historical play.

Or

- (l) Assess the character of Aziz in Karnad's *Tughlaq*.

4. Answer **four** questions, taking at least **one** from each Group : $5 \times 4 = 20$

GROUP—A

- (a) Comment on the central idea of *A Rain of Rites*.

8MRD/164

(Continued)

(5)

- (b) Comment on the poet's search for a metaphor for anxiety in *Anxiety*.

GROUP—B

- (c) How is Iff, the water genie, described?

- (d) Comment briefly on the character of Noni in *The Inheritance of Loss*.

GROUP—C

- (e) What does Sukhatme speak of motherhood and why?

- (f) Why does Indrajit refer to the tree of knowledge?

8MRD/164

(Turn Over)

(6)

[AMERICAN LITERATURE]

5. Answer **four** questions, taking at least **one** from each Group : $20 \times 4 = 80$

GROUP—A

- (a) Bring out the salient features of Frost's poetry.

Or

- (b) Critically appreciate *Stopping by Woods on a Snowy Evening*.

- (c) Consider Ginsberg as a modern poet.

Or

- (d) Attempt a critical appreciation of *A Supermarket in California*.

GROUP—B

- (e) Trace the growth of Marguerite in *I Know Why the Caged Bird Sings*.

Or

- (f) How does Maya Angelou deal with the politics of race in *I Know Why the Caged Bird Sings*?

8MRD/164

(Continued)

(7)

- (g) Bring out the significance of the title, *The Scarlet Letter*.

Or

- (h) Give your own estimate of the Reverend Arthur Dimmesdale.

GROUP—C

- (i) Discuss John Proctor as a tragic hero.

Or

- (j) Bring out the significance of the title, *The Crucible*.

- (k) *Desire Under the Elms* is a play of violence. Discuss.

Or

- (l) Examine the character of Ephraim in *Desire Under the Elms*.

6. Answer **four** questions, taking at least **one** from each Group : $5 \times 4 = 20$

GROUP—A

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

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

8MRD/164

(Turn Over)

(8)

GROUP—B

(c) Identify the sources of *The Scarlet Letter*.

(d) How is man 'metamorphosed into many things'?

GROUP—C

(e) Account for the maniac chant of the girls in *The Crucible*.

(f) Why would Abbie sacrifice her child in *Desire Under the Elms*?

8MRD—5210/164

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B III (Three Year H)
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2018

ENGLISH (Honours)

FIFTH 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) 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)

(2)

- (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 :

- (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 :

- (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.

8MRD/165

(Continued)

(3)

- (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

★★★

8MRD—4140/165

2018

ENGLISH (Honours)

SIXTH PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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!*.

(2)

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

- (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 : 2

- (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*.

8MRD/166

(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 :

- (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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2018

ENGLISH (Honours)

SEVENTH PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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.

(2)

- (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 :

- (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*.

8MRD/167

(Continued)

(3)

- (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*.

8MRD/167

(Turn Over)

(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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8MRD—4140/167

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2018

ENGLISH (Honours)

EIGHTH PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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 : 20×4=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.

(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 : 5×4=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*?

- (e) Identify the sources of *The Scarlet Letter*.

Or

- (f) How is man 'metamorphosed into many things' ?
- (g) Account for the maniac chant of the girls in *The Crucible*.
- Or
- (h) Why would Abbie sacrifice her child in *Desire Under the Elms*?

2. Answer **four** questions, taking at least **one** from each Section : $20 \times 4 = 80$

SECTION—A

- (a) Is Dickinson's poetry confessional? Argue your answer with reference to the poems on your syllabus.
- (b) Attempt a critical appreciation of *Stopping by Woods on a Snowy Evening*.
- (c) Consider Whitman as a poet of democracy with special reference to the poems on your syllabus.
- (d) Would you call Dickinson a Romantic poet? Give reasons for your answer.

SECTION—B

- (e) Bring out the significance of the title, *The Scarlet Letter*.
- (f) Give your own estimate of the Reverend Arthur Dimmesdale.
- (g) Discuss Emerson's views on Nature.
- (h) Write a critical note on Emerson's prose style.

SECTION—C

- (i) Discuss John Proctor as a tragic hero.
- (j) Bring out the significance of the title, *The Crucible*.
- (k) *Desire Under the Elms* is a play of violence. Discuss.
- (l) Examine the character of Ephraim in *Desire Under the Elms*.

[INDIAN ENGLISH LITERATURE]

1. Answer **four** questions, taking at least **one** from each Group : $20 \times 4 = 80$

GROUP—A

- (a) Bring out the predominant themes of Ramanujan's poetry.

- (b) Consider Nissim Ezekiel as a modern poet.
- (c) Analyze the themes and imagery of *The Moon Moments* and *A Kind of Happiness*.

GROUP—B

- (d) What critique of urban Bengali middle-class do you find in *Voices in the City*?
- (e) Trace the growth of Bakha in *Untouchable*.
- (f) Would you consider *Untouchable* as a 'Dalit' text? Argue your answer.

GROUP—C

- (g) Benare is a representative of the new woman. Discuss.
- (h) Comment on Tendulkar's use of the technique of play within a play in *Silence! the Court is in Session*.
- (i) Comment on the roles played by the two women characters in Sircar's *Evam Indrajit*.

2. Answer **four** questions, taking at least **one** from each Group : 5×4=20

GROUP—A

- (a) Comment on the central idea of *A Rain of Rites*.
- (b) How does Ezekiel compare the poet, the lover and the birdwatcher?
- (c) What does the poet speak about reaching the country in *Chicago Zen*?

GROUP—B

- (d) Comment on Colonel Hutchinson's character in *Untouchable*.
- (e) How does Monisha look upon Bengali women?

- (f) How was Charat Singh different in his behaviour towards Bakha?

GROUP—C

- (g) What does Sukhatme speak of motherhood and why?
- (h) Comment on Indrajit's observation that there is no point in finishing the play.
- (i) Comment on the court's verdict in *Silence! the Court is in Session*.

2017

ENGLISH (Honours)

FIFTH PAPER

(New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(a) How did British colonialism influence English literature of the Victorian period?

(b) Write an essay on the pre-Raphaelite movement in English poetry.

2. Answer any **one** of the following questions : 15

(a) "Tithonus is a dramatic monologue in an elegiac strain." Discuss.

(b) Examine Browning's optimism with reference to *The Last Ride Together*.

MR7/156

(Turn Over)

(2)

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

- (a) "My riding is better, by their leave." Why does the speaker think so?
- (b) "Thou hast not lived, why should'st thou perish, so?" Bring out the significance of the quote.

4. Answer the following questions, **one** from each alternative : 15×2=30

- (a) How does Dickens interweave history with fiction in *A Tale of Two Cities*?

Or

- (b) In *A Tale of Two Cities*, the real hero is Carton. Discuss.

- (c) "In Hardy's novels, Fate appears in a great variety of forms—chance and coincidence, nature, time and woman." Discuss *Far from the Madding Crowd* in the light of the above statement.

Or

- (d) Does Gabriel Oak approximate to Hardy's vision of an ideal man?

MR7/156

(Continued)

(3)

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

- (a) Write a short note on structuralism.
- (b) Post-structuralism is a reaction to structuralism and works against seeing language as a stable, closed system. Discuss.
- (c) Attempt a brief essay on different kinds of Feminism.
- (d) Post-colonial criticism bears witness to the unequal and uneven forces of cultural representation. Discuss.

★★★

MR7—5500/156

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2017

ENGLISH (Honours)

SIXTH PAPER

(New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

- (a) Write an essay on the stream-of-consciousness novel.
- (b) Write a short essay on Modernism in literature.

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

10×2=20

- (a) Comment on Yeats's treatment of the Byzantium myth in the poem, *Byzantium*.
- (b) Write a critical appreciation of the poem, *The Hollow Men*.
- (c) Comment on the romantic elements in *Fern Hill*.

MR7/157

(Turn Over)

(2)

3. Answer the following questions :

10×2=20

(a) Examine the appropriateness of the title of *A Passage to India*.

Or

(b) What is the significance of Professor Godbole in the thematic design of *A Passage to India*?

(c) Bring out the modernity of Virginia Woolf's novel, *Mrs. Dalloway*.

Or

(d) Examine the role played by Clarissa in *Mrs. Dalloway*.

4. Answer the following questions :

10×2=20

(a) Comment on *Arms and the Man* as the education of Raina.

Or

(b) How far is *Arms and the Man* an anti-romantic comedy? Argue your answer.

(c) Discuss the appropriateness of the title, *The Playboy of the Western World*.

Or

(d) Show how *The Playboy of the Western World* intermingles illusion and reality.

MR7/157

(Continued)

(3)

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

10×2=20

(a) Evaluate *The Lagoon* as a short story.

(b) Give an estimate of the character of the boss in *The Fly*.

(c) Examine the appropriateness of the title, *The Lotus Eater*.

MR7—5500/157

2017

ENGLISH (Honours)

SEVENTH PAPER

(New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(a) Critically appreciate Tagore's *Arrival*.

Or

(b) Discuss Tagore's deployment of symbols in the poems on your syllabus.

(c) Assess the contribution of Kamala Das to the development of Indian English poetry with special reference to the poems on your syllabus.

Or

(d) Critically appreciate *Forest Fire*.

MR7/158

(Turn Over)

(2)

- (e) Analyse the theme of death in Emily Dickinson's poetry with reference to the poems prescribed in your syllabus.

Or

- (f) Critically appreciate *I Felt a Funeral in My Brain*.

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

5×2=10

- (a) Briefly explain the significance of the Conch in Tagore's *The Conch*.

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

- (c) How does Dickinson use the spring symbol in her poem entitled, *A Light Exists in Spring*?

- (d) Bring out the central idea of *Variations On The Word Love*.

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

15×2=30

- (a) Discuss *The English Teacher* as an anticolonial novel.

Or

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

MR7/158

(Continued)

(3)

- (c) Bring out the significance of the title of *A Farewell to Arms*.

Or

- (d) Examine Hemingway's portrayal of the tragic heroine in *A Farewell to Arms*.

- (e) Trace the quest for identity underlying *A House for Mr. Biswas*.

Or

- (f) Analyse the character of Mr. Biswas in *A House for Mr. Biswas*.

4. Answer the following questions : 15×2=30

- (a) Discuss Mahasweta Devi's *Mother of 1084* as a chronicle of the 1970s.

Or

- (b) Trace the growth of Sujata from an apolitical stereotype into a politically aware entity.

- (c) *The Zoo Story* is a classic fable of anxiety and identity. Discuss.

Or

- (d) Compare and contrast the characters of Peter and Jerry.

MR7-5500/158

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2017

ENGLISH (Honours)

EIGHTH PAPER

(New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

Mention the name of the special paper on the cover page of the Answer Book.

[CLASSICAL LITERATURE (in translation)]

1. Answer the following :

20×4=80

- (a) The plot of *Oedipus Rex* is a search for knowledge and its climax is a recognition of truth. Discuss.

Or

- (b) Comment on the role of the chorus in *Oedipus Rex*.

- (c) Explore *Agamemnon* as an Aeschylean tragedy.

Or

- (d) Critically examine the character of Clytemnestra in *Agamemnon*.

(2)

(e) Examine *Medea* as a play of ideas.

Or

(f) Analyze the character of Jason.

(g) Comment on the role of the chorus in Aristophanes' *The Birds*.

Or

(h) Write a brief essay on *The Birds* as an Aristophanic satire.

2. Answer any **four** of the following : $5 \times 4 = 20$

(a) How does Creon defend himself against Oedipus' charges?

(b) Why does Agamemnon sacrifice his daughter Iphigenia?

(c) What infuriates Medea against her husband?

(d) Comment briefly on the prologue of *The Birds*.

(e) Comment on the opening section of Virgil's *Aeneid*.

(f) Assess briefly the role played by Hecuba in *The Trojan Women*.

MR7/159

(Continued)

(3)

[INDIAN ENGLISH LITERATURE]

3. Answer **four** questions, taking at least **one** from each Group : $20 \times 4 = 80$

GROUP—A

(a) Show how the personal and the universal intersect in Ezekiel's poetry.

Or

(b) Comment on the themes and images predominant in Ezekiel's poetry.

(c) Comment on Mahapatra's poetic craft with reference to the poems you have read.

Or

(d) Consider Jayanta Mahapatra as a modern poet.

GROUP—B

(e) Consider Rushdie's *Haroun and the Sea of Stories* as a postmodern novel.

Or

(f) Comment on the theme of magic realism in Salman Rushdie's *Haroun and the Sea of Stories*.

MR7/159

(Turn Over)

(4)

(g) Examine *The Inheritance of Loss* as a postcolonial narrative.

Or

(h) Assess the character of Sai in *The Inheritance of Loss*.

GROUP—C

(i) Do you agree that *Silence! the Court* is in *Session* is a critique of the complacent middle-class morality? Argue your answer.

Or

(j) Bring out the significance of the mock trial in *Silence! the Court* is in *Session*.

(k) Examine *Evam Indrajit* as a modern play in theme and technique.

Or

(l) Critically discuss the character of Indrajit.

4. Answer **four** questions, taking at least **one** from each Group :
5×4=20

GROUP—A

(a) What is the poet's conviction expressed in *After Reading a Prediction*?

MR7/159

(Continued)

(5)

(b) What does the poet speak about reaching the country in *Chicago Zen*?

GROUP—B

(c) Comment briefly on the character of Haroun in *Haroun and the Sea of Stories*.

(d) Discuss briefly Biju's relationship with Harish-Harry in *The Inheritance of Loss*.

GROUP—C

(e) Comment on the justification of the word 'Evam' in the title of *Evam Indrajit*.

(f) What does Daulatabad symbolize in *Tughlaq*?

MR7/159

(Turn Over)

[AMERICAN LITERATURE]

5. Answer **four** questions, taking at least **one**
from each Group : $20 \times 4 = 80$

GROUP—A

- (a) Can Whitman be called a mystic poet?
Argue your answer.

Or

- (b) Critically appreciate *I Hear America Singing*.

- (c) Discuss Frost as a nature poet with reference to the poems in your syllabus.

Or

- (d) Show how Frost turns the regional into the universal.

GROUP—B

- (e) Critically examine Emerson's doctrine of self-reliance.

Or

- (f) "The implications of the American Scholar are at once religious, political and intellectual." Discuss.

- (g) Trace the development of Hester Prynne in *The Scarlet Letter*.

Or

- (h) Discuss *The Scarlet Letter* as 'a sombre romance of conscience'.

GROUP—C

- (i) Discuss the major symbols in *Desire Under the Elms*.

Or

- (j) Comment on the women characters in *Desire Under the Elms*.

- (k) Discuss *The Crucible* as a political allegory.

Or

- (l) Examine the themes of guilt and responsibility underlying *The Crucible*.

6. Answer **four** questions, taking at least **one**
from each Group : $5 \times 4 = 20$

GROUP—A

- (a) What does the cradle symbolize in *Out of the Cradle Endlessly Rocking*?

- (b) Comment on the title of Frost's *Mowing*.

(8)

GROUP—B

- (c) Why does Emerson call consistency 'the hobgoblin of little minds'?
- (d) Comment on the 'scaffold scene' in *The Scarlet Letter*.

GROUP—C

- (e) What Green myth does O'Neill draw upon in *Desire Under the Elms*?
- (f) Write a short note on the source of *The Crucible*.

★★★

MR7—5500/159

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2017

ENGLISH (Honours)

FIFTH 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) How did British colonialism influence English literature of the Victorian period?

(b) Attempt a comparative study of Tennyson and Browning as Victorian poets.

(c) Write an essay on the pre-Raphaelite movement in English poetry.

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

(a) "Tithonus is a dramatic monologue in an elegiac strain." Discuss.

MR7/160

(Turn Over)

(2)

(b) Examine Browning's optimism with reference to *The Last Ride Together*.

(c) Discuss *The Scholar-Gipsy* as a criticism of life.

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

4

(a) "My riding is better, by their leave." Why does the lover think so?

(b) "Thou hast not lived, why should'st thou perish, so?" Bring out the significance of the quote.

(c) Comment on the simile contained in the last stanza of *The Scholar-Gipsy*.

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

20

(a) How does Dickens interweave history with fiction in *A Tale of Two Cities*?

(b) *A Tale of Two Cities* might be called a tale of two heroes—Darnay and Carton. Discuss.

(c) "In Hardy's novels, Fate appears in a great variety of forms—chance and coincidence, nature, time and woman." Discuss *Far from the Madding Crowd* in the light of the above statement.

MR7/160

(Continued)

(3)

(d) Does Gabriel Oak approximate Hardy's vision of an ideal man?

(e) Critically comment on Bronte's treatment of nature in *Jane Eyre*.

(f) Bring out the main traits of the character of Mr. Rochester.

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

(a) Art and Morality

(b) Crime Fiction

(c) Indian Writing in English

(d) Poetry Today

(e) Romanticism and Classicism

(f) Gender and Indian Cinema

★★★

MR7-4160/160

2017

ENGLISH (Honours)

SIXTH PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(a) Write a short essay on the post-World War-II British poetry.

(b) Attempt an overview of the major poets of the First World War.

(c) Give a short account of the growth of the 20th century poetic drama.

(d) Write a short essay on the Symbolist Movement.

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

(a) Discuss *The Wild Swans at Coole* as a lyric.

(2)

(b) Attempt a critical appreciation of *Marina*.

(c) Comment on the sea-imagery in Auden's *Look, Stranger!*

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

(a) What do the Swans in *The Wild Swans at Coole* stand for?

(b) Bring out the significance of the vocative 'my daughter' in *Marina*.

(c) Why does the poet ask the stranger to look at the 'island'?

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

(a) Elucidate the major symbols in *A Passage to India*.

(b) Examine the appropriateness of the title of *A Passage to India*.

(c) Discuss *Mrs Dalloway* as a lyrical novel.

(d) Examine the major characteristics of *Mrs Dalloway* as a stream-of-consciousness novel.

MR7/161

(Continued)

(3)

(e) Trace the trajectory of Strickland's transformation into an artist.

(f) Analyse the appropriateness of the title of *The Moon and Sixpence*.

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

(a) How far is *Arms and the Man* an anti-romantic comedy? Argue your answer.

(b) Would you consider Bluntschli an anti-hero? Give reasons for your answer.

(c) Bring out the aptness of the title of *The Playboy of the Western World*.

(d) "The dominant theme of *The Playboy of the Western World* is built around the character of Christy Mahon." Discuss.

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

(a) "It is not the weapon of a gentleman." What is the weapon? Why does the speaker object to the weapon?

(b) "What uses are cartridges in battle?" Why does the speaker say so? What does he carry instead and why?

MR7/161

(Turn Over)

(4)

(c) How is a country public house described in Act I of *The Playboy of the Western World*?

(d) Comment on the ending of *The Playboy of the Western World*.

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

10

(a) Examine the appropriateness of the title, *The Lagoon*.

(b) Discuss the role of the salesgirl in *Araby*.

(c) Do you think that *The Fly* is a perfect short story? Argue your answer.

★★★

MR7—4160/161

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ENGLISH (Honours)

SEVENTH PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(a) Critically appreciate *The Golden Boat*.

Or

(b) Discuss Tagore's use of symbolism in the poems on your syllabus.

(c) Examine Kamala Das's handling of imagery in her poetry with special reference to the poems prescribed in your syllabus.

Or

(d) Critically examine the theme and structure of *Smoke in Colombo*.

(e) Whitman is a poet of democracy. Discuss.

MR7/162

(Turn Over)

(f) Attempt a critical appreciation of *I Sit and Look Out*.

(g) Attempt a critical appreciation of *Come In.*

(h) Discuss Robert Frost as a Twentieth century poet with reference to the poems on your syllabus.

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



(a) Comment on the title of *Arrival*.

(b) Bring out the prophetic note underlying *Pioneers! O Pioneers!*

(c) Bring out the significance of the sunlight and the bush in *Sitting by a Bush in a Broad Sunlight*.

(d) Bring out the significance of the title, *Forest Fire*.

3. Answer any **two** of the following : $15 \times 2 = 30$

$$15 \times 2 = 30$$

(a) *The English Teacher* clearly builds up within its narrative an anti-colonial critique. Discuss.

(b) Comment on the ending of *The English Teacher*.

(c) Comment on Naipaul's power of characterization as revealed in *The Mystic Masseur*.

(d) Comment on the metamorphosis of Ganesh from a failed primary school teacher and clumsy masseur into a healing mystic.

(e) Discuss Hemingway's narrative technique in *A Farewell to Arms*.

(f) Bring out the significance of the title,
A Farewell to Arms.

(g) Comment on the role of the blind woman in *Waiting for the Barbarians*.

(h) Examine Coetzee's narrative technique in *Waiting for the Barbarians*.

4. Answer any **two** of the following : $15 \times 2 = 30$

 $15 \times 2 = 30$

(a) Examine *Aurangzeb* as a chronicle play.

(b) Would you call *Aurangzeb* a play of ideas? Justify your answer.

(4)

(c) Discuss *Mother of 1084* as a dramatic chronicle of the 1970s.

Or

(d) Compare and contrast Sujata and Nandini.

(e) Discuss the dramatic technique as applied in *The Emperor Jones*.

Or

(f) How is *The Emperor Jones* 'a personal journey of internal discovery' for Brutus Jones?

(g) *The Zoo Story* is a classic fable of anxiety and identity. Discuss.

Or

(h) Compare and contrast the characters of Peter and Jerry in *The Zoo Story*.

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

(a) Comment on the use of violence in *The Zoo Story*.

(b) Comment on the significance of the drum beating in *The Emperor Jones*.

(c) Comment on the opening of *Mother of 1084*.

(d) Comment on Shahjahan's obsession with 'a black marble mahal'.

MR7-4160/162

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2017

ENGLISH (Honours)

EIGHTH PAPER

(Old Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(GREEK DRAMA)

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

(a) "My anguish is enough." Who says this and why?

Or

(b) Comment on the last speech of Oedipus.

(c) Why does Dionysus have to go down to Hades?

Or

(d) Why does Pluto give poison, rope and a sword to Aeschylus?

MR7/163

(Turn Over)

(2)

(e) Why does Agamemnon sacrifice his daughter?

Or

(f) Write a short note on the Prologue in *Agamemnon*.

(g) Write a short note on Medea's first monologue.

Or

(h) Why does Medea exercise her supernatural powers and how?

2. Answer the following questions : 20×4=80

(a) Comment on the role of the chorus in *Oedipus Rex*.

Or

(b) Comment on the character and role of Jocasta.

(c) Discuss the role of chorus in *The Frogs*.

Or

(d) Discuss *The Frogs* as a piece of literary criticism.

(e) Explore *Agamemnon* as an Aeschylean tragedy.

Or

(f) Critically examine the character of Clytemnestra in *Agamemnon*.

MR7/163

(Continued)

(3)

(g) Examine *Medea* as a play of ideas.

Or

(h) How does Euripides develop the character of Jason?

(AMERICAN LITERATURE)

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

(a) What does the cradle symbolize in *Out of the Cradle Endlessly Rocking*?

Or

(b) What idea of comradeship does the poet develop in *In Paths Untrodden*?

(c) Comment on the title of Frost's *Mowing*.

Or

(d) How is death portrayed in *Because I could not stop for Death*?

(e) Why does Emerson call consistency 'the hobgoblin of little minds'?

Or

(f) Comment on the 'scaffold scene' in *The Scarlet Letter*.

(g) What Greek myth does O'Neill draw upon in *Desire Under the Elms*?

Or

(h) Write a short note on the source of *The Crucible*.

MR7/163

(Turn Over)

2. Answer **four** questions, taking at least **one** from each Section : $20 \times 4 = 80$

SECTION—A

- (a) Can Whitman be called a mystic poet? Argue your answer.
- (b) Discuss Frost as a nature poet with reference to the poems on your syllabus.
- (c) Examine Dickinson's treatment of the themes of love and death in her poems.
- (d) Show how Frost turns the regional into the universal.

SECTION—B

- (e) Critically examine Emerson's doctrine of self-reliance.
- (f) "The implications of the The American Scholar are at once religious, political and intellectual." Discuss.
- (g) Trace the development of Hester Prynne in *The Scarlet Letter*.
- (h) Discuss *The Scarlet Letter* as 'a sombre romance of conscience'.

SECTION—C

- (i) Discuss the major symbols in *Desire Under the Elms*.
- (ii) Comment on the women characters in *Desire Under the Elms*.
- (k) Discuss *The Crucible* as a political allegory.
- (l) Examine the themes of guilt and responsibility underlying *The Crucible*.

(INDIAN ENGLISH LITERATURE)

1. Answer **four** questions, taking at least **one** from each Group : $20 \times 4 = 80$

GROUP—A

- (a) Show how personal and the universal interact in Ezekiel's poetry.
- (b) Consider Jayanta Mahapatra as a modern poet.
- (c) Ramanujan's obsession with his past and his roots makes him rely heavily on memory as theme as well as poetic strategy. Discuss.

(6)

GROUP—B

- (d) Examine the thematic importance of the Temple scene in *Untouchable*.
- (e) What impact do the Colonel and the Mahatma have on Bakha?
- (f) Critically examine Desai's presentation of Monika in *Voices in the City*.

GROUP—C

- (g) Do you agree that *Silence! the Court is in Session* is a critique of the complacent middle-class morality? Argue your answer.
- (h) Bring out the irony that the judgement in the mock trial implies in *Silence! the Court is in Session*.
- (i) Examine *Evam Indrajit* as a modern play in theme and technique.

2. Answer **four** questions, taking at least **one** from each Group : 5×4=20

GROUP—A

- (a) What is the poet's conviction expressed in *After Reading a Prediction*?
- (b) What are the poet's 'moon' moments?

MR7/163

(Continued)

(7)

- (c) Comment on the poet's search for a metaphor for anxiety in *Anxiety*.

GROUP—B

- (d) Point out the significance of the bread-begging scene in *Untouchable*.
- (e) Comment on the ending of *Untouchable*.
- (f) Comment on Dharma's observations on Calcutta.

GROUP—C

- (g) Why is the battle of TIK-20 significant?
- (h) Why does Indrajit refer to the tree of knowledge?
- (i) How does Indrajit vent his anger against rules?

MR7—4160/163

B III (Three Year H)
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2016

ENGLISH (Honours)

FIFTH PAPER

(Revised New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

- (a) How has the Industrial Revolution influenced English literature?
- (b) Discuss the contribution of Victorian women novelists to the development of English novel.
- (c) Evaluate Carlyle and Arnold as critics of culture.

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

- (a) *Tithonus* shows the triumph of life over immortality. Discuss.

(2)

- (b) Evaluate *The Scholar-Gipsy* as a pastoral elegy.
- (c) Discuss *The Last Ride Together* as a dramatic monologue.

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

- (a) "Release me, and restore me to the ground."
Why does the speaker say so?
- (b) Why does the Scholar-Gipsy symbolize?
- (c) "The petty done, the undone vast."
Elucidate.

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

- (a) Comment on the structure of *A Tale of Two Cities*.
- (b) What role does Lucie Manette play in *A Tale of Two Cities*.
- (c) Nature in Hardy's novel is not a mere background.
Explain with reference to *Far from the Madding Crowd*.
- (d) Trace the development of Bathsheba's character in *Far from the Madding Crowd*.
- (e) Evaluate *Jane Eyre* as a feminist novel.
- (f) How far is *Jane Eyre* a Gothic romance?

RM16/112

(Continued)

(3)

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

- (a) Indian women's writing in the twenty-first century
- (b) Nature poetry and climate change
- (c) Graphic fiction
- (d) Can literature change society?
- (e) Shakespeare and cinema
- (f) Secularism and the novel

★★★

RM16—5590/112

2016

ENGLISH (Honours)

SIXTH PAPER

(Revised New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(a) Examine Wilfred Owen and Siegfried Sassoon as War poets.

(b) What do you understand by the term 'War Poetry'? Discuss its salient features.

(c) Write a note on Christopher Fry's contribution to poetic drama.

(d) Write an essay on the Imagist Movement.

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

(a) What elements of Yeats's romanticism do you find in *Byzantium*? Discuss.

- (b) Marina deals with the theme of rebirth and the aesthetics of existence. Discuss.
- (c) Attempt a critical appreciation of *Look, Stranger!*

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

- (a) "Their hearts have not grown old..."
Why does the poet make this observation?
- (b) "...more distant than stars and nearer than the eye."
Explain the paradox.
- (c) What does Auden say about 'the full view' in the last stanza of *Look, Stranger?*

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

- (a) Discuss the importance of the 'cave' episode in *A Passage to India*.
- (b) What do you think is the dominant theme of *A Passage to India*—fission or fusion? Substantiate your answer.
- (c) Discuss *Mrs Dalloway* as a psychological novel.
- (d) Comment on Woolf's use of imagery and symbols in *Mrs Dalloway*.
- (e) What conception of the artist does Maugham develop in *The Moon and Sixpence*? Discuss.

- (f) Do you think that Maugham's novel, *The Moon and Sixpence* lacks thematic unity? Support your answer.

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

- (a) Bring out the significance of the title of *Arms and the Man*.
- (b) Compare and contrast the characters of Raina and Louka.
- (c) Would you call Pegeen essentially a modern woman? Give reasons for your answer.
- (d) Comment on Synge's treatment of violence in *The Playboy of the Western World*.

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

- (a) "Very fatiguing thing to keep up for any length of time."
What is the 'thing' that fatigues the speaker? How does he seek relief?
- (b) Give a brief account of Raina's first meeting with Bluntschli.

(4)

(c) "What'll Pegeen say when she hears that story?"

What is the 'story'? Why does the speaker worry?

(d) "I've lost the only playboy of the Western world."

Who said this and why?

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

(a) Give an estimate of the character of Arsat.

(b) How far does *Arsat* conform to the main features of an ideal short story?

(c) What role does Mr. Woodfield play in *The Fly*?

RM16—5590/113

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

2016

ENGLISH (Honours)

SEVENTH PAPER

(Revised New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(a) Critically appreciate *The Conch*.

Or

(b) Examine Tagore's vision of life as exemplified through the poems prescribed in your syllabus.

(c) Discuss the salient stylistic features of Kamala Das's poetry.

Or

(d) Discuss *An Introduction* as a feminist poem.

(e) Discuss Whitman as a representative American poet.

Or

(f) Discuss *To a Stranger* as a modernist poem.

(Turn Over)

RM16/114

(g) Would you consider *Provide*, *Provide* a sociopolitical diatribe?

Or

(h) Discuss *Sitting by a Bush in Broad Sunlight* as a religious poem.

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

(a) Explain the significance of the title, *The Golden Boat*.

(b) "I don't know politics"

Explain with reference to the context.

(c) "See, hear and am silent"

Why is the poet 'silent' as an observer?

(d) Bring out the significance of the thrush in *Come In*.

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

(a) Why is the English teacher dissatisfied with his profession?

Or

(b) Comment on the portrayal of the Headmaster's character in *The English Teacher*.

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

Or

(d) What political picture of the Trinidadian Indian community do you find in *The Mystic Masseur*?

(e) Discuss the themes of war and love in *A Farewell to Arms*.

Or

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

(g) Comment on the Magistrate's role in *Waiting for the Barbarians*.

Or

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

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

(a) Bring out the nature of conflict in *Aurangzeb*.

Or

(b) How are Jahanara and Roshanara contrasted?

(c) Bring out the significance of the title, *Mother of 1084*.

Or

(d) Discuss the character of Nandini as a political rebel.

(4)

(e) Discuss *The Emperor Jones* as a tragedy.

Or

(f) Discuss the character of Brutus Jones.

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

Or

(h) Bring out the significance of the title, *The Zoo Story*.

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

(a) Can Jerry be considered a Christ figure?

(b) Why did Jones have a silver bullet moulded for himself?

(c) What role does Somu's mother play in *Mother of 1084*?

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

RM16-5590/114

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

2016

ENGLISH (Honours)

EIGHTH PAPER

(Revised New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(GREEK DRAMA)

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

(a) "Death is the doom I choose, not banishment."

Why does the speaker wish so?

Or

(b) What crime does Oedipus accuse Creon of?

(c) What is the function of Xanthias in *The Frogs*?

Or

(d) What is the Chorus's counsel to the State in the *The Frogs*?

RM16/115

(Turn Over)

(2)

(e) Why does Cassandra call Apollo her destroyer?

Or

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

(g) Why does Euripides introduce the character of the Nurse in *Medea*?

Or

(h) How does the Chorus react to Medea's slaying of her children?

2. Answer the following questions : 20×4=80

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

Or

(b) Is Oedipus a victim of fate in *Oedipus Rex*? Substantiate your answer.

(c) Discuss *The Frogs* as an instance of escape literature.

Or

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

(e) Show how one hubris begets another in *Agamemnon*.

RM16/115

(Continued)

(3)

Or

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

(g) "Medea displays almost unrivalled psychological and emotional power." Elucidate.

Or

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

(AMERICAN LITERATURE)

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

(a) Describe the 'varied carols' the poet hears in *I Hear America Singing*.

Or

(b) Comment on the feelings of the wounded soldier in the presence of the injured soldiers.

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

Or

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

(e) How is man 'metamorphosed into many things'?

RM16/115

(Turn Over)

Or

(f) Identify the sources of *The Scarlet Letter*.(g) Bring out the symbolic significance of the 'Elms' in *Desire Under the Elms*.

Or

(h) Could Elizabeth save Proctor by lying about his lechery?

2. Answer **four** questions, taking at least one from each Section : $20 \times 4 = 80$

SECTION—A

(a) Would you call Whitman a poet of democracy? Substantiate your answer with examples from the poems in your syllabus.

(b) Discuss Frost as a modern poet with special reference to the poems in your syllabus.

(c) Attempt a critical appreciation of *Stopping by Woods*.

(d) Is Dickinson's poetry confessional? Argue your answer with reference to the poems in your syllabus.

RM16/115

(Continued)

SECTION—B

(e) Discuss Emerson's views on Nature.

(f) Write a critical note on Emerson's prose style.

(g) Bring out the significance of the title, *The Scarlet Letter*.(h) Discuss *The Scarlet Letter* as 'a sombre romance of conscience'.

SECTION—C

(i) *Desire Under the Elms* is a play of violence. Discuss.(j) Examine the character of Ephraim in *Desire Under the Elms*.(k) Comment on Miller's attitude towards women as reflected in *The Crucible*.(l) Evaluate *The Crucible* as a modern tragedy.

RM16/115

(Turn Over)

(INDIAN ENGLISH LITERATURE)

1. Answer **four** questions, taking at least one from each Group : $20 \times 4 = 80$

GROUP—A

- (a) Consider Nissim Ezekiel as a modern poet.
- (b) Bring out the predominant themes of Ramanujan's poetry.
- (c) Mahapatra's constant pre-occupation is with the self and its relation to others. Elucidate.

GROUP—B

- (d) What discourse on the question of untouchability does the concluding part of *Untouchable* throw up?
- (e) Trace the growth of Bakha in *Untouchable*.
- (f) Comment on Desai's narrative technique in *Voices in the City*.

RM16/115

(Continued)

GROUP—C

- (g) Benare is a representative of the new woman. Discuss.
- (h) Comment on Tendulkar's use of the technique of play within a play in *Silence! The Court is in Session*.
- (i) How does *Evam Indrajit* embody an existential view of life? Discuss.

2. Answer **four** questions, taking at least **one** from each Group : $5 \times 4 = 20$

GROUP—A

- (a) What pattern does the person referred to in *Case Study* speak of?
- (b) Comment on the central idea of *A Rain of Rites*.

- (c) How does the poet portray his wife in *Love Poem for a Wife*?

GROUP—B

- (d) Comment on Colonel Hutchinson's character in *Untouchable*.

- (e) How is Charan Singh different in his attitude towards Bakha?

- (f) How do Monisha and Amla talk of the element of love?

RM16/115

(Turn Over)

GROUP—C

- (g) Comment on the court's verdict in *Silence! The Court is in Session*.
- (h) Why is it maintained repeatedly in *Silence! The Court is in Session*, that it is all fun?
- (i) Comment on Indrajit's observation that there is no point in finishing the play.

★★★

2015

ENGLISH (Honours)

FIFTH PAPER

(Revised New Syllabus)

Time : 4 hours

Full Marks : 100

*The figures in the margin indicate full marks.*1. Answer any **one** of the following : 20

- (a) How did British colonialism influence Victorian literature?
- (b) Compare and contrast Dickens and Thackeray as novelists.
- (c) Write an essay on the pre-Raphaelite Movement in English poetry.

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

- (a) Comment on Tennyson's use of myth in *Tithonus*.
- (b) Discuss *The Scholar-Gipsy* as an Arnoldian poem in its elegiac tone and 'criticism of life'.
- (c) Evaluate Browning's treatment of love in *The Last Ride Together*.

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

- (a) "Me only cruel immortality consumes."
Explain the significance of the quote.
- (b) "My riding is better, by their leave."
Why does the lover think so?
- (c) Comment on the ending of
The Scholar-Gipsy.

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

- (a) How does Dickens interweave history and fiction in *A Tale of Two Cities*?
- (b) What role does Madame Defarge play in *A Tale of Two Cities*?
- (c) "In Hardy's novels Fate appears in a great variety of forms." Justify the statement with reference to *Far from the Madding Crowd*.
- (d) Compare and contrast Boldwood and Troy as lovers.
- (e) Bring out the striking traits of Mr. Rochester's character.
- (f) "Jane Eyre looks at the difficulties faced by a Victorian woman in fulfilling the goal of female development." Discuss.

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

- (a) Romanticism and Classicism
- (b) South Asian Diasporic Literature
- (c) Popular Indian Fiction and Young Readers
- (d) Children's Literature
- (e) Indian Drama in English
- (f) Poetry Today

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

2015

ENGLISH (Honours)

SIXTH PAPER

(Revised New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

- (a) Attempt an overview of the major poets of the First World War.
- (b) Write an essay on the stream-of-consciousness novel.
- (c) Give a short account of the growth of twentieth century poetic drama.
- (d) Write a brief essay on second-wave feminism.

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

- (a) "The Wild Swans at Coole deals with the anguish of mortality." Discuss.
- (b) Attempt a critical appreciation of *Marina*.
- (c) Discuss *Look, Stranger* as a modern poem.

DR15-5750/115

(Turn Over)

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

- (a) Why does the poet 'hail the super-human' in *Byzantium*?
- (b) Comment on the 'wood thrush' image in *Marina*.
- (c) Why does the poet ask the 'stranger' to look at the 'island'?

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

- (a) Elucidate the major symbols in *A Passage to India*.
- (b) Comment on the role of Mrs. Moore in *A Passage to India*.
- (c) Discuss Mrs. Dalloway as a lyrical novel.
- (d) Examine the role played by Clarissa in Mrs. Dalloway.
- (e) Comment on the title of *The Moon and Six Pence*.
- (f) How does Maugham present the women characters in *The Moon and Six Pence*?

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

- (a) Would you consider *Arms and the Man* as an anti-romantic comedy? Argue your answer.
- (b) Bring out the contrast between Bluntschli and Sergius in *Arms and the Man*.
- (c) Discuss *The Playboy of the Western World* as a folk drama.
- (d) "The dominant theme of *The Playboy of the Western World* is built around the character of Christy Mahan." Discuss.

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

- (a) "It is not the weapon of a gentleman." What prompts the speaker to say so?
- (b) "What a man! Is he a man?" How would you sum up the speaker's reaction?
- (c) "... two fine women fighting for the likes of me." Who says this and why?
- (d) Explain briefly the title of *The Playboy of the Western World*.

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

- Comment on the narrative technique of *Araby*.
- Evaluate *The Lagoon* as a short story.
- Give an estimate of the character of the boss in *The Fly*.

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

2015

ENGLISH (Honours)

SEVENTH PAPER

(Revised New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks:

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

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

Or

- Attempt a critical appreciation of *The Golden Boat*.

- Assess the contribution of Kamala Das to the development of Indian English poetry with special reference to the poems on your syllabus.

Or

- Critically appreciate *Forest Fire*.

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

(2)

Or

- (f) Attempt a critical appreciation of *I Sit and Look Out*.
- (g) Discuss Frost as a twentieth century poet with reference to the poems on your syllabus.

Or

- (h) How would you describe *Provide*, *Provide* as a sociopolitical diatribe?

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

- (a) Comment on the title, *Arrival*.
- (b) "I too call myself I." Elucidate.
- (c) Bring out the prophetic note underlying *Pioneers! O Pioneers!*
- (d) Comment on the significance of the sunlight and the bush in *Sitting by a Bush in a Broad Sunlight*.

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

- (a) Discuss *The English Teacher* as an anti-colonial critique.

Or

- (b) Comment on Narayan's portrayal of the women characters in *The English Teacher*.

DR15-5750/116

(Continued)

(3)

- (c) Bring out the comic absurdity in *The Mystic Masseur*.

Or

- (d) Comment on the metamorphosis of Ganesh from a failed primary school teacher and clumsy masseur into a healing mystic.

- (e) Comment on Hemingway's narrative technique in *A Farewell to Arms*.

Or

- (f) Examine Hemingway's portrayal of the tragic heroine in *A Farewell to Arms*.

- (g) Comment on the title of *Waiting for the Barbarians*.

Or

- (h) What role does the blind woman play in *Waiting for the Barbarians*?

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

- (a) Examine *Aurangzeb* as a chronicle play.

Or

- (b) How is the theme of betrayal explored in *Aurangzeb*?

- (c) Discuss *Mother of 1084* as a dramatic chronicle of the 1970s.

DR15-5750/116

(Turn Over)

(4)

Or

(d) Trace the growth of Sujata from an apolitical stereotype into a politically aware entity.

(e) Discuss the dramatic technique employed in *The Emperor Jones*.

Or

(f) Would you describe *The Emperor Jones* as a journey of internal discovery for Brutus Jones? Argue your answer.

(g) "*The Zoo Story* is a classic fable of anxiety and identity." Discuss.

Or

(h) Compare and contrast the characters of Peter and Jerry in *The Zoo Story*.

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

(a) What is the importance of the feminine voice in the last scene of *Aurangzeb*?

(b) Comment on the opening of *Mother of 1084*.

(c) Comment on the significance of the silver bullet in *The Emperor Jones*.

(d) Comment on Jerry's ritualized suicide in *The Zoo Story*.

★★★

DR15—5750/116

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

2015

ENGLISH (Honours)

EIGHTH PAPER

(Revised New Syllabus)

Time : 4 hours

Full Marks : 100

The figures in the margin indicate full marks.

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

(GREEK DRAMA)

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

(a) How does Creon defend himself against Oedipus's charges?

Or

(b) Comment on the last speech of Oedipus.

(c) Why does Dionysus have to go down to Hades?

Or

(d) What does Euripides claim as his own contribution to the drama?

(Turn Over)

DR15—5750/117

(2)

(e) Write a short note on the prologue in *Agamemnon*.

Or

(f) Why does Agamemnon sacrifice his daughter?

(g) Write a short note on Medea's first monologue.

Or

(h) Why does Medea exercise her supernatural powers and how?

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

(a) "The plot of *Oedipus Rex* is a search for knowledge and its climax is a recognition of truth." Discuss.

Or

(b) Comment on the role of the Chorus in *Oedipus Rex*.

(c) Comment on the aptness of the title of *The Frogs*.

Or

(d) Discuss *The Frogs* as a piece of literary criticism.

(e) Explore *Agamemnon* as an Aeschylean tragedy.

DR15-5750/117

(Continued)

(3)

Or

(f) Critically examine the character of Clytemnestra in *Agamemnon*.

(g) Examine *Medea* as a play of ideas.

Or

(h) Comment on the choric songs of the Corinthian women in *Medea*.

(AMERICAN LITERATURE)

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

(a) What idea of comradeship does the poet develop in *In Paths Untrodden*?

Or

(b) What does the cradle symbolize in *Out of the Cradle Endlessly Rocking*?

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

Or

(d) Comment on the title of Frost's *Mowing*.

(e) Why does Emerson call consistency, 'the hobgoblin of little minds'?

DR15-5750/117

(Turn Over)

Or

- (f) Comment on the 'scaffold scene' in *The Scarlet Letter*.
- (g) Why would Abbie sacrifice her child in *Desire Under the Elms*?
- Or
- (h) Account for the maniac chant of the girls in *The Crucible*.

2. Answer **four** questions, taking at least **one** from each Section :

20×4=80

SECTION—A

- (a) Comment on the imagery in Whitman's poetry with reference to the poems on your syllabus.
- (b) Discuss Frost as a nature poet with reference to the poems on your syllabus.
- (c) Attempt a critical appreciation of *I Hear America Singing*.
- (d) Examine Dickinson's treatment of the themes of love and death in her poems.

DR15—5750/117

(Continued)

SECTION—B

- (e) Critically examine Emerson's doctrine of self-reliance.
- (f) "The implications of *The American Scholar* are at once religious, political and intellectual." Discuss.
- (g) "*The Scarlet Letter* came out of the very heart of mid-seventeenth century New England." Discuss.
- (h) Trace the development of Hester Prynne in *The Scarlet Letter*.

SECTION—C

- (i) Discuss the major symbols in *Desire Under the Elms*.
- (j) Comment on the women characters in *Desire Under the Elms*.
- (k) Discuss John Proctor as a tragic hero.
- (l) Discuss *The Crucible* as a political allegory.

DR15—5750/117

(Turn Over)

(INDIAN ENGLISH LITERATURE)

1. Answer **four** questions, taking at least **one** from each Group : 20×4=80

GROUP—A

- (a) Show how the personal and the universal intersect in Ezekiel's poetry.
- (b) Comment on Mahapatra's poetic craft with reference to the poems you have read.
- (c) Ramanujan's obsession with his past and his roots makes him rely heavily on memory as theme as well as poetic strategy. Discuss.

GROUP—B

- (d) Would you consider *Untouchable* as a 'dalit' text? Argue your answer.
- (e) What impact do the Colonel and the Mahatma have on Bakha?
- (f) Critically examine Desai's presentation of Monika in *Voices in the City*.

GROUP—C

- (g) Do you agree that *Silence! The Court is in Session* is a critique of the complacent middle-class morality? Argue your answer.
- (h) Bring out the irony that the judgement in the mock trial implies in *Silence! The Court is in Session*.
- (i) Examine *Evam Indrajit* as a modern play in theme and technique.

2. Answer **four** questions, taking at least **one** from each Group : 5×4=20

GROUP—A

- (a) How does Ezekiel compare the poet, the lover and the bird-watcher?
- (b) How does the poet portray his wife in *Love Poem for a Wife*.
- (c) What does the poet speak about reaching the country in *Chicago Zen*?

GROUP—B

- (d) Point out the significance of the bread-begging scene in *Untouchable*.
- (e) Comment on the ending of *Untouchable*.
- (f) Comment on Dharma's observations on Calcutta.

GROUP—C

- (g) How does Miss Benare defend herself?
- (h) Why does Indrajit refer to the tree of knowledge?
- (i) How does Indrajit vent his anger against rules?
