



WEST BENGAL STATE UNIVERSITY
B.A. Honours PART-II Examinations, 2016

ENGLISH-HONOURS

PAPER-ENGA-III

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

Group-A

1. Answer any *four* questions from the following within 200 words each. 5×4 = 20
- (a) Comment on the significance of the Church service in the development of English drama.
 - (b) How did the Senecan tradition influence English tragedy during the Renaissance?
 - (c) How did the Comedy of Humours develop in the hands of Ben Jonson?
 - (d) Discuss the main features of Anti-sentimental comedy with reference to one such play.
 - (e) Discuss William Congreve's contributions to the Restoration Comedy.
 - (f) What are the characteristics of 'lyrical drama'?

Group-B

2. Answer any *one* question from the following within 500 words: 15×1 = 15
- (a) Bring out the signification of Zenocrate's character in *Tamburlaine*, Part I.
 - (b) Marlowe's method of constructing his dramatic portrait is essentially dialectical. Discuss with reference to *Tamburlaine*, Part I.
 - (c) Discuss the dramatic importance of the Banquet Scene in *Macbeth*.
 - (d) Is *Macbeth* a tragedy or is it merely a play with a villain hero?
3. Answer any *one* question from the following within 500 words: 15×1 = 15
- (a) Critically assess the role of Feste in *Twelfth Night*.
 - (b) How did Shakespeare make use of his sources in *Twelfth Night*?
 - (c) Bring out the significance of the character of Epicure Mammon in *The Alchemist*.
 - (d) "The deflation of the comic intrigue is the beginning of the ending." Discuss with reference to *The Alchemist*.
4. Answer any *one* question from the following within 500 words: 15×1 = 15
- (a) *She Stoops to Conquer* is sub-titled, 'The Mistakes of a Night'. Which of these titles do you consider more appropriate and why?
 - (b) Make a critical study of Mr. & Mrs. Hardcastle as comic characters.
 - (c) Comment on Etherege's treatment of women characters in *The Man of Mode*.
 - (d) Critically assess *The Man of Mode* as a representative Comedy of Manners.
5. Explain with reference to the context, any *three* each in about 200 words: 5×3 = 15
- (a) I hold the Fates bound fast in iron chains,
And with my hand turn fortune's wheels about;

- (b) Now, Epicure;
Heighten thyself! Tack to her, all in gold;
Rain her as many showers, as Jove did drop
Unto his Dance.
- (c) Nor heaven peep through the blanket of the dark,
To cry, "Hold, hold!"
- (d) It's a thousand to one I shan't like him; our meeting will be so formal, and
so like a thing of business, that I shall find no room for friendship or esteem.
- (e) She never told her love,
But let her concealment like a worm i' th' bud
Feed on her damask cheek;
- (f) Let them brag of their heathenish gods,
Their Lethes, their Styxes, and Stygians....

Group-C

6. Write short notes on any *five* from the following, each in about 100 words: 4×5 = 20

- (a) Aside
- (b) Catharsis
- (c) Conflict
- (d) Denouement
- (e) Chorus
- (f) Exposition
- (g) Anagnorisis.

Old Syllabus

Section-I

1. Answer any *two* questions from the following: 10×2 = 20
- (a) What do you mean by the Mysteries and Miracles? Show your acquaintance with the cycles that have been preserved.
 - (b) Discuss two characteristics of Marlowe's plays which mark him out as a predecessor to Shakespeare.
 - (c) How is Comedy of Manners different from Comedy of Humours? Give specific illustrations.
 - (d) Write a note on the nineteenth century 'Poetic Play' with reference to one of its practitioners.

Section-II

2. Give brief answers to any *six* questions from the following: 2×6 = 12
- (a) Why does Everyman ask Death to wait for twelve years?
 - (b) Give one instance to signify the pride of Bajazeth.
 - (c) Mention two 'ill customs of the age' as pointed out by Jonson in his Prologue to Every Man in His Humour.
 - (d) 'This mole does undermine me'. Who is referred to as 'mole' and who is 'me'.
 - (e) Why was Rowland Lacy's uncle displeased with him?
 - (f) Why does Fopling refer to Dorimant as 'le' sage?
 - (g) Why does Prometheus pity Zeus?
 - (h) What is the 'humour' that dominates Bobadill and Knowell?
 - (i) What is 'Adam's Sin'? How do human beings pay for the price of 'Adam's Sin'?

Section-III

3. Answer any *one* question from the following: 15×1 = 15
- (a) Comment on Marlowe's portrayal of Isabella and examine the significance of her role in Edward II.
 - (b) Critically analyse the Murder Scene in Edward II.
 - (c) What importance does the Porter Scene bear in *Macbeth*? Account for your answer.
 - (d) Assess Shakespeare's use of imagery and symbolism in *Macbeth*.
4. Locate and annotate/Comment on any *one* from the following: 6×1 = 6
- (a) "One like Actaeon, peeping through the grove..."
 - (b) "For Gaveston' but not for Isabel."
 - (c) "My knee shall bow to none but to the King."
 - (d) "When the battle's lost and won;"
 - (e) "He was a gentleman on whom I built
An absolute trust..."
 - (f) "She should have died hereafter;"

Section-IV

5. Answer any *one* question from the following: 15×1 = 15
- (a) Comment on the character of Viola in *Twelfth Night*.
 - (b) Assess *Twelfth Night* as a Romantic comedy.
6. Locate and annotate/Comment on any *one* of the following: 6×1 = 6
- (a) 'Disguise, I see thou art a wickedness / Wherein the pregnant enemy does much'.
 - (b) Why, this is very midsummer madness.
 - (c) O time, thou must untangle this, not I.

Section-V

7. Answer any *one* question from the following: 15×1 = 15
- (a) Bring out the dramatic significance of the title in *The School for Scandal*.
 - (b) Critically comment on the Auction Scene in *The School for Scandal*.
 - (c) Examine *She Stoops to Conquer* as an anti-sentimental comedy.
 - (d) Bring out the theme of appearance-reality conflict in *She Stoops to Conquer*.
8. Locate and annotate / Comment on any *one* from the following: 6×1 = 6
- (a) ‘...I believe I shall have occasion to try your obedience this very evening’.
 - (b) They say women and music should never be dated.
 - (c) In the moment of passion fortune may be despised, but it ever produces a lasting repentance.
 - (d) You will be handled down to posterity like Petrarch’s Laura, or Waller’s Sacharissa.
 - (e)’tis like ivy round a sapling, spoils the growth of the tree.
 - (f) this shall be your hammer, and now you may knock down many ancestors with their won pedigree.

Section-VI

9. Answer any *five* from the multiple choice questions given below: 1×5 = 5
- (a) ‘Nemesis’ in tragedy is brought about by
 - (i) an act of hubris
 - (ii) by the death of the villain
 - (iii) by the reversal in the fortunes of the hero.
 - (b) Stock characters are
 - (i) those who make us laugh
 - (ii) those who usually work against the protagonist
 - (iii) character types that occur repeatedly in a particular literary genre.

- (c) Anagnorisis is
 - (i) an anecdote
 - (ii) discovery of an unknown place by the hero
 - (iii) discovery of facts hitherto unknown to the hero.
- (d) By 'catharsis' we mean
 - (i) a therapeutic effect of tragedy
 - (ii) the arousal of pity and fear
 - (iii) the climax of a tragedy.
- (e) An aside is a dramatic device in which
 - (i) a character speaks to the audience
 - (ii) a character speaks to himself
 - (iii) a character speaks to another character.
- (f) 'Conflict' is
 - (i) an indispensable part of drama
 - (ii) physical action on the stage
 - (iii) violence.
- (g) *Mankind* is a:
 - (i) Mystery
 - (ii) Morality
 - (iii) Interlude.
- (h) Denouement is
 - (i) The resolution of a comedy
 - (ii) The final part of a play
 - (iii) A moment of recognition of truth.



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ENGLISH

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New Syllabus

Group-A

1. Answer any *four* questions from the following within 200 words each. 5×4 = 20
- (a) Briefly outline the role of the periodical press in context of the rise of the English novel in the mid-eighteenth century.
 - (b) What is epistolary novel? Discuss its characteristics with reference to any one example.
 - (c) Assess the contribution of any two women novelist prior to Jane Austen.
 - (d) Mention three features of the novels written by George Eliot with reference to any two of her novels.
 - (e) Write a short note on *Frankenstein*.
 - (f) Assess the importance of Victorian regional novel with reference to any one novelist.

Group-B

2. Answer the following Questions from the *two* sections, each within 15×2 = 30 500 words.

Section-I

(a) Justify the title of *Pride and Prejudice*.

Or

(b) What role does money, education and property rights play in Jane Austen's *Pride and Prejudice*?

Or

(c) Discuss *Jane Eyre* as an example of a bildungsroman.

Or

(d) Critically comment on Charlotte Bronte's portrayal of Rochester in *Jane Eyre*.

Section-II

(e) How does motherhood figure in Dickens's portrayal of woman characters in *David Copperfield*?

Or

(f) Assess *David Copperfield* as a social novel.

Or

(g) Comment on the significance of the title of Hardy's *Far from the Madding Crowd*.

Or

(h) Analyse with references to the text, the character of Gabriel Oak as presented by Hardy in *Far from the Madding Crowd*.

Group-C

3. Answer any *three* questions from the following, each within 400 words. 10×3 = 30

(a) Write a note on Lamb's 'Dream Children: A Reverie' as a personal essay.

(b) Comment on the nature and function of satire with reference to Addison's 'The Scope of Satire'.

- (c) Critically examine the theme of 'Knowledge Its Own End' by Cardinal Newman.
- (d) Comment on Arnold's definition of Modernity and its reflection in literature.

Group-D

4. Write short notes on any *five* literacy terms, each within 100 words: 4×5 = 20
- (a) Epic novel
 - (b) Stock character
 - (c) Point of view
 - (d) Omniscient narrator
 - (e) Realism
 - (f) Sentimental novel
 - (g) Personal essay.

Old Syllabus

Section-I

1. Answer any *two* questions from the following: 10×2 = 20
- (a) Write an essay on the rise of the novel in eighteenth century English literature.
 - (b) Write briefly on the Gothic novel tradition.
 - (c) Account for the popularity of *Tom Jones*.
 - (d) Assess the contribution of William Makepeace Thackeray to the history of the novel.

2. Answer any *two* questions from the following: 5×2 = 10
- (a) What is a Picaresque novel? Name two such novel and their authors.
 - (b) Who satirized Richardson's *Pamela* and how?
 - (c) Assess the importance of Victorian regional novel with reference to any one novelist.
 - (d) Mention three features that make *Middlemarch* a representative novel of the Victorian era.

Section-II

3. Answer briefly any *four* questions from the following: 5×4 = 20
- (a) Mention at least two romantic features as presented in Charles Lamb's essay 'Dream Children'.
 - (b) How does Addison's 'The Spectator' reflect issues like class and social identity?
 - (c) Write a brief note on Darwin's prose works and their impact on the Victorians.
 - (d) Assess Ruskin's importance as a Victorian prose writer.
 - (e) How does Thomas de Quincey contribute to the development of English essay? Discuss in brief.
 - (f) Comment on Matthew Arnold's literacy criticism with relations to Victorian non-fictional prose.

Section-III

4. Answer any *one* question from the following: 15×1 = 15
- (a) Do you think that Darcy is an ideal match for Elizabeth in *Pride and Prejudice*? Answer with a close reference to the text.
 - (b) Critically comment on Austen's portrayal of society and manners in *Pride and Prejudice*.
 - (c) How does Bronte fuse the elements of romance and realism in *Jane Eyre*?
 - (d) Assess *Jane Eyre* as a bildungsroman with a female protagonist.

5. Answer briefly any *one* question from the following: 5×1 = 5
- (a) Comment on the significance of the Gardiners in *Pride and Prejudice*.
 - (b) Comment on Charlotte Lucas's point of view on marriage.
 - (c) What impact does Bertha have on Jane Eyre's life?
 - (d) Give on account of Lowood School.
 - (e) Why does Jane refuse St. John Rivers?
 - (f) Who is Grace Poole? What role does she play in *Jane Eyre*?
6. Answer the following multiple choice questions from any *one* of the two groups. Indicate clearly which group you are attempting. 5×1 = 5

Group-A

- (a) The book Mr. Collins chose to read aloud to the Bennet sisters was:
 - (i) Pilgrim's Progress
 - (ii) Pordyce's sermons
 - (iii) The Bible
 - (iv) The Way of the World.
- (b) When does Elizabeth first begin to change her mind about Mr. Darcy?
 - (i) After she first sees Pemberley
 - (ii) During the time she is nursing Jane at Netherfield
 - (iii) After she reads his letter concerning Wickham, Jane, and other matters
 - (iv) After Lady Catherine commands her not to become engaged to Darcy.
- (c) There were several marriages which took place in the course of the novel. Which was the first of these marriages?
 - (i) Elizabeth Bennet and Mr. Darcy
 - (ii) Charlotte Lucas and Mr. Collins
 - (iii) Lydia Bennet and George Wickham
 - (iv) Charles Bingley and Jane Bennet.

- (d) Name the gentleman who accompanied Mr. Darcy to Lady Catherine's house
- (i) Mr. Hurst
 - (ii) Mr. Wickham
 - (iii) Mr. Bingley
 - (iv) Colonel Fitzwilliam.
- (e) Mr. Darcy opposed the marriage between Bingley and Jane because
- (i) of class difference
 - (ii) he wanted Bingley to marry his sister
 - (iii) he did not like Elizabeth
 - (iv) Jane was not attractive.

Group-B

- (a) 'Resurgam' means--
- (i) Rest in peace
 - (ii) I shall rise again
 - (iii) Faith in God
 - (iv) Eternity.
- (b) Adele is Rochester's
- (i) Daughter
 - (ii) Cousin
 - (iii) Ward
 - (iv) Illegitimate child.
- (c) Jane thinks Rochester is in love with
- (i) Grace Poole
 - (ii) Blanche Ingram
 - (iii) Miss Temple
 - (iv) Adele's mother.

- (d) After fleeing from Thornfield Jane becomes
- (i) a school-mistress
 - (ii) a painter
 - (iii) a governess
 - (iv) a caretaker.
- (e) St. John was attracted towards
- (i) Jane
 - (ii) Bertha
 - (iii) Bessie
 - (iv) Rosamond Oliver.

Section-IV

7. Answer any *one* question from the following: 15×1 = 15
- (a) Is Eustacia Vye the tragic heroine of Hardy's novel? Give reasons for your view.
 - (b) Comment on the role and significance of Egdon Heath in *The Return of the Native*.
 - (c) Comment on the significance of the title of Hardy's *Far from the Madding Crowd*.
 - (d) Analyse the role of Gabriel Oak in Hardy's *Far from the Madding Crowd*.
 - (e) What is the significance of the title *Hard Times*?
 - (f) Critically examine Dickens's portrayal of Stephen Blackpool in *Hard Times*.
 - (g) Comment on the blending of pathos and humour in *Oliver Twist*.
 - (h) Comment on Dickens's portrayal of Nancy and Bill Sikes.

8. Answer any *one* question from the following: 5×1 = 5
- (a) Who is the 'Native'? Why does he return?
 - (b) Write a short note on any female character in *The Return of the Native*.
 - (c) Describe in brief the Gunpowder plot in *The Return of the Native*.
 - (d) Comment on the setting of *Far From the Madding Crowd*.
 - (e) Describe the circumstance that led to Fanny's tragic end.
 - (f) Why does Bathsheba initially reject Gabriel Oak?
 - (g) Write a short note on industrial pollution in *Hard Times*.
 - (h) Describe Gradgrind's school.
 - (i) Who is Sissy Jupe?
 - (j) Describe Fagin's den.
 - (k) Comment on Dickens's presentation of the Artful Dodger.
 - (l) Describe after Dickens the condition of the workhouse in *Oliver Twist*.

9. Answer the following multiple choice questions from any *one* of the *four* groups. Indicate clearly which group you are attempting: 5×1 = 5

Group-A

- (a) What are "heath-croppers"?
 - (i) Grasshoppers
 - (ii) Wild ponies
 - (iii) Local workmen who cut the heath
 - (iv) Locusts.
- (b) What is the name of Mrs. Yeobright's house?
 - (i) Howard's End
 - (ii) Blooms-End
 - (iii) Rainbarrow
 - (iv) Mistover Knapp.

- (c) *The Return of the Native* begins on
- (i) Christmas
 - (ii) Easter Saturday
 - (iii) Good Friday
 - (iv) Guy Fawkes Night.
- (d) What sign does Eustacia use to indicate to Damon Wildeve that she wants to see him?
- (i) She throws a stone in the pool
 - (ii) She lights a bonfire
 - (iii) She sends him a message through Christian Cantle
 - (iv) She throws gravel at his window.
- (e) Reddle is:
- (i) Dye for marking sheep
 - (ii) A red flower
 - (iii) A farmer
 - (iv) A cart.

Group-B

- (a) Disguised Sergeant Troy is discovered at the fair by
- (i) Gabriel Oak
 - (ii) The former Bailiff, Pennyways
 - (iii) Bathsheba
 - (iv) Joseph Poorgrass.

- (b) The person who sees Fanny Robin on the night she runs away
- (i) Pennyways
 - (ii) William Boldwood
 - (iii) Bathsheba Everdene
 - (iv) Gabriel Oak.
- (c) Who owned Weatherbury Farm?
- (i) Bathsheba's uncle
 - (ii) Her father
 - (iii) Her aunt
 - (iv) Bathsheba bought it with money which she inherited.
- (d) Name of Bathsheba's dead father.
- (i) Sergeant Troy
 - (ii) William Boldwood
 - (iii) John Everdene
 - (iv) Gabriel Oak.
- (e) How is Boldwood punished for killing Sergeant Troy?
- (i) He is hanged
 - (ii) He is drawn and quartered
 - (iii) He is not punished by law but wrecked with guilt
 - (iv) First he is sentenced to death then pardoned at the last minute and imprisoned instead.

Group-C

- (a) Mr Gradgrind's matter-of-fact home was called
- (i) Rose Cottage
 - (ii) Stone Lodge
 - (iii) Fairy Corner
 - (iv) Mayfair Place.

- (b) Coketown was a town of
- (i) highrise buildings
 - (ii) cars and trains
 - (iii) machinery and tall chimneys
 - (iv) barren fields.
- (c) Sissy Jupe is asked to define a
- (i) cow
 - (ii) cart
 - (iii) horse
 - (iv) machine.
- (d) At Mr Bounderby's factory the workers were called
- (i) by numbers
 - (ii) the hands
 - (iii) the bodies
 - (iv) by their names.
- (e) Stephen Blackpool loved
- (i) His wife
 - (ii) Louisa
 - (iii) Rachael
 - (iv) Sissy Jupe.

Group-D

- (a) The Poor Law Amendment which is strongly linked to *Oliver Twist* was passed in
- (i) 1834
 - (ii) 1839
 - (iii) 1842
 - (iv) 1866.

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- (b) Rose Maylie is
- (i) Oliver's friend
 - (ii) Oliver's governess
 - (iii) His mother's sister
 - (iv) Mr. Brownlow's housekeeper.
- (c) Mr. Gamfield, by profession, is
- (i) An undertaker
 - (ii) A butler
 - (iii) A chef
 - (iv) A chimney sweeper.
- (d) Faggin is
- (i) Jewish
 - (ii) Irish
 - (iii) Italian
 - (iv) Mixed race.
- (e) The Artful Dodger's real name is
- (i) Bill Sikes
 - (ii) Claypole
 - (iii) Snodgrass
 - (iv) Jack Dawkins.