



**WEST BENGAL STATE UNIVERSITY**

B.A. Honours PART-III Examinations, 2017

**ENGLISH-HONOURS**

**PAPER-ENGA-V**

**NEW AND OLD SYLLABUS**

Time Allotted: 4 Hours

Full Marks: 100

*The figures in the margin indicate full marks. Candidates should answer in their own words and adhere to the word limit as practicable.*

**NEW SYLLABUS**

**Section-I**

1. Answer any *four* questions from the following: 5×4 = 20
- (a) What does Wordsworth mean when he describes poetry as the 'spontaneous overflow of powerful feeling'?
- (b) What does Coleridge mean by "the willing suspension of disbelief"? Give suitable examples from his poetry.
- (c) How far is it justified to call Victorian poetry "a criticism of life"? Cite two suitable illustrations in support of your view.
- (d) Name any two Victorian women poets, other than Emily Bronte, mentioning at least one of their works and characteristics.
- (e) Who coined the term "Imagism"? Explain with two suitable examples.
- (f) Give a brief account of the symbolist movement in English poetry.

**Section-II**

2. Answer any *one* question from the following: 15×1 = 15
- (a) Can “Tintern Abbey” be regarded as a statement of Wordsworth’s poetic faith? Give reasons for your answer.
  - (b) Comment on the medieval elements in Coleridge’s “Kubla Khan”.
  - (c) Explore the poetic treatment of Nature in Shelleyan poetry with appropriate illustrations.
3. Answer any *one* question from the following: 15×1 = 15
- (a) “Ulysses” embodies the positive aspirations of Victorian England– Discuss with reference to the poem “Ulysses”.
  - (b) Show how Browning has presented Fra Lippo Lippi as “an artist with that inborn leaning towards realism”.
  - (c) Consider *No Coward Soul of Mine* as a devotional poem.
4. Answer any *one* question from the following: 15×1 = 15
- (a) How far does *The Love Song of J. Alfred Prufrock* bring alive modern city life?
  - (b) Give a critical estimate of *Musee des Beaux Arts*.
  - (c) “The atmosphere created is like the lull before a storm”. Justify the statement with reference to *Spring Offensive*.

**Section-III**

5. Locate and annotate any *five* of the following, adding a critical comment: 5×5 = 25
- (a) These beauteous forms  
Through a long absence, have not been to me  
As is a landscape to a blind man’s eye.
  - (b) For he on honey dew hath fed  
And drunk the milk of Paradise.

- (c) ..... therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endear'd  
Pipe to the spirit ditties of no tone:
- (d)           The Sea of Faith  
Was once, too, at the full and round earth's shore  
Lay like the folds of a bright girdle furl'd.
- (e) No coward soul is mine  
No trembler in the world's storm-troubled sphere.
- (f) Till, with a sudden sharp hot sting of fox  
It enters the dark hole of the head.
- (g) Things fall apart, the centre cannot hold;  
Mere anarchy is loos'd upon the world.
- (h) Let us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherized upon a table.

#### Section-IV

6. Answer any *five* questions from the following:
- (a) "That serene and blessed mood". Explain the term "blessed mood".
- (b) Why does Keats describe the urn as "Cold Pastoral"?
- (c) "... the rainy Hyades"- What is Hyades? Why is it called "rainy"?
- (d) "Vain are the thousand creeds"- To what are the "creeds" compared?
- (e) "Ah, love, let us be true to one another!" Why does Arnold say this?
- (f) What is a "Gyre"?
- (g) What purpose is served by the reference to Brueghel's painting in Auden's poem?
- (h) What does Dylan Thomas mean by "Though they go mad they shall be sane"?

## OLD SYLLABUS

### Section-I

1. Answer any *four* questions from the following: 5×4 = 20
- (a) Give two reasons as to why *Lyrical Ballads* is considered to be a turning point in the history of English poetry.
  - (b) What does Coleridge mean by the term “willing suspension of disbelief”? Explain with reference to his poetry.
  - (c) Discuss two reasons behind the overwhelming popularity of Tennyson during his time.
  - (d) Name one Pre-Raphaelite poet and mention any two features of his/her poetry.
  - (e) Mention the features of anti-war poetry of the First World War with suitable illustrations.
  - (f) Give an account of the Symbolist Movement in English poetry with reference to its main practitioners.

### Section-II

2. Answer any *one* question from the following: 10×1 = 10
- (a) Critically examine how *Tintern Abbey* traces Wordsworth’s spiritual growth as a poet.
  - (b) Write a brief note on Shelley’s imagery with a close reference to the poems in your syllabus.
  - (c) Write a note on the theme and structure of Keats’ odes with close reference to any *one* ode in your syllabus.
3. Answer any *two* questions from the following: 5×2 = 10
- (a) Comment on the way Wordsworth describes Lucy in the Lucy poems.
  - (b) What is the central theme of “When we two parted”?

(c) Describe the garden and the pleasure dome in Coleridge's 'Kubla Khan'.

(d) Explain :

“Now more than ever seems it rich to die,  
To cease upon the midnight with no pain,  
While thou art pouring forth thy soul abroad  
In such ecstasy”.

### Section-III

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

(a) How does Tennyson portray the conflict of life and art in *The Lady of Shalott*?

(b) Comment on the psychological complexity of the characters in Browning's dramatic monologues with reference to either *Fra Lippo Lippi* or *Andrea del Sarto*.

(c) Attempt a critical appreciation of the poem *Aurora Leigh*.

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

(a) “To follow knowledge like a sinking star”. Critically comment on the significance of the comparison.

(b) “Sophocles long ago  
Heard it on the Aegean....”

Explain the allusion and comment on its significance in the context of the poem.

### OR

“We mortal millions live alone”– Analyse the attitude of the speaker in this line.

(c) “I am grown peaceful as old age tonight”– Explain with reference to the context.

(d) “This world's no blot for us;  
Nor blank; it means intensely, and means good...”– Explain.

**Section-IV**

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

- (a) How does T.S. Eliot present modern life in *The Love Song of J. Alfred Prufrock*?

**OR**

How does *Journey of the Magi* explore the question of change of faith?

- (b) Bring out the significance of the symbol of Byzantium in Yeats' poem.  
(c) Attempt a critical appreciation of Seamus Heaney's *Digging*.  
(d) Critically analyse the use of animal motif in Ted Hughes' *The Thought Fox*.

7. Answer any *three* questions from the following: 5×3 = 15

- (a) How does Owen utilise the graphic picture of suffering and death of a soldier as an eye-opener for the common mass?  
(b) Comment on the lines:  
"The window is starless still; the clock ticks,  
The page is printed."  
(c) Contextualise:  
"But superstition, like belief, must die,  
And what remains when disbelief has gone?"  
(d) Locate and annotate:  
"... this Birth was/Hard and bitter agony  
for us like Death, our death.."  
(e) Comment on the title of Heaney's poem *Digging*.

**Section-V**

8. Answer any *five* questions from the following: 3×5 = 15

- (a) What is 'past' for the poet in the Lucy poem "I travell'd among unknown men"? Why does he call it "that melancholy dream"?

- (b) Explain the title of the poem, *When I have fears that I may cease to be*.
- (c) How has Keats described the music of autumn?
- (d) What are the virtues of Telemachus mentioned by Ulysses?
- (e) "I am Lazarus". Who is Lazarus? What does Prufrock want to tell all?
- (f) Explain:  
    "The old lie; Dulce et Decorum est  
    Pro patri mori".
- (g) How has Aurora Leigh glorified the 'Poets'?
- (h) How does the person in *Church going* describe the inner chamber of the Church?



**WEST BENGAL STATE UNIVERSITY**

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**ENGLISH-HONOURS**

**PAPER-ENGA-VI**

**NEW AND OLD SYLLABUS**

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) Consider the importance of John Galsworthy with special reference to any one of his plays.
  - (b) Write a short note on Naturalistic Theatre.
  - (c) What do you understand by “drama of ideas”? Discuss with special reference to any one play by Bernard Shaw.
  - (d) Differentiate between a radio play and a stage play.
  - (e) Briefly discuss the impact of existentialism on British drama with special reference to any one major exponent.
  - (f) What are the features of the Angry Young Man Play? Give examples.



**Group-B**

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

(a) Comment on the theme of idealism and disillusionment in *Major Barbara*.

OR

(b) Discuss Shaw's art of characterization with reference to *Major Barbara*.

(c) Do you agree with the view that Synge's *Maurya* is a 'tragic character' who refuses to accept defeat? Give reasons for your answer.

OR

(d) Critically examine Synge's use of symbols and images in *Riders to the Sea*.

(e) Analyze Pinter's play *The Birthday Party* as a critique of society.

OR

(f) Comment on Pinter's use of language and silence in *The Birthday Party*.

**Group-C**

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

(a) "It is the undershaft inheritance. I shall hand on my torch to my daughter. She shall make my converts and preach my gospel –"

OR

(b) "You cannot have power for good without having power for evil too".

(c) "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?"

OR

(d) "No man at all can be living for ever, and we must be satisfied".

(e) “Oh Stan, that’s a lovely room. I’ve had some lovely afternoons in that room”.

OR

(f) “I love that country and I admire and trust its people. I trust them. They respect the truth and they have a sense of humor”.

**Group-D**

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

(a) Plato is most true to the character of his master when he describes him as ‘not of this world’. And with this representation of him the ideal state and the other paradoxes of the Republic are quite in accordance, though they cannot be shown to have been speculations of Socrates. To him, as to other great teachers both philosophical and religious, when they looked upward, the world seemed to be the embodiment of error and evil. The common sense of mankind has revolted against this view, or has only partially admitted it. And even in Socrates himself the sterner judgment of the multitude at times passes into a sort of ironical pity or love. Men in general are incapable of philosophy, and are therefore at enmity with the philosopher; but their misunderstanding of him is unavoidable: for they have never

seen him as he truly is in his own image; they are only acquainted with artificial systems possessing no native force of truth— words which admit of many applications. Their leaders have nothing to measure with, and are therefore ignorant of their own stature. But they are to be pitied or laughed at, not to be quarrelled with; they mean well with their nostrums, if they could only learn that they are cutting off a Hydra's head. This moderation towards those who are in error is one of the most characteristic features of Socrates in the Republic.

OR

- (b) 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.



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**ENGLISH-HONOURS**

**PAPER-ENGA-VII**

**NEW AND OLD SYLLABUS**

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) What is meant by the term “Kunstabroman”? Explain with the help of one example of this kind of novel.
  - (b) Examine the contribution of Kafka to the development of modern novel.
  - (c) What are the distinctive features of D. H. Lawrence’s novels?
  - (d) Comment on the narrative technique of Virginia Woolf.
  - (e) What is metafiction? Explain with examples.
  - (f) Examine the importance of any *one* of the following writers in the development of the modern short story:
    - (i) Joseph Conrad (ii) James Joyce.

**Group-B**

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

(a) Comment on the title of D.H. Lawrence's novel *The Rainbow*.

**OR**

(b) Examine D.H. Lawrence's novel *The Rainbow* as a critique of modern industrial society.

(c) Comment on the role of Marlow in Conrad's '*Heart of Darkness*'.

**OR**

(d) Do you think that Conrad exposes the hypocrisy of imperialism in *Heart of Darkness*? Give reasons for your answer.

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

**OR**

(f) Examine Stephen Dedalus's relationship with women, both real and imagined in *A Portrait of the Artist as a Young Man*.

**Group-C**

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

(a) Appreciate 'Kew Gardens' as a short story.

(b) How does the story 'The Eternal Moment' present the 'inward journey' of Miss Raby?

(c) Discuss briefly the narrative technique in 'Across the Bridge'.

(d) Examine the character of Bertha Young in Katherine Mansfield's short story "Bliss".

**Group-D**

4. Write an essay on any *one* from the following:

30×1 = 30

- (a) Art and Morality
- (b) Nature in English Poetry
- (c) Criticism of social vices in English novel
- (d) Your favourite author.

**OLD SYLLABUS**

**Section-I**

1. Answer any *four* questions from the following:

5×4 = 20

- (a) Galsworthy's novels expose the evils of materialism. –Discuss.
- (b) How does Katherine Mansfield present the crises of modern life in her short stories? –Discuss.
- (c) What is meant by the 'stream-of-consciousness' novel? Name three modern novels that can be placed in this category.
- (d) Identify briefly the salient features of the modern short story and give one example of each.
- (e) Assess the contribution of either Camus or Sartre to the development of the modern European novel.
- (f) Assess the importance of any *one* of the following writers in the development of the English short story:
  - (i) Joseph Conrad (ii) Graham Greene.



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**ENGLISH-HONOURS**

**PAPER-ENGA-VIII**

**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.*

***Candidates are required to answer Question No.1 compulsorily and choose one Option from Option-1 (Indian Writing in English) and Option-2 (American Literature).***

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
- Define the terms 'langue and parole'.
  - Discuss the basic tenets of 'Second Wave feminism' and name its major proponents.
  - What does Marx mean by 'class struggle'?
  - Define the concept of 'Orientalism' as applied in Post Colonial criticism.
  - Is post modernism a reaction against modernism? Discuss in brief.
  - Explain the notion of 'hegemony' after Gramsci.



8.

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

2. Answer any *one* question from the following in about 500 words: 15×1 = 15
- (a) Sri Aurobindo's poem 'The Tiger and the Deer' is a "contrast between good and evil, innocence and experience, life and death". –Discuss.
- (b) Analyze the symbolism in Toru Dutt's poem 'The Lotus'.
9. (c) Discuss how the protagonist in 'Another View of Grace' finally succumbs to temptation.
- (d) Do you think that the poem *Muse* records the evolving stages of an artist's mind? Discuss with elucidations from the poem.

**Group-B**

3. Answer any *one* question from the following in about 500 words: 15×1 = 15
- (a) Comment on the use of themes, motifs and symbols in Raja Rao's *The Serpent and the Rope*.
- (b) It has been said that *The Serpent and the Rope* is a novel that 'deals with concepts of existence, reality and fulfillment of one's capabilities'. –Discuss.
- (c) Critically comment on Tridib's character in Amitav Ghosh's *The Shadow Lines*.
- (d) Consider Amitav Ghosh's *The Shadow Lines* as 'a memory novel'.

**Group-C**

4. Answer any *one* question from the following in about 500 words: 15×1 = 15
- (a) How does Mulk Raj Anand depict a child's psychology in his short story 'The Lost Child'?
- (b) Analyze the complexities in the character of Muni in 'A Horse and Two Goats'.

- (c) Discuss how in ‘*The Accompanist*’ the climate of sensibility is more compelling than the visible action?
- (d) Salman Rushdie’s *Chekov and Zulu* has often been read as a commentary on the postcolonial Indian situation. –Discuss.

**Group-D**

5. Answer any *one* question from the following in about 500 words: 15×1 = 15
- (a) Show how Mahesh Dattani exposes the gender discrimination rampant in the educated middle class Indian families in his play *Tara*.
- (b) Critically comment on the title of *Tara*.
- (c) ‘Currimbhoy becomes the voice of universal revolt and anguish screaming itself hoarse at the seemingly immovable societies around the world’. Analyze the statement with reference to his play *The Refugee*.
- (d) Critically analyze the character of Sen Gupta in Currimbhoy’s *The Refugee*.

**Group-E**

6. Locate and annotate any *one* from the following in about 200 words: 5×1 = 5
- (a) Who dares misery love,  
And hug the form of Death,  
Dance in Destruction’s dance,  
To him the Mother comes.
- (b) But then the difference arose  
On how to cross a desert patch,  
We lost a friend whose stylish prose  
Was quite the best of all our batch.  
A shadow falls on us- and grows.
- (c) O what does the burning mouth  
Of sun, burning in today’s  
Sky, remind me....

- (d) Over and over the sticky  
Soot crossed the space of  
My mind.

7. Answer any *one* question from the following in about 200 words: 5×1 = 5

- (a) Discuss in brief Raja Rao's treatment of illusion and reality in *The Serpent and the Rope*.  
(b) Briefly analyze the character of Savithri in *The Serpent and the Rope*.  
(c) Comment briefly on the relationship between Tridib and May in *The Shadow Lines*.  
(d) Briefly comment on the narrator's remembrance of the riots in *The Shadow Lines*.

8. Answer any *one* question from the following in about 200 words: 5×1 = 5

- (a) Comment on the ending of *The Lost Child*.  
(b) How far is the title of *A Horse and Two Goats* appropriate? Analyze briefly.  
(c) Comment on the influence of the TV show 'Star Trek' in the short story 'Chekov and Zulu'.  
(d) Explain with reference to the context: 'Does a mortal refuse God? It made me smile to think anyone could be such a fool'?

9. Answer any *one* question from the following in about 200 words: 5×1 = 5

- (a) Comment on the role of the doctor in *Tara*.  
(b) Explain with reference to the context: 'Two lives and one body, in one comfortable womb. Till we were forced out.'  
(c) Explain with reference to the context: 'Nobody's! But if you'll push me, I'll tell you. I was born in Pakistan- not India like Mosin here. If I am anybody, I have to be a Pakistani!'  
(d) How does the one act structure influence the dramatic appeal of *The Refugee*.

**Option-II**  
**(American Literature)**  
**Group-A**

2. Answer any *one* question from the following in about 500 words: 15×1 = 15
- (a) Write an essay on Walt Whitman's descriptive power with reference to 'Crossing Brooklyn Ferry'.
  - (b) Attempt a critical appreciation of the form and content of Emily Dickinson's 'Because I could not Stop for Death'.
  - (c) Write an essay on the use of imagery in Robert Frost's 'Desert Places'.
  - (d) Write on the images found in Bob Dylan's 'How many Roads must a Man Walk Down'.
3. Explain and annotate any *one* from the following: 5×1 = 5
- (a) Nothing which we are to perceive in this world equals the power of your intense fragility.
  - (b) I bathed in the Euphrates when dawns were young  
I built my hut near the Congo and it lulled me to sleep.
  - (c) Yes, 'n' how many times must the cannon balls fly  
Before they're forever banned?  
The answer my friend, is blowing in the wind.

**Group-B**

4. Attempt any *one* question from the following: 15×1 = 15
- (a) Comment on Fitzgerald's art of characterization in *The Great Gatsby*.
  - (b) Write a critical note on the role of the narrator in *The Great Gatsby*.
  - (c) Consider *The Color Purple* as an epistolary novel.

(d) Discuss the roles played by Sophia, Netty and Shug Avery in *The Color Purple*.

5. Answer briefly any *one* question from the following:

5×1 = 5

- (a) What was the end of Myrtle Wilson and what were its consequences?
- (b) 'Although Gatsby was not in love with Daisy as much as he was in love with the idea of her'. Where can you find evidence of Gatsby's devotion to an ideal rather than an actual person?
- (c) Briefly write on the role of Tashi in *The Color Purple*.
- (d) Explain the symbol of God in *The Color Purple*.

### Group-C

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

15×1 = 15

- (a) "In its strident allegory and anticlimax Hawthorne's 'The Ambitious Guest' breaks many storytelling conventions". Do you agree? –Discuss.
- (b) Comment on Edgar Allan Poe's handling of mystery and horror in 'The Cask of Amontillado'.
- (c) Critically examine the narrative technique of O' Henry in 'The Cactus'.
- (d) Do you agree with the way in which Kate Chopin has developed the theme of motherhood in 'Regret'? –Discuss.

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

5×1 = 5

- (a) Why does the narrator in 'The Cactus' pretend to know Spanish?
- (b) 'But I cannot die till I have achieved my destiny'. –Explain.
- (c) Why and how does Montressor take his revenge on Fortunato?

**Group-D**

8. Answer any *one* question from the following: 15×1 = 15
- (a) Critically discuss *Death of a Salesman* as a modern tragedy.
  - (b) How does *Death of a Salesman* represent the American family? –Discuss.
9. Answer any *one* question from the following: 5×1 = 5
- (a) How does Willy's home function as a metaphor?
  - (b) 'A salesman is got to dream, boy, it comes with the territory'. –Explain.
  - (c) 'But look at your friend. Build, an estate and then hasn't the peace of mind to live in it'– Who is the speaker? Explain with reference to the context.