

C.U. ENGLISH HONS. QUESTION PAPERS (PART-I & II) – 2017

PART – I

FIRST PAPER – 2017

Full Marks – 100

HISTORY OF ENGLISH LITERATURE

Group – A

(Old English Period – 1750)

*Three* questions will have to be answered (*one* question of 16 marks and *two* questions of 7 marks each) taking only one from each section. Examinees are not allowed to answer twice from the same section

*Section – 1*

1. Write a short essay on Old English Christian Poetry. (600 words) 16
2. Write a short note on *any one* of the following (250 words) :
  - (a) William Langland 7
  - (b) *Pearl*. 7

*Section – 2*

3. Critically assess the contribution of the University Wits to English Drama. (600 words) 16
4. Write a short note on *any one* of the following (250 words) :
  - (a) *Tottel's Miscellany* 7
  - (b) Ben Jonson. 7

*Section – 3*

5. Discuss the characteristic features of Restoration Comedy focussing on *any two* dramatists. (600 words) 16
6. Write a short note on *any one* of the following (250 words) :
  - (a) Absalom and Achitophel 7
  - (b) Alexander Pope. 7

Group – B

(1750-2000)

*Three* questions will have to be answered (*one* question of 16 marks and *two* questions of 7 marks each) taking only *one* from

each section. Examinees are not allowed to answer twice from the same section.

### Section – 1

7. Discuss the rise of the novel in the 18th century with reference to **any two** novelists. (600 words) 16
8. Write a short note on **any one** of the following (250 words):
- (a) Prometheus Unbound 7
- (b) William Hazlitt. 7

### Section – 2

9. Evaluate the importance of the Pre-Raphaelite Movement. (600 words) 16
10. Write a short note on **any one** of the following (250 words):
- (a) *Oliver Twist* 7
- (b) Robert Browning. 7

### Section – 3

11. Write an essay on the Stream of Consciousness novel. (600 words) 16
12. Write a short note on **any one** of the following (250 words):
- (a) W. B. Yeats 7
- (b) *Look Back in Anger*. 7

## PHILOLOGY

### Group – A

13. Answer **any one** of the following (450 words): 12
- (a) Estimate the nature and extent of the French influence on the English language.
- (b) Discuss the Latin influence on the English language in different historical periods.

### Group – B

14. Write word notes on **any four** : 2×4
- Children, admiral, trusteeship, assassination, by-law, gift, alms, mob.

### Group – C

15. Answer **any one** of the following (450 words) : 12
- (a) Assess the importance of the American influence on the English language.
- (b) Write a note on Hybridism as a means of making new words in English.

### Group – D

16. Answer **any one** of the following (300 words) : 8
- (a) Write a note on the Consonant Shift.
- (b) Comment on John Milton as a maker of the English language.
- (c) Examine the impact of the Bible on the English language.

## SECOND PAPER – 2017

### Full Marks – 100

### Group – A

1. Answer **any one** question of the following (within 500 words) : 14×1
- (a) Marvell's poem "To His Coy Mistress" explores the concept of the "carpe-diem" in a unique manner—Discuss.
- (b) How do Blake's poems "The Tyger" and "The Lamb" present contrary views of existence?

### Group – B

2. Answer **any two** questions of the following (each within 500 words) : 14×2
- (a) Examine the gradual changes in Wordsworth's perception of Nature at different stages of his life, with reference to "Tintern Abbey".
- (b) Comment on the elements of Romanticism in Coleridge's "Kubla Khan."
- (c) The roles of preserver and destroyer are performed by the west wind with equal ease, in Shelley's poem "Ode to the West Wind" — Elucidate.
- (d) How does the nightingale in Keats' "Ode to a Nightingale" transport the poet to the transcendental realm?

3. Explain *any one* of the following with reference to the context (within 300 words) : 8×1

- (a) Where can we find two better hemispheres,  
Without sharp north, without declining west?  
(b) And sometimes like a gleaner thou dost keep  
Steady thy laden head across a brook;  
Or by a cyder-press, with patient look,  
Thou watchest the last oozings hours by hours.

**Group – C**

4. Answer *any one* question of the following (within 500 words) : 14×1

- (a) Show how Shakespeare's Sonet 130 is anti-Petrarchan in all aspects.  
(b) Attempt a critical appreciation of Shakespeare's Sonnet No. 87.

**Group – D**

5. Answer *any one* question of the following (within 500 words) 14×1

- (a) Write a note on the Invocation in Milton's Paradise Lost, Book I.  
(b) Comment on Milton's grand style in Paradise Lost, Book I.

**Group – E**

6. Answer *any one* question of the following (within 500 words) 14 × 1

- (a) Pope's *The Rape of the Lock* is a balanced critique of 18th century society. Discuss.  
(b) Do you consider the supernatural machinery in Pope's *The Rape of the Lock* to be an integral aspect of the poem?

**Group – F**

7. Write short notes on *any two* of the following literary terms (within 150 words each) : 4×2

- (a) Mock-epic (b) Blank Verse (c) Rhyme (d) Symbol.

**PART – II  
THIRD PAPER – 2017**

**Full Marks – 100**

**(Group – A)**

(Word Limit : 600 words for *Question No. 1* and 2)

1. (a) Estimate the dramatic importance of Gaveston and Spencer in Marlowe's *Edward II*. 16  
Or, (b) Comment on the dramatic structure of *Edward II*. 16  
2. (a) Comment on the dramatic significance of the play-within-the-play in *A Midsummer Night's Dream*. 16  
Or, (b) *A Midsummer Night's Dream* is a romantic comedy built on the theme of love in its various dimensions. Discuss. 16  
3. Explain *any one* of the following with reference to the context (Word Limit: 300 words) : 8×1  
(a) Lay me in a hearse,  
And to the gates of hell convey me hence;  
Let Pluto's bells ring out my fatal knell,  
And hags howl for my death at Charon's shore.  
(b) Be it ounce, or cat, or bear,  
Pard, or boar with bristled hair,  
In the eye that shall appear  
When thou wak'st, it is thy dear.

**(Group – B)**

4. Write short notes on any two of the following literary terms within 200 words each. : 5×2

Antagonist, Catastrophe, Comic Relief, Hamartia.

**(Group – C)**

(Word Limit : 600 words for *Question Nos. 5* and 6)

5. (a) Is *The Rivals* a comedy or a farce? Answer with references to the text. 16  
Or, (b) Critically analyse the roles played by *any two* of the minor characters in Sheridan's *The Rivals*. 16  
6. (a) Attempt a critical analysis of the Banquet Scene (Act III, Sc. iv) in *Macbeth* and show how it throws light on the characters of *Macbeth* and *Lady Macbeth*. 16

Or, (b) Examine the use of dramatic irony in *Macbeth*. 16

7. Explain the following with reference to the context (Word Limit: 350 words each) : 9×2

(a) There's no art

To find the mind's construction in the face.

He was a gentleman on whom I built

An absolute trust.

Or, (b) Life's but a walking shadow, a poor player,

That struts and frets his hour upon the stage,

And then is heard no more :

(c) Am not I a lover ; aye, and a romantic one too ? Yet do I carry everywhere with me such a confounded farrago of doubts, fears, hopes, wishes, and all the flimsy furniture of a country miss's brain!

Or, (d) There, sir ! an attack upon my language ! What do you think of that? — an aspersion upon my parts of speech! Was ever such a brute! Sure if I reprehend anything in this world, it is the use of my oracular tongue, and a nice derangement of epitaphs!

#### FOURTH PAPER – 2017

Full Marks – 100

##### Group – A

1. Answer *any one* of the following questions (within 600 words) : 16

(a) (i) Comment on Jane Austen's treatment of the theme of marriage in *Pride and Prejudice*.

Or, (ii) In *Pride and Prejudice*, Jane Austen uses irony as an instrument of social criticism. Discuss.

(b) (i) Discuss Scott's art of characterization, focusing on any two characters from *Kenilworth*.

Or, (ii) Examine the plot construction in *Kenilworth*.

##### Group – B

2. Answer *any one* of the following questions (within 600 words) : 16×1

(a) Comment on Bacon's style in the essay *Of Studies*.

(b) Discuss the episode of shooting an elephant in George Orwell's essay.

3. Explain with reference to the context *any one* of the following passages (within 300 words) : 8×1

(a) I was in the condition of a prisoner in the Old Bastille, suddenly let loose after forty years' confinement.

(b) Crafty men contemn studies, simple men admire them, and wise men use them ; ...

##### Group – C

4. Write short notes (within 200 words each) on *any two* of the following literary terms : 5×2

(a) Gothic novel (b) Point of View (c) Bildungsroman (d) Folk tale.

##### Group – D

5. Answer *any two* of the following questions (each within 600 words) : 16×2

(a) Examine the appropriateness of the title of Joyce's short story *Araby*.

(b) How does H.E. Bates portray the character of Mrs. Thurlow in *The Ox*?

(c) Do you think that Mansfield's *The Fly* is a 'good short story' ? Give reasons for your answer.

##### Group – E

6. Answer *any one* of the following questions (within 700 words) : 18×1

(a) What role does Leggatt play in Conrad's *The Secret Sharer*? Answer with references to the text.

(b) Comment on the importance of the symbols in Conrad's *The Secret Sharer*.

C. U. ENGLISH HONOURS QUESTION PAPERS – 2017

PART – III

FIFTH PAPER – 2017

Full Marks – 100

Group – A

1. Answer **any two** questions (each within 600 words) : 16×2

(a) Evaluate Tennyson's *Ulysses* as a dramatic monologue. (b) Show how the Duke of Ferrara unwittingly reveals himself in *My Last Duchess*. (c) Attempt a critical appreciation of E. B. Brownings *The Ways of Love*. (d) Do you agree with the view that 'Dover Beach' is a profoundly melancholy poem. Give reasons for the answer. (e) Consider Hopkins' *Pied Beauty* as a devotional poem.

2. Explain with reference to the context (**any one**) in 300 words :

8×1

(a) How dull it is to pause, to make an end,

To rust unburnish'd not to shine in use!

As tho' to breathe were life.

(b) He fathers-forth whose beauty is past change; Praise him.

Group -B

3. Answer **any two** (each within 600 words) 16×2

(a) T. S. Eliot's '*The Love Song of J. Alfred Prufrock*' sums up the futility and sordidness of modern life. Discuss. (b) Comment on the appropriateness of the title of Owen's *Spring Offensive*. (c) Consider Yeats' use of images in *Au Acre of Grass*. (d) Examine *Hawk Roosting* as a poem dealing with vigour and vitality. (e) Attempt a critical appreciation of *In My Craft or sullen Art*.

4. Explain with reference to the context (**any one**) in 300 words :

8×1

(a) No alarms

of bugles, no high flags, no clamorous haste —

Only a lift and flare of eyes that faced

The sun, like a friend with whom their love is done.

(b) I sit in the top of the wood, my eyes closed.

Inaction, no falsifying dream

Between my hooked head and hooked feet:

Or in sleep rehearse perfect kills and cat.

5. Scan the following extracts, mentioning the prosodic name and pointing out the variations, if any (*any one*) : 10

(a) Only a man harrowing clods

In a slow silent walk

With an old horse that stumbles and nods

Half asleep as they stalk.

(b) Fade or away, dissolve, and quite forget

What thou among the leaves hast never known,

The weariness, the fever, and the fret

Here, where men sit and hear each other groan;

Where palsy shakes a few, sad, last grey hairs.

6. Identify and explain the figures of speech (*any five*) from *any one* of the following passages: 10

(a) With varying vanities, from every part,

They shift the moving toy-shop of their heart;

Where wigs with wigs, with sword-knots sword-knots strive

Beaux banish Beaux, and coaches coaches drive.

(b) Milton! thou shouldst be living at this hour :

England hath need of thee: she is a fen

Of stagnant waters: altar, sword, and pen,

Fireside, the heroic wealth of hall and bower,

Have forfeited their ancient English dower

Of inward happiness.

### SIXTH PAPER – 2017

Full Marks – 100

#### Group – A

1. Answer *any one* question (in 800 words) : 20×1

(a) Analyse Dickens' use of symbols in *Great Expectations*. (b) Bring out the appropriateness of the title of the novel *Great Expectations*. (c) Show how Hardy's view of life is reflected in *The Mayor of Casterbridge*. (d) Can it be said that Michael Henchard is a multi-dimensional character? Give reasons for your answer.

#### Group – B

2. Answer *any one* of the following (in 800 words) : 20×1

(a) Write a review of a book or film dealing with sport. (b) Write a report on a daring bank robbery.

Or, Write a dialogue between a grandfather and his grandchild, on the choice of a career.

#### Group – C

3. Write an essay on *any one* of the following topics: 40×1

(a) Literature and Globalization (b) Power of the Media (c) Fantasy in Films and Literature (d) Experiments in Modern Drama (e) Reality Shows for Children.

#### Group – D

4. Give the substance of *any one* of the following and add a short critical note : 12+8

(a) This blue-washed, old, thatched Summerhouse—

Paint scaling, and fading from its walls—

How often from its hingeless door

I have watched—dead leaf, like the ghost of a mouse,

Rasping the worn brick floor—

The snows of the weir descending below,

And their thunderous waterfall.

Fall-fall : dark, garrulous rumour,

Until I could listen no more.

Could listen no more – for beauty with sorrow

Is a burden hard to be borne:

The evening light on the foam, and the swans, there;

That music, remote, forlorn.

(b) Although so much has been achieved in the matter of exploring Indian literature, still its actual history is dark and unexplored. Especially, the chronology of Indian literary history is shrouded in a frightening darkness and researches have yet to solve most of the riddles. It would be indeed fine if we could divide Indian literature into three or four periods defined clearly by dates and put the various literary products into one or the other of these periods. It is much better to be clear about this, that regarding the oldest period of Indian literary history, we cannot give any specific data and regarding the later periods we can give only a few particulars. Even today the most significant researchers differ about the age of the most important Indian literary works, not by about a few years or decades, but even by a few centuries, if not by one or two millenia. What can be ascertained with a certain degree of precision is mostly a sort of relative chronology.

**SEVENTH PAPER – 2017****Full Marks – 100****Group – A**

1. Answer **any one** question (800 words) : 20×1  
 (a) What symbolic devices does Osborne use in *Look Back in Anger*? (b) Analyse Osborne's portrayal of Cliff Lewis in his play *Look Back in Anger*. (c) Examine how Wesker's depiction of the working classes in his play *Roots* combine sympathy with criticism. (d) Consider Wesker's *Roots* as an example of kitchen sink drama.

**Group – B**

Each answer should be within 800 words

2. (a) Would you agree that an alternative title for *Pygmalion* could have been 'Educating Eliza'? Support your view with suitable textual references. 20  
**Or**, (b) How far does Shaw critique contemporary stereotypes about gender and class in his *Pygmalion*?  
 3. (a) Examine Synge's treatment of the theme of victory-in-defeat in *Riders to the Sea*. 20  
**Or**, (b) Do you agree with the view that the world of *Riders to the Sea* is predominantly a world of women? Give reasons for your answer.

**Group – C**

4. Answer **any two** questions (800 words each) : 20×2  
 (a) Write an essay on the role of the chorus in Tragedy. (b) Discuss the characteristics of the gothic novel with suitable examples. (c) The epic hero is a figure elevated above ordinary humanity. Discuss. (d) Show, with suitable illustrations, that satirical comedy is always didactic in intention.

**EIGHTH PAPER – 2017****Full Marks – 100****Able to attempt any one group****Group – A****( Indian Writing in English )**

All answers must be written within 800 words

1. Answer **any two** questions : 20×2  
 (a) Would you describe *Guide* as a picaresque novel? Justify your answer. (b) Comment on Anita Desai's depiction of the city in

*Voices in the City*. (c) Do you think that the title of the novel *The Home and the World* is appropriate? Give reasons for your answer. (d) Discuss the importance of the women characters in *The Shadow Lines*.

2. Answer **any one** question : 20  
 (a) Comment on Premchand's portrayal of the marginalized community in 'The Shroud'.  
 (b) What is the significance of the title of Ruskin Bond's story 'The Eyes are not Here' ?  
 (c) How does Manik Bandyopadhyay present primeval darkness in his story ?  
 3. Answer **any one** question : 20  
 (a) Comment on the imagery in 'Our Casuarina Tree'. (b) Justify the title of Kamala Das's 'An Introduction'. (c) Attempt a critical appreciation of Agneya's 'Hiroshima'.  
 4. Answer **any one** of the following questions : 20  
 (a) Comment on the dramatic construction of the play *Bravely Fought the Queen*. (b) Examine *Bravely Fought the Queen* as a feminist play. (c) Discuss the theme of silence in Tendulkar's play *Silence! The Court is in Session*. (d) Discuss Tendulkar's art of characterization in *Silence! The Court is in Session*.

**Group – B****( American Literature )**

All answers must be written within 800 words

1. Answer **any two** of the following questions : 20×2  
 (a) Do you think Mark Twain's *Huckleberry Finn* is a satire on contemporary American society? Discuss.  
 (b) Examine the relationship shared by Santiago and Manolin in Hemingway's *The Old Man and the Sea*.  
 (c) Analyse Fitzgerald's character portrayal in *The Great Gatsby* with reference to any two characters.  
 (d) How appropriate is the title of Alice Walker's novel *The Color Purple*? Discuss.  
 2. Answer **any one** of the following questions : 20  
 (a) Do you think that O'Henry's 'The Last Leaf' is a successful short story? Justify your answer.

(b) Evaluate Roderick Usher's character in Poe's *The Fall of the House of Usher*.

(c) Comment critically on the symbolism in Steinbeck's short story 'The Chrysanthemums'.

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

(a) Assess 'After Apple Picking' as a pastoral lyric. (b) Write a note on the vivid use of imagery in Sylvia Plath's 'Daddy'. (c) How does Whitman's 'Good-Bye My Fancy!' convey the poet's reflections on art and life?

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

(a) Analyse Tom's role in Tennessee Williams's play *The Glass Menagerie*.

(b) Examine the use of symbols in Tennessee Williams's *The Glass Menagerie*.

(c) Do you think that Arthur Miller presents Eddie Carbone as a tragic hero in *A View from the Bridge*? Give reasons for your answer.

(d) Arthur Miller's play *A View from the Bridge* brings out the tensions that lie under the surface of family life. Discuss.

### Group – C

#### ( Post-Colonial Literature)

All answers must be written within 800 words

1. Answer **any two** questions : 20×2

(a) How does *Surfacing* deal with memory? Discuss. (b) Comment on the title of the novel *Things Fall Apart*. (c) Discuss *Midnight's Children* as a representative post-colonial novel. (d) How does *Ice-Candy Man* focus on the plight of women during Partition? Discuss with textual references.

2. Answer **any one** question : 20

(a) Examine Lawson's characterization of the bushwoman in 'The Drover's Wife'.

(b) Do you think a trickster figure becomes a central character in 'Man-man'? Give reasons.

(c) Discuss how 'Six Feet of the Country' develops the theme of dehumanization.

3. Answer **any one** question : 20

(a) Write a critical appreciation of 'Clock and Heart'.

(b) Analyse the central theme of 'A Far Cry from Africa'.

(c) What does 'First Neighbours' tell us about migration? Discuss with textual references.

4. Answer **any one** question : 20

(a) Explore the dramatization of history in *The Trial of Dedan Kimathi*.

(b) How is the theme of resistance brought out in *The Trial of Dedan Kimathi*

(c) Comment on *Night Out* as a successful short drama. (d) Is *Night Out* an appropriate title for the play? Discuss.