



WEST BENGAL STATE UNIVERSITY

B.A. Honours PART-III Examinations, 2018

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
- How does Wordsworth define a poet?
 - How does Coleridge differentiate between fancy and imagination? As per Coleridge's concept, give a suitable example of how fancy works.
 - Write a brief note on the loss of faith and scepticism that were so much a part of the Victorian period with reference to **any one** poet of the Victorian period.
 - Why is Pre-Raphaelite poetry so named? Mention any three of its features.
 - Mention any three characteristics of Modernist poetry.
 - Write a short note on 'Georgian Poetry' or 'Movement Poetry'.

Section-II

2. Answer any **one** question from the following: 15×1 = 15
- State the nature of the "loss" and the "abundant recompense" that Wordsworth refers to in *Tintern Abbey*.
 - Can Coleridge's "Kubla Khan" be dismissed as a mere incoherent opium dream? Justify your view.
 - Show how Keats balances the forces of act and life in *Ode on a Grecian Urn*?
3. Answer any **one** question from the following: 15×1 = 15
- Critically analyze Arnold's approach to Victorian life as expressed in 'Doner Beach'.
 - What is the central conflict in "Fra Lippo Lippi"? How does Lippi seek to resolve it? Answer with reference to the text.
 - Critically analyze Emily Bronte's "No Coward Soul is Mine".

4. Answer any *one* question from the following: 15×1 = 15
- (a) Can you call J. Alfred Prufrock a modern man? Discuss with a close reference to the text.
 - (b) Write a critical appreciation of “The Second Coming” by W.B. Yeats.
 - (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) Oh! Yet a little while
May I behold in thee what I was once,
My dear, dear Sister !
 - (b) Wild Spirit, which art moving everywhere;
Destroyer and preserver; hear, oh hear !
 - (c) To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
 - (d) The few who rushed in the body to enter hell,
And there out-fiending all its fiends and flames
With superhuman inhumanities.
 - (e) Faith in their hands shall snap in two,
And the unicorn evils run them through;
 - (f) In Breughel’s *Icarus*, for instance: how everything turns away
Quite leisurely from the disaster;
 - (g) Of the wide world I stand alone, and think,
Till love and fame to nothingness do sink.
 - (h) Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

Section-IV

6. Answer any *five* questions from the following: 2×5 = 10
- (a) What does the poet fear in “When I have fears that I may cease to be”?
 - (b) Who is the Abyssinian Maid and why does Coleridge refer to her?
 - (c) What is Ulysses’ opinion regarding his subjects?
 - (d) What do you understand by *Spiritus Mundi*?
 - (e) “I fall upon the thorns of life, I bleed” – What is meant by the thorns of life?
 - (f) What, according to the Friar in ‘Fra Lippo Lippi, are the problems of monastic life?
 - (g) How does Eliot describe the yellow fog in ‘The Love Song of J. Alfred Prufrock’?
 - (h) Who is Donna Inez?

OLD SYLLABUS

Section-I

1. Attempt any *four* questions from the following: 5×4 = 20
- (a) How does Wordsworth define a poet?
 - (b) How does Coleridge differentiate between fancy and imagination?
 - (c) Victorian poetry is often described as a continuation of Romantic poetry. Do you agree with the statement? Give reasons for your answer.
 - (d) Write a note on the poetry of Elizabeth Barrett Browning.
 - (e) Mention any three characteristics of Modernist poetry.
 - (f) Write a note on Georgian Poetry.

Section-II

2. Answer any *one* question from the following: 10×1 = 10
- (a) Write an essay on the treatment of nature in “Tintern Abbey” or the “Lucy Poems”.
 - (b) Discuss Coleridge’s use of the supernatural in “Kubla Khan” or “Christabel”.
 - (c) Analyze Shelley’s lyricism as revealed in the poems prescribed in your syllabus.
3. Answer any *two* questions from the following: 5×2 = 10
- (a) How does Wordsworth arrive at an acceptance of Lucy’s death in “A Slumber did my spirit seal”?
 - (b) Describe, after Shelley, the statue of Ozymandias.
 - (c) Describe the music of autumn as depicted by Keats in “To Autumn”.
 - (d) How does the poet describe the sorrow of parting in “When we two parted”?

Section-III

4. Answer any *one* question from the following: 10×1 = 10
- (a) What is the theme of Tennyson’s “The Lady of Shallot” and how is the theme presented?
 - (b) Attempt a critical appreciation of Browning’s “Andrea del Sarto”.
 - (c) ‘The length of “Dover Beach” belies its depth and profundity.’ Do you agree? Justify your answer.
5. Answer any *two* questions from the following: 5×2 = 10
- (a) How is Telemachus presented in Ulysses?
 - (b) ‘So mothers have God’s licence to be missed’. Explain.
 - (c) Why does Andrea del Sarto refer to himself as a “twilight peace”?
 - (d) “A God, a God their severance ruled!”— Contextulize.

Section-IV

6. Answer any *one* question from the following: 10×1 = 10
- (a) Analyze the symbols used in “The Love Song of J. Alfred Prufrock” OR “Journey of the Magi” commenting on their significance.
 - (b) Critically analyze the poem “Digging” commenting on its style and subject matter.
 - (c) Write close reference to the text, critically comment on the attitude to war as expressed in the poem “Dulce et Decorum est”.
 - (d) Attempt a critical appreciation of the poem “And Death Shall Have No Dominion”.
7. Answer any *three* questions from the following: 5×3 = 15
- (a) “An aged man is but a paltry thing”. Explain.
 - (b) Comment on the significance of the “spade” as a metaphor in Heaney’s poem “Digging”.
 - (c) “All this was a long time ago; I remember’— Who is ‘I’ here? What is meant by ‘all this’?”
 - (d) “Till, with a sudden sharp hot stink of fox
It enters the dark hole of the head”
Contextualize and explain.
 - (e) “Yet stop I did: in fact, I often do,
And always end much at a loss like this”.
Explain.

Section-V

8. Answer any *five* questions from the following: 3×5 = 15
- (a) Who is Lucy? What do you make of the relationship between the poet and Lucy?
 - (b) Why does Keats ask for a glass of the “warm South”?
 - (c) What are the activities associated with the season autumn as described by Keats in his “Ode to Autumn”?
 - (d) Who can hear the song of the Lady of Shallot and why can they hear it?
 - (e) What does “Five-nines” refer to in Owen’s poem?
 - (f) What does Byzantium stand for in Yeats’ poem?
 - (g) “I’ll dig with it”. What is “it”? What and why does he want to dig?
 - (h) “No, I am not Prince Hamlet, nor was meant to be’. Explain.



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Time Allotted: 4 Hours

Full Marks: 100

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NEW SYLLABUS

Group-A

1. Answer briefly any **four** questions from the following: 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) Write a short note on Epic Theatre.
 - (d) Assess the contribution of Ibsen in European drama.
 - (e) What is the 'Theatre of the Absurd'? Discuss its major features in brief.
 - (f) Write a note on Eliot's poetic drama.

Group-B

2. Answer any **three** from the following questions in about 500 words each, 15×3 = 45
taking one from each play:
- (a) How does Shaw expose the hypocrisy of the Salvation Army in *Major Barbara*?

OR

- (b) Would you consider *Major Barbara* a drama of Ideas?
- (c) How does Synge blend the natural with supernatural in *Riders to the Sea*?

OR

- (d) In *Riders to the Sea*, the sea almost assumes the dimension of a character of flesh and blood. Discuss.
- (e) How does Pinter create the atmosphere of menace and violence in *The Birthday Party*? Discuss with close reference to the text.

OR

- (f) Assess the intricacies of the character of Stanley in *The Birthday Party*.

Group-C

3. Locate and annotate any *three* from the following in about 200 words each, taking one from each play: 5×3 = 15
- (a) “Excuse me: is there any place in your religion for honour, justice, truth, love, mercy, and so forth?”
 - (b) “That is why I have no class, Dolly: I come straight out of the heart of the whole people”.
 - (c) “I’ve seen the fearfulest thing any person has seen, since the day Bride Dara seen the dead man with the child in his arms”.
 - (d) “Why wouldn’t you give him your blessings and he looking round in the door”?
 - (e) “Shall I put it around my neck?”
 - (f) “Stan, don’t let them tell you what to do”.

Group-D

4. Write the substance and critical appreciation of any *one* from the following: 10+10

- (a) Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass.

‘Here, caddie’. He hit. They went away across the pasture. I held to the fence and watched them going away.

‘Listen at you, now’, Luster said. ‘Ain’t you something, thirty-three years old, going on that way. After I done went all the way to town to buy you that cake. Hush up that moaning. Ain’t you going to help me find that quarter so I can go to the show tonight?’.

They were hitting little, across the pasture. I went back along the fence to where the flag was. It flapped on the bright grass and the trees.

‘Come on’, Luster said. ‘We done looked there. They ain’t no more coming right now. Let’s go down to the branch and find that quarter before them niggers finds it’.

It was red, flapping on the pasture. Then there was a bird slanting and tilting on it. Luster threw. The flag flapped on the bright grass and the trees. I held to the fence.

OR

- (b) Success is counted sweetest
By those who ne’er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple Host
Who took the Flag today
Can tell the definition
So clear of Victory

As he defeated – dying –
On whose forbidden ear
The distant strains of triumph
Burst agonized and clear!

OLD SYLLABUS

Section-I

1. Answer any *four* questions from the following: 5×4 = 20
- (a) Briefly enumerate the different aspects of Naturalistic theatre.
 - (b) Write a short note on Epic Theatre.
 - (c) What do you understand by “the theatre of the absurd”? Discuss with reference to any one major play.
 - (d) Give a brief account of the revival of verse drama in early 20th C.
 - (e) Write a short note on the impact of Pirandello on Western drama.
 - (f) Write a note on the contribution of Wesker or Osborne in the field of Post War British theatre.

Section-II

2. Answer any *two* from the following questions taking each from different groups: 15×2 = 30

Group-A

- (a) Can we read Shaw’s *Candida* as a problem play that “deals with the themes of love and marriage?”
- (b) Critically comment on the sub title of *Candida*.
- (c) Critically analyze Shaw’s thematic concern in *Major Barbara*.
- (d) Discuss the aspect of feminism as presented in *Major Barbara*.

Group-B

- (e) How does Synge blend classicism and realism in *Riders to the Sea*?
- (f) Would you consider Maurya a tragic protagonist? Account for your answer.
- (g) Assess the significance of the title “The Playboy of *The Western World*”.
- (h) Critically comment on Synge’s art of characterization in “The Playboy of the Western World”.

Group-C

- (i) Comment on the element of violence as presented in Pinter’s *The Caretaker*.
- (j) Discuss Pinter’s use of language in *The Caretaker*.

3. Answer any *six* questions from the following taking **three** each from any *two* groups: 5×6 = 30

Group-A

- (a) What is referred to as Prossy’s complaint in *Candida*?
- (b) “That is what all poets do”.— What is it that all poets do?
- (c) Explain with reference to context: “We have no right to consume happiness without producing it than to consume wealth without producing it”.
- (d) Locate and annotate: “I try to follow his example, not to imitate him”.

Group-B

- (e) What according to Undershaft, are the two things necessary for salvation?
- (f) “We have to win her: and we are none of us Methodists”. Who is the speaker? Who is being referred to? What is the context of these words?
- (g) Write a note on the “Salvation Army”.
- (h) How is *Candida* concerned with the theme of marriage?

Group-C

- (i) Comment on the significance of the spinning wheel in the play *Riders to the Sea*?
- (j) Explain with reference to context: “No man at all can be living forever, and we must be satisfied”.
- (k) What does the character of the Young Priest in *Riders to the Sea* signify? Discuss briefly its importance.
- (l) “It’s the life of a young man to be going on the sea, and who would listen to an old woman with one thing and she saying it over?” Who says this about whom? Who is the young man referred to?

Group-D

- (m) Write a note on Pegeen's father.
- (n) How do we understand the term 'playboy' in context of the play?
- (o) What accounts for Old Mahon's acceptance of his son at the end of the play?
- (p) "I've lost the only playboy of the western world". Who says this and why?

Group-E

- (q) Who is asked to be the *Caretaker*? How does he take the suggestion?
- (r) How does Pinter employ games in '*The Caretaker*'? Cite two examples for illustration.
- (s) Locate and annotate: "You see? They prove who I am!"
- (t) "I've lived all my life in the air, boy". Who is the speaker? Explain the significance of the line.

Section-III

4. Write the substance of the following passage / poem and critically comment on the idea, language style and technique: 10+10

- (a) Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand.
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you planned:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had.
Better by far you should forget and smile
Than that you should remember and be sad.

- (b) It is simple enough to say that since books have classes— fiction, biography, poetry— we should separate them and take from each what it is right that each should give us. Yet few people ask from books what books can give us. Most commonly we come to books with blurred and divided minds, asking of fiction that it shall be true, of poetry that it shall be false, of biography that it shall be flattering, of history that it shall enforce our own prejudices. If we could banish all such preconceptions when we read, that would be an admirable beginning. Do not dictate to your author; try to become him. Be his fellow-worker and accomplice. If you hang back, and reserve and criticise at first, you are preventing yourself from getting the fullest possible

value from what you read. But if you open your mind as widely as possible, then signs and hints of almost imperceptible fineness, from the twist and turn of the first sentences, will bring you into the presence of a human being unlike any other. Steep yourself in this, acquaint yourself with this, and soon you will find that your author is giving you, or attempting to give you, something far more definite. The thirty-two chapters of a novel— if we consider how to read a novel first— are an attempt to make something as formed and controlled as a building: but words are more impalpable than bricks, reading is a longer and more complicated process than seeing. Perhaps the quickest way to understand the elements of what a novelist is doing is not to read, but to write, to make your own experiment with the dangers and difficulties of words. Recall, then, some event that has left a distinct impression on you— how at the corner of the street, perhaps, you passed two people talking. A tree shook; an electric light danced; the tone of the talk was comic, but also tragic; a whole vision, an entire conception, seemed contained in that moment.

But when you attempt to reconstruct it in words, you will find that it breaks into a thousand conflicting impressions. Some must be subdued; others emphasised; in the process you will lose, probably, all grasp upon the emotion itself. Then turn from your blurred and littered pages to the opening pages of some great novelist— Defoe, Jane Austen, Hardy. Now you will be better able to appreciate their mastery. It is not merely that we are in the presence of a different person— Defoe, Jane Austen, or Thomas Hardy— but that we are living in a different world.



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NEW AND OLD SYLLABUS

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NEW SYLLABUS

Group-A

1. Answer briefly any **four** questions from the following: 5×4 = 20
- (a) What is meant by magic realism? Mention two authors of the genre and their works.
 - (b) Critically evaluate the fictional art of H. G. Wells.
 - (c) What is psychological novel? Answer with reference to any two specimens.
 - (d) Critically discuss the importance of plot in modern novel.
 - (e) Examine the contribution of Katherine Mansfield as a short story writer.
 - (f) Trace the modernist trends in E. M. Forster's novels.

Group-B

2. Answer any **two** questions from the following: 15×2 = 30
- (a) Critically analyse the character of Ursula in *The Rainbow*.
- OR**
- (b) How does Lawrence treat human relationships from different angles in '*The Rainbow*'?
 - (c) Discuss the significance of the title of the novel *Heart of Darkness*.
- OR**
- (d) Comment on the major symbols used by Conrad in *Heart of Darkness*. How are they related to the central theme of the novel?
 - (e) Make a critical study of the character of Emma Clery in 'A Portrait of the Artist as a Young Man'.
- OR**
- (f) Does the novel 'A Portrait of the Artist as a Young Man' criticize religious extremism? Discuss with reference to the text.

Group-C

3. Answer any *two* questions from the following: 10×2 = 20
- (a) Comment on the narrative technique of the story 'Kew Gardens' by Virginia Woolf.
 - (b) Discuss the significance of the title of the short story 'Across the Bridge'.
 - (c) Appreciate 'The Eternal Moment' as a short story.
 - (d) Discuss the ironic implication of the title of the short story 'Bliss'.

Group-D

4. Write an essay on any *one* from the following subjects: 30×1 = 30
- (a) Poetry as a criticism of life
 - (b) Child Abuse
 - (c) Shakespeare's women
 - (d) Literature and society.

OLD SYLLABUS

Section-I

1. Answer any *four* questions from the following: 5×4 = 20
- (a) Assess the contribution of Virginia Woolf to the development of modern novel.
 - (b) Comment on the use of symbols in modern novel.
 - (c) Point out any two distinctive features of Kafka's fictional works.
 - (d) Discuss the modernist trends in the novels of John Galsworthy.
 - (e) How important is 'form' or 'structure' in modern novel?
 - (f) How does Conrad blend romance and philosophical quest in his novels?

Section-II

2. Answer any *one* question from the following: 15×1 = 15
- (a) Consider *Sons and Lovers* as a psychological novel.

OR

- (b) Discuss the auto-biographical elements in *Sons and Lovers*.
- (c) Examine the role of Winston Smith in George Orwell's '*Nineteen Eighty-four*'.

OR

- (d) Discuss *Nineteen Eighty-four* as a dystopian science fiction.
- (e) Comment on the narrative technique of the novel *To The Lighthouse*.

OR

- (f) An awareness of transience of human life and human activities is one of the major themes of the novel *To The Lighthouse*. –Discuss.
- (g) Critically discuss Joyce's aesthetic theory as defined by Stephen in *A Portrait of the Artist as a Young Man*.

OR

- (h) What role did Emma Clery play in the life of Stephen Dedalus?

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

Group-A

- (a) Comment on Paul's relationship with Miriam in *Sons and Lovers*.
- (b) Why is the last chapter of *Sons and Lovers* called 'Derelict'?
- (c) Assess the impact of William's death on Mrs. Morel.
- (d) Comment on the flower imagery in *Sons and Lovers*.

Group-B

- (a) Comment on the psychological manipulation of citizens in Oceania.
- (b) Write briefly on the symbolism of the rats in *Nineteen Eighty-four*.
- (c) Do you think that decay in urban life is a major motif in *Nineteen Eighty-four*?
- (d) Compare and contrast Winston and Julia.

Group-C

- (a) What does Lily Briscoe's painting signify in the context of the novel '*To the Lighthouse*'?
- (b) Briefly comment on the differing behaviours of men and women in *To the Lighthouse*?
- (c) What does the 'lighthouse' symbolise in the novel *To the Lighthouse* ?
- (d) How is the notion of beauty treated in the novel *To the Lighthouse*?

Group-D

- (a) Briefly focus on the character of Cranly in the novel 'A Portrait of the Artist as a Young Man'.
- (b) Why did Stephen turn down the offer of priesthood?
- (c) How did music influence Stephen's life?
- (d) Discuss Joyce's use of religious imagery in *A portrait of the Artist as a Young Man*.

Section-III

4. Answer any **one** question from the following: 15×1 = 15
- (a) How is Nature represented in the story 'Kew Garden'?
 - (b) Justify the title of the short story 'Counterparts'.
 - (c) Critically compare the attitudes of the mother and that of her son in 'The Machine Stops'.
 - (d) Focus on the psychologically complexity of in the character of Elsie Whitson.
 - (e) Comment on Graham Greene's ironic treatment of his subject matter in 'Across the Bridge'.
 - (f) Appreciate 'The Black Mate' as a short story.
5. Answer any **three** questions from the following: 5×3 = 15
- (a) Discuss the comic elements in the story 'Across the Bridge'.
 - (b) What plan did Bunter make to take advantage of his Captain's credulousness? Did he succeed in his scheme?
 - (c) How would you evaluate Farrington's treatment of his son at the end of the story 'The Counterparts'?
 - (d) How does the narrator follow the movement of a snail in 'Kew Gardens'?
 - (e) Why did Kuno get disenchanted with the mechanical world?
 - (f) Critically examine Elsie's relationship with Sam Adams.

Section-IV

6. Write an essay on any **one** from the following subjects: 20×1 = 20
- (a) Impact of literature on cinema
 - (b) Art and Morality
 - (c) Modern Poetic Drama
 - (d) Gothic elements in English Poetry.



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PAPER-ENGA-VIII

NEW AND OLD SYLLABUS

Time Allotted: 4 Hours

Full Marks: 100

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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.

NEW SYLLABUS

1. Answer any **four** questions from the following: 5×4 = 20
- (a) Write a note on 'hybridity' in the context of post-colonialism.
 - (b) What does ideology mean in the context of Marxist criticism?
 - (c) Distinguish between 'Signifier' and 'Signified'.
 - (d) What is the relationship between Base and Superstructure?
 - (e) What is 'Gynocriticism'?
 - (f) What are the synchronic and the diachronic approaches to language?

**Option-I
(Indian Writing in English)
Group-A**

2. Answer any **one** question from the following in about 500 words: 15×1 = 15
- (a) Discuss how Sarojini Naidu's poem 'Caprice' explores the theme of abandonment and desertion.
 - (b) Critically analyse Jayanta Mahapatra's handling of pathos in the poem 'Hunger'.
 - (c) "Kamala Das's poem 'In love' is a study of the dehumanization of the decoupling of love and lust". Discuss.
 - (d) Analyse Ezekiel's poem "Enterprise" as an allegorical poem.

Group-B

3. Answer any *one* question from the following in about 500 words: 15×1 = 15
- (a) Analyse why the marriage between Ramaswamy and Madeline fall apart in Raja Rao's novel "The Serpent and the Rope".
 - (b) How does Raja Rao treat the interrelationship of the orient and the occident in "The Serpent and the Rope"?
 - (c) Can 'The Shadow Lines' be called a partition novel? Justify your answer with reference to the text.
 - (d) Comment on the role of the women characters in 'The Shadow Lines'.

Group-C

4. Answer any *one* question from the following in about 500 words: 15×1 = 15
- (a) Assess 'The Lost Child' as a typical Indian short story in English.
 - (b) Consider 'The Accompanist' by Anita Desai as an allegory and give reasons in support of your answer.
 - (c) Comment on the intricacies of the relationship in Chekov and Zulu by Salman Rushdie.
 - (d) Comment on the appropriateness of title 'A House and Two Goats'.

Group-D

5. Answer any *one* question from the following in about 500 words: 15×1 = 15
- (a) Illustrate the agony of a girl child in a typical middle class Indian family as depicted in Dattani's *Tara*.
 - (b) Analyse the relationship between the siblings Tara and Chandan in Dattani's *Tara*.
 - (c) Analyse Currimbhoy's *The Refugee* as a play that dramatises the loss and suffering associated with the refugee crisis in 1971.
 - (d) Critically analyse the character of Yassin in Currimbhoy's *The Refugee*.

Group-E

6. Locate and annotate any *one* from the following in about 200 words: 5×1 = 5
- (a) We noticed nothing as we went,
A stragglng crowd of little hope,
Ignoring what the thunder meant,
Deprived of common needs like soap.
 - (b) For Terror is Thy name,
Death is in my breath,
And every shaking step
Destroys a world for ever.
 - (c) And Flora gave the lotus, "rose-red dyed"
"And lily-white", – the queenliest flower that blows.

- (d) The mighty perish in their might,
The slain survive the slayer.

7. Answer any **one** question from the following in about 200 words: 5×1 = 5
- (a) Comment briefly on the character of the 'Little Mother' in The Serpent and the Rope.
- (b) Discuss briefly the theme of marriage as reflected in "The Serpent and the Rope".
- (c) Comment on the representation of love in "The Shadow Lines".
- (d) Explain with reference to the context: "And yet, when I look at her(the grandmother), lying crumpled in front of me, her white thinning hair matted with her invalid's sweat, my heart fills with love for her..."
8. Answer any **one** question from the following in about 200 words: 5×1 = 5
- (a) What according to you happened to the child at the end in Mulk Raj Anand's 'The Lost Child'?
- (b) What is the business transaction that takes place between Muni and the American Businessman in 'A Horse and Two Goats'?
- (c) Explain with reference to the context: "Play for me".
- (d) Comment on the significance of the nicknames Chekov and Zulu.
9. Answer any **one** question from the following in about 200 words: 5×1 = 5
- (a) Explain with reference to the context: "Forgive me, Tara, Forgive me for making it my tragedy".
- (b) Briefly comment on the role of Dr. Thakkar in Tara.
- (c) Explain with reference to the context: "You're welcome. As friends and neighbours, you're welcome".
- (d) Briefly analyse the role of Mita in Asif Currimbhoy's 'The Refugee'.

Option-II
(American Literature)
Group-A

2. Answer any **one** question from the following in about 500 words: 15×1 = 15
- (a) Discuss Walt Whitman's treatment of nature in "Crossing Brooklyn Ferry".
- (b) Analyse the poem 'somewhere i have never travelled' by E. E. Cummings, focusing on the metaphors used throughout.
- (c) How does Langston Hughes use the image of river in "A Negro Speaks of Rivers"?
- (d) Attempt a critical appreciation of Plath's poem "Mirror".

3. Explain and annotate any **one** from the following: 5×1 = 5
- (a) We slowly drove— He knew no haste
And I had put away
My labor and my leisure too,
For his civility.
- (b) Whatever I see I swallow immediately
Just as it is, unmisted by love or dislike.
- (c) I have in me so much nearer home
To scare myself with my own desert places.

Group-B

4. Attempt any **one** question from the following in about 500 words: 15×1 = 15
- (a) Critically analyse the appropriateness of the title *The Great Gatsby*.
- (b) The Great Gatsby is a novel representing the “American Dream”. Elucidate.
- (c) How does Alice Walker portray human relationship in *The Color Purple*?
- (d) Consider the aptness of the title *The Color Purple*.
5. Answer briefly any **one** question from the following: 5×1 = 5
- (a) What rumours have been told about Gatsby? Why does F. Scott Fitzgerald use rumours rather than facts?
- (b) Compare and contrast Wilson and Gatsby. Who is Nick more sympathetic to?
- (c) How would you describe the relationship between Mr. _____ and his father, and the relationship between Harpo and Mr. _____?
- (d) Narrate the circumstances that lead Celie to start her own business.

Group-C

6. Answer any **one** question from the following in about 500 words: 15×1 = 15
- (a) How does Hawthorne show in his story “The Ambitious Guest”, the futility of human aspiration in the face of elemental forces of nature?
- (b) Write a brief note on the character of Montessor in “The Cask of Amontillado.”
- (c) Comment on O’Henry’s use of irony in “The Cactus”.
- (d) Show how Odiles children bring about a metamorphosis in Mamzelle Aurélie’s character.
7. Answer any **one** question from the following: 5×1 = 5
- (a) “For the half of a century no mortal has disturbed them. In *pace requiescat!*”
Locate and annotate.

- (b) Describe after O’Henry, the consequence of the following: “ ‘I will send you my answer tomorrow’, she said.”
- (c) “She cried like a man, with sobs that seemed to tear her very soul.” Locate and explain.

Group-D

8. Attempt any *one* question from the following in about 500 words. 15×1 = 15
- (a) How has Arthur Millen portrayed the character of Willy Loman in *Death of a Salesman*?
 - (b) How does *Death of a Salesman* reflect the crisis in American society? Elucidate.
9. Answer any *one* question from the following: 5×1 = 5
- (a) Willy and Biff have different explanations for Biff’s failure to succeed in the business world. What are they and how are these explanations different?
 - (b) Explain “Nothing is planted. I don’t have a thing in the ground.”

OLD SYLLABUS

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) How would you distinguish post-modernism from modernism?
 - (b) Explain with suitable examples the terms 'centre' and 'margin'.
 - (c) Define the terms 'signifier' and 'signified'.
 - (d) What are the synchronic and the diachronic approaches to language?
 - (e) What is the relationship between Base and Superstructure?
 - (f) What is Gynocriticism?

Option-I (Indian Writing in English)

2. Answer any **one** question from the following: 10×1 = 10
- (a) 'The English Teacher' as a critique of Western Education. Discuss.
OR
Comment on Krishna's married life as depicted in 'The English Teacher'.
- (b) Comment on the interplay, of tradition and modernity in 'Kanthapura'.
OR
Discuss the uniqueness of the narrative technique in 'Kanthapura'.
- (c) What are the major themes in 'The Inheritance of Loss' by Kiran Desai?
Discuss with close reference to the text.
OR
Comment on the appropriateness of the title 'The Inheritance of Loss' by Kiran Desai.
- (d) Discuss the woman characters in Sunetra Gupta's 'Memories of Rain'.
OR
Comment on the setting of 'Memories of Rain' by Sunetra Gupta.

3. Answer briefly any **two** questions from any one group of your choice: 5×2 = 10

Group-I

- (a) Describe Krishna's relationship with his daughter.
- (b) Discuss the reasons for Krishna's bent towards the supernatural.
- (c) Comment on the shift in Krishna's perspective of education in the course of the novel.

Group-II

- (d) Comment on any one incident which brings forth Raja Rao's attitude to religion in 'Kanthapura'.
- (e) Discuss any one incident which reveals Raja Rao's attitude to caste and clans in 'Kanthapura'.
- (f) How does Raja Rao show the emergence of woman from the domestic sphere to the public domain in 'Kanthapura'?

Group-III

- (g) Briefly discuss the female bonding as depicted in 'The Inheritance of Loss' by Kiran Desai.
- (h) Write a note on the issue of illegal migration in 'The Inheritance of Loss' by Kiran Desai.
- (i) Discuss the role of any one minor character in 'The Inheritance of Loss'.

Group-IV

- (j) How does native India serve as a memory in 'Memories of Rain'?
- (k) Comment on the role of any one minor character in 'Memories of Rains'.
- (l) How does rain act as a recurring motif in 'Memories of Rain'?

4. Answer any **one** question from the following: 10×1 = 10

- (a) Analyse the mental state of the terrorist before he shoots the politician. Discuss Ananda's attitude towards terrorism.
- (b) Do you think the submission of the disciple is equivalent to servitude in 'The Accompanist'? Discuss and comment.
- (c) Do you think the central character in 'Glory at Twilight' represents the benevolence of the patriarchal society in Bengal?
- (d) Justify the title in 'My Beloved Charioteer'.
- (e) How does 'The Journey' depict the life in the hills in close affinity with nature?
- (f) Does nature serve as a symbol for Bond's childhood which he revisits in 'My Father's Trees in Dehra'?

5. Answer any **two** questions from the following: 5×2 = 10

- (a) What are the doubts that plagued 'The Accompanist'?
- (b) Why did the English ministers sneer at the desi politicians representing the Parliament?
- (c) What we gather about the mother-daughter relationship in 'My Beloved Charioteer'?
- (d) What aspect of Satyajit's career is revealed in the incident which marked his meteoric rise?
- (e) Who made 'the journey' and why?
- (f) What did he see when he visited his grandfather's bungalow in Dehra?

6. Answer any *one* question from the following: 10×1 = 10
- (a) Analyse the symbolic significance of the title 'The Hunger' by Jayanta Mahapatra.
 - (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) 'The Old Playhouse' by Kamala Das is a poem of protest against patriarchy – Discuss.

7. Comment, with reference to the context, any *two* from the following: 5×2 = 10
- (a) But the greatest beast crouched and crept, and crept and crouched a last time, noiseless, fatal.
 - (b) It was not to gather knowledge of yet another man....
 - (c) Hope lay perhaps in burning the house I lived in.
 - (d) My poor lust with bitter-sweet juices.
 - (e) You look right at the sky. Clear through the bullet holes she has for eyes.

8. Answer any *one* question from the following: 10×1 = 10
- (a) Comment on the character of Ba both as a victim and perpetrator of patriarchy.

OR

Comment on the appropriateness of the title 'Bravely Fought the Queen' by Dattani.

- (b) Comment on Dattani's *Tara* from the perspective of gender equality in the Indian setting.

OR

Discuss the projection of the male characters in Dattani's *Tara*.

9. Answer any *two* questions from the following: 5×2 = 10
- (a) Comment on the character of the father in *Tara*.

OR

What is the significance of Naina Devi's ghazals in the backdrop of the play *Bravely Fought the Queen*?

- (b) Comment on the symbol of the bonsai in *Bravely Fought the Queen*.

OR

Explain with reference to the context: "Two lives and one body, in one comfortable womb. Till we were forced out".

- (c) What impression do we get of the relationship between Sridhar and Lalitha in *Bravely Fought the Queen*?

OR

Comment on the title of *Tara*.

Option-II
(American Literature)

2. Answer any **one** question from the following: 10×1 = 10
- (a) (i) Discuss *The Adventures of Huckleberry Finn* as a critique of society.
(ii) Would you consider *The Adventures of Huckleberry Finn* as a picaresque novel? Discuss.
 - (b) (i) Comment on Fitzgerald's use of symbols in *The Great Gatsby*.
(ii) Analyse the role of Nick Carraway in *The Great Gatsby*.
 - (c) (i) Comment on the appropriateness of the title *The Grapes of Wrath*.
(ii) Describe briefly the social and historical background of *The Grapes of Wrath* and comment on Steinbeck's portrayal of contemporary society.
 - (d) (i) Comment on Harper Lee's art of characterization in *To Kill a Mockingbird*.
(ii) How does Harper Lee in *To Kill a Mockingbird* explore the irrationality of adult attitudes to race and class in the Deep South of the 1930s?
 - (e) (i) How has Alice Walker portrayed the women characters in the novel *The Color Purple*?
(ii) How does the death of Celie's mother change Celie's relationship with her family, with herself, and with God in *The Color Purple*?

3. Answer briefly any **two** questions from the following from **any one** group of your choice: 5×2 = 10

Group-I

- (a) What impression does Huck have of the House of the Grangerford in Mark Twain's novel?
- (b) Why did Tom Sawyer suppress his knowledge of Jim's freedom to the last?
- (c) How were the Duke and King caught and what happened to them in the end?

Group-II

- (d) Describe the "Valley of ashes". What does it look like and what does it represent?
- (e) What was the end of Myrtle Wilson and what were its consequences?
- (f) Gatsby believed in the "green light". Explain the symbolic significance of the green light in *The Great Gatsby*.

Group-III

- (g) Can Noah be called a "lotos-eater"?
- (h) Why do the wealthy landowners feel threatened by the government camp and what do they do about it in *The Grapes of Wrath*?
- (i) Provide and explain at least two instances from *The Grapes of Wrath* when the characters realize the enormity of systemic violence.

Group-IV

- (j) Describe Boo Radley's house in Harper Lee's novel *To Kill a Mockingbird*.
- (k) Atticus Finch's parenting style is unique. Do you agree?
- (l) What role does Aunt Alexandra play in *To Kill a Mockingbird*?

Group-V

- (m) What is the role of Tashi in *The color Purple*?
- (n) "Dear God, Dear Stars, dear trees, dear sky, dear peoples. Dear Everything. Dear God." Explain with reference to the context.
- (o) How does the community react to Shug's illness in *The Color Purple*?

4. Answer any **one** question from the following: 10×1 = 10
- (a) Comment on the role of fate in Hawthorne's "The Ambitious Guest".
 - (b) Critically examine the plot and narrative structure of Edgar Allan Poe's "The Cask of Amontillado".
 - (c) Examine the narrative technique used in "Cactus".
 - (d) Comment on the theme of motherhood as depicted in "Regret".
 - (e) How does W.W. Jacob generate suspense, mystery and horror? Discuss with reference to "The Monkey's Paw".
 - (f) Analyse "On the Gull's Road" as a story of love.
5. Answer any **two** questions from the following: 5×2 = 10
- (a) Give three examples of dramatic irony in "The Cask of Amontillado".
 - (b) Why does the narrator in "The Cactus" pretend to know Spanish?
 - (c) "But I cannot die till I have achieved my destiny".
 - (d) What was the friend warning about the monkey's paw? How did this warning come true?
 - (e) "She cried like a man, with sobs that seemed to tear her very soul." Explain with reference to the context.
 - (f) What is the significance of the things that the painter finds in the box in the story "On the Gull's Road"?
6. Answer any **one** question from the following: 10×1 = 10
- (a) Write a brief note on the imagery used by Robert Frost in "Desert Places".
 - (b) Comment on the title of Gwendolyn Brook's "A Sunset of the City".
 - (c) Critically analyse Allen Ginsberg's "A Supermarket in California" or Langston Hughes' "The Negro speaks of the Rivers".

7. Explain and annotate any *two* from the following: 5×2 = 10
- (a) Flood-tide below me! I see you face to face!
Clouds of the west— sun there half an hour high— I see you also face
to face.
- (b) Since then 'tis centuries; but each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.
- (c) They cannot scare me with their empty spaces
Between stars on stars where no human race is.
- (d) (i do not know what it is about you that closes
and opens; only something in me understands
the voice of your eyes is deeper than all roses)
- (e) Every woman adores a Fascist,
The boot in the face, the brute
Brute heart of a brute like you.

8. Answer any *one* question from the following: 10×1 = 10
- (a) (i) Analyse Tennessee Williams' use of symbols in '*The Glass Menagerie*'.

OR

- (ii) Comment on the characterization of women in *The Glass Menagerie*.
- (b) (i) Critically discuss the significance of the title of the play *Who's Afraid of Virginia Woolf*.

OR

- (ii) "Albee's work is characterized by an overwhelming sense of loss" – Do you agree? Justify your answer with a close reference to '*Who's Afraid of Virginia Woolf*'.

9. Answer any *two* questions from the following: 5×2 = 10
- (a) (i) What is the significance of Laura's unicorn? Why does she give it to Jim?

OR

- (ii) Why is the second Act of *Who's Afraid of Virginia Woolf* called 'Walpurgisnacht'?

(b) (i) Why does Amanda blame Tom for the failure of the evening?

OR

(ii) Explain the significance of the cocktail party as the setting of the play *Who's Afraid of Virginia Woolf*.

(c) (i) Why does Laura stop going to Rubicon Business School? Why does she conceal this fact from her mother?

OR

Why does George criticize the discipline of Biology?