

West Bengal State University

B.A./B.Sc./B.Com. (Honours, Major, General) Examinations, 2013

PART-III

ENGLISH — HONOURS

PAPER-V

Duration : 4 Hours]

[Maximum Marks : 100

Candidates are required to give their answers in their own words as far as practicable.

The figures in the margin indicate full marks.

SECTION - I

1. Answer any *four* questions from the following : 4 × 5 = 20
- a) How far do you agree with the observation that Romantic Poetry is 'escapist' ? Give one example.
 - b) How does Coleridge distinguish primary imagination from secondary imagination ? Give one example of the way in which secondary imagination works in poetry.
 - c) Name any two Victorian women poets, other than Elizabeth Barrett Browning, mentioning at least one of their works and characteristics.
 - d) Victorian poetry has often been described as a continuation of Romantic poetry. Do you agree with the statement ? Give reasons for your answer.
 - e) Who coined the term 'Imagism' ? Explain with two suitable examples.
 - f) Enumerate any three features of the war (1914-1918) poetry.

SECTION - II

2. Answer any *one* from the following : 1 × 10 = 10
- a) How has love been treated in Tintern Abbey or the Lucy Poems ?
 - b) Comment on Coleridge's presentation of evil in 'Christabel Book - I'.

OR

Trace the medieval elements in 'Kubla Khan' and comment on those.

- c) Write a note on Shelley as a lyric poet with reference to the poems in your syllabus.

3. Answer any *two* of the following : 2 × 5 = 10
- a) "I have been half in love with easeful Death" -- who is the speaker here ?
Critically comment on the phrase 'easeful Death'.
- b) "They name thee before me,
A knell to mine ear"
— Explain the lines.
- c) "These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye."
Which 'beauteous forms' are referred to here ? What is compared to 'a blind man's eye' and why ?
- d) Comment briefly on the central theme of the poem 'Ozymandias'.

SECTION - III

4. Answer any *one* of the following : 1 × 10 = 10
- a) How does Tennyson portray the conflict between life and art in 'The Lady of Shalott' ?
- b) What is the central conflict in 'Fra Lippo Lippi' ? How does Lippi seek to resolve it ? Answer with close reference to the text.

OR

Consider 'Andrea del Sarto' as a dramatic monologue.

- c) Bring out Arnold's attitude to Victorian life as revealed in 'Dover Beach' or 'To Marguerite'.
5. Answer any *two* of the following : 2 × 5 = 10
- a) How is Ulysses different from Telemachus in his attitude to life ?

- 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 the line.

- c) "I am grown peaceful as old age tonight." Explain with reference to the context.

OR

"This world's no blot for us;

Nor blank; it means intensely, and means good." — Explain.

- d) What is the central theme of 'Aurora Leigh' ?

SECTION - IV

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

- a) With close reference to the text critically comment on the functions of allusions in "The Love Song of J. Alfred Prufrock".

OR

Show how "The Journey of the Magi" presents the 'theme of alienation and a feeling of powerlessness in a world that has changed'.

- b) Write an essay on the theme of "Sailing to Byzantium".
- c) With close reference to the text analyse the attitude to war expressed in "Dulce Et Decorum Est".

OR

Comment on the title of the poem "The Thought Fox".

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

- a) What is the central theme of Auden's "Song IX" ?
- b) Comment on the significance of the 'spade' as a metaphor in Heaney's poem "Digging".

- c) "A serious house on serious earth it is" — what is being referred to and why ?
- d) Comment on the theme of resurrection in the poem "And Death Shall Have no Dominion".
- e) "In the room the women come and go
Talking of Michelangelo" — Explain.

OR

"All this was a long time ago, I remember" — Who is 'I' here ? What is meant by 'all this' ?

SECTION - V

8. Answer any *five* of the following :

5 × 3 = 15

- a) "Thus Nature spake — The work was done —" what was the 'work' and how was it 'done' ?
- b) "For he on honey dew hath fed and drunk the milk of paradise" — Explain the metaphor contained in the line.

OR

"Jesu Maria ! Shield her well" — Explain the context.

- c) What are the poet's fears in the poem "When I have fears that I may cease to be".
- d) "To strive, to seek, to find, and not to yield".
Bring out the significance of the line.
- e) "I write so
of the only truth tellers, now left to God —
The only speakers of essential truth ..."
— Comment on the lines.
- f) "Till, with a sudden sharp hot stink of fox
It enters the dark hole of the head"
— Explain.
- g) "My fiend, you would not tell with such high zest" — what does the poet mean to say here ?
- h) "Between my finger and my thumb
The squat pen rests ; as snug as a gun."
Explain the simile contained in these lines.

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PART-III
ENGLISH — HONOURS
PAPER-VI

Duration : 4 Hours]

[Maximum Marks : 100

Candidates are required to give their answers in their own words as far as practicable.

The figures in the margin indicate full marks.

SECTION - I

1. Answer briefly any *four* of the following questions : 4 × 5 = 20
- a) What is meant by "problem play" ? Name two dramatists writing in this genre and mention their plays.
 - b) Bring out the salient features of either T.S. Eliot's or W.H. Auden's plays.
 - c) Write a short note on Naturalist theatre.
 - d) Comment on the major features of Absurd Drama and give suitable examples.
 - e) Name a play that reflects the impact of the Angry Young Man Movement and bring out two representative features of the movement.
 - f) Assess the contribution of John Galsworthy.

SECTION - II

2. Attempt any *two* questions from the following. Do not take two questions from the same group : 2 × 15 = 30

GROUP — A

- a) Discuss Shaw's use of a conventional plot based on the "eternal love triangle" in *Candida*. How is the plot related to the subtitle of the play ?

OR

- b) Shaw's characters represent different social, economic and political ideas. Elucidate with reference to *Candida*.
- c) How does Shaw expose the hypocrisy of the Salvation Army in *Major Barbara* ?

OR

- d) Comment on Shaw's use of dialect in *Major Barbara*. How is it related to the central thematic concern of the play ?

GROUP — B

- e) Comment on the role of the sea in Synge's play *Riders to the Sea*. Discuss whether the sea can be solely blamed for the sufferings of the Aran islanders.

OR

- f) How does Synge blend the natural with the supernatural in his play, *Riders to the Sea* ?
- g) Assess the importance of Synge's play *The Playboy of the Western World* in the Irish Literary Revival.

OR

- h) Bring out the role of irony in the dramatic structure of *The Playboy of the Western World*.

GROUP — C

- i) Assess *The Caretaker* as a tragic-comedy.

OR

- j) Explain the importance of the structure of Pinter's play, *The Caretaker*.

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

GROUP — A

- a) What is referred to as Prossy's complaint in *Candida* ?
- b) "I try to follow his example, not to imitate him." — Who is the speaker ? Why does he say so ?
- c) What is the dramatic function of Eugene Marchbanks ?
- d) Name three organisations / associations that have sent invitation to Mr. Morrell to deliver lectures. Discuss in brief the topics on which Mr. Morrell delivers such invitation lectures.

GROUP — B

- e) Comment on the use of elaborate stage direction in *Major Barbara*.
- f) "Not at all. Well, the more destructive war becomes the more fascinating we find it." — Who says this to whom and why ?
- g) "We have to win her ; and we are neither of us Methodists" — who is the speaker ? Who is being referred to ? What is the context of these words ?
- h) "The seven deadly sins !" What, according to Undershaft, are they ?

GROUP — C

- i) Critically comment on the role played by the Young Priest in *Riders to the Sea*.
- j) "... it is the young men do be leaving things behind for them that do be old" — In what context are these words spoken? What emotions do they reveal?
- k) "Didn't the young priest say the Almighty God won't leave her destitute with no son living?" Comment on the irony.
- l) Write a note on the dialect used in *Riders to the Sea*.

GROUP — D

- m) Who is the "Playboy of the Western World"? Why is he called so?
- n) Comment on the language used to describe the courtship scene of Christy and Pegeen.
- o) What is the significance of the last speech of Synge's play *The Playboy of the Western World*?
- p) "Oh my grief, I've lost the only Playboy of the Western World". Who says this? Why?

GROUP — E

- q) What lies at the root of Davies' racism and intolerance?
- r) "That's the name I'm known, anyway. But it's no good me going on with that name. I got no rights." Explain.
- s) Comment on the constant use of incomplete sentences in *The Caretaker*.
- t) Who is asked to be the "Caretaker"? How does he accept the suggestion?

SECTION — III

4. Write a substance of the following (a) passage / (b) poem and critically comment on the idea, language, style and technique : 10 + 10 = 20

- a) Much has been said of the common ground of religious unity. I am not going just now to venture my own theory. But if anyone here hopes that this unity will come by the triumph of any one of the religions and the destruction of the others, to him I say, "Brother, yours is an impossible hope." Do I wish that the Christian would become Hindu? God forbid. Do I wish that the Hindu or Buddhist would become Christian? God forbid.

The seed is put in the ground, and earth and air and water are placed around it. Does the seed become the earth, or the air, or the water ? No. It becomes a plant. It develops after the law of its own growth, assimilates the air, the earth, and the water, converts them into plant substance and grows into a plant.

Similar is the case with religion. The Christian is not to become a Hindu or a Buddhist, nor a Hindu or a Buddhist to become a Christian. But each must assimilate the spirit of the others and yet preserve his individuality and grow according to his own law of growth.

If the Parliament of Religions has shown anything to the world, it is this : It has proved to the world that holiness, purity and charity are not the exclusive possessions of any church in the world, and that every system has produced men and women of the most exalted character. In the face of this evidence, if anybody dreams of the exclusive survival of his own religion and the destruction of the others, I pity him from the bottom of my heart, and point out to him that upon the banner of every religion will soon be written in spite of resistance : "Help and not fight," "Assimilation and not Destruction," "Harmony and Peace and not Dissension."

- b) O, reason not the need : our basest
 beggars
 Are in the poorest thing superfluous :
 Allow not nature more than nature
 needs,
 Man's life's as cheap as beast's : thou
 art a lady ;
 If only to go warm were gorgeous,
 why, nature needs not what thou
 gorgeous wear'st,
 Which scarcely keeps thee warm. But,
 for true need, ..
 You heavens, give me that patience,
 Patience I need !

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Part - III

ENGLISH — Honours

Paper - VII

Duration : 4 Hours]

[Full Marks : 100

Candidates are required to give their answers in their own words as far as practicable.

The figures in the margin indicate full marks.

SECTION - I

1. Answer briefly any *four* of the following questions : 4 × 5 = 20
- a) What is a 'Künstlerroman' ? Explain with the help of one example of this kind of novel.
 - b) What is meant by magic realism ? Mention two authors of this genre and their works.
 - c) What is meant by the 'Stream of consciousness' novel ? Name three modern novels that can be placed in this category.
 - d) Examine the contribution of Camus to the development of the modern novel.
 - e) Assess the importance of any *one* of the following authors in the development of the modern novel :
 - i) Somerset Maugham
 - ii) D. H. Lawrence
 - f) Write briefly on the development of science fiction in the modern age.

SECTION - II

2. Answer any one of the following questions :

1 × 15 = 15

a) Comment upon D. H. Lawrence's depiction of women in the novel, *Sons and Lovers*.

Or

b) Consider *Sons and Lovers* as a psychological novel.

c) Comment on the title of Orwell's novel, *Nineteen Eighty Four*.

Or

d) Discuss *Nineteen Eighty Four* as dystopian science fiction.

e) Discuss the role of Lily Briscoe in Virginia Woolf's *To the Lighthouse*.

Or

f) Examine the function of the lighthouse as a symbol in Woolf's novel, *To The Lighthouse*.

g) Critically discuss Joyce's aesthetic theory as defined by Stephen in *A Portrait of The Artist as a Young Man*.

Or

h) What is meant by 'epiphany' as used by Joyce in his novel, *A Portrait of the Artist as a Young Man* ? How is the epiphany interwoven into the structure of the novel ?

3. Answer any *three* of the following questions taking one from each Group. 3 × 5 = 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* titled 'Derelict' ?
- c) Discuss the Sleeping Beauty motif in *Sons and Lovers*.
- d) Write briefly on the role of William Morel in the novel.

GROUP - B

- a) Comment on Orwell's idea of 'double think' and 'newspeak;' in *Nineteen Eighty Four*.
- b) Comment upon Orwell's portrayal of Julia in *Nineteen Eighty Four*.
- c) Write briefly on the symbolism of the rats in *Nineteen Eighty Four*.
- d) What is the role of Big Brother in the novel ?

GROUP - C

- a) Comment upon the significance of Lily's painting in Virginia Woolf's *To The Lighthouse*.
- b) Write briefly on the significance of the waves in *To The Lighthouse*.
- c) Comment briefly on the three sections of the novel : The Window, Time Passes and The Lighthouse.
- d) How have Mr. Ramsay's intellectual traits affected his domestic life ?

GROUP - D

- a) Comment upon the Christmas dinner scene in Joyce's *A Portrait of The Artist*.
- b) Write briefly on the significance of the name, Stephen Dedalus.
- c) Comment on Stephen's encounter with Heron in *A Portrait of The Artist*.
- d) What is the significance of Father Arnall's sermon in the novel ?

SECTION - III

4. Answer any one of the following questions : 1 × 15 = 15
- a) Comment on the title of the short story, *Counterparts*.
 - b) Would you agree with the view that at the end of the story, *Kew Gardens*, humans are reduced to voices and flowers to colours ?
 - c) Explain how distance is made irrelevant in the world of *The Machine Stops*.
 - d) Comment upon Lawrence's depiction of Elsie's psychological crisis in *The White Stocking*.
 - e) Comment on Conrad's handling of the Themes of honour, duty and betrayal in *The Black Mate*.
 - f) Comment on the narrative technique used by Graham Greene in *Across The Bridge*.
5. Answer any *three* of the following questions : 3 × 5 = 15
- a) Comment on the significance of the incident at Mulligan's in Joyce's *Counterparts*.
 - b) What is the significance of the snail's journey in Woolf's *Kew Gardens* ?
 - c) What elements of the story, *The Machine Stops*, seem utopian to you ?
 - d) Comment upon the contradictory feelings of shame and satisfaction in Whiston after he had struck his wife in *The White Stocking*.
 - e) What plan does Bunters hatch to take advantage of his captain's credulousness in *The Black Mate* ? Does he succeed in the end ?
 - f) What is the significance of the Mexican setting in Greene's *Across The Bridge* ?

SECTION - IV

6. Write an essay on any one of the following topics : 1 × 20 = 20
- a) Art and Morality
 - b) Nature in English Poetry
 - c) Literature in the age of Technology
 - d) The position of women in urban India today.

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PART-III

ENGLISH — Honours

Paper- VIII

Duration : 4 Hours

Full Marks : 100

Candidates are required to give their answers in their own words as far as possible.

The figures in the margin indicate full marks.

Candidates are required to answer question No. 1 compulsorily and to choose one option from Option-1 and Option-2.

1. Answer any *four* of the following : 5 × 4 = 20
- a) Distinguish between the 'Signifier' and the 'Signified'.
 - b) Mention at least three features of Diaspora Literature.
 - c) Explain the notion of 'hegemony' after Gramsci.
 - d) What are the basic tenets of Feminist Criticism ?
 - e) How would you distinguish post-modernism from modernism ?
 - f) What does Marx mean by 'class-struggle' ?

OPTION - I

(Indian Writing in English)

2. Answer any one of the following : 1 × 10 = 10
- a) Compare and contrast Krishna's hostel life and his family life with Susila in the novel. *The English Teacher*. How did the two lives help to develop his personality ?

OR

- b) In *The English Teacher* R. K. Narayan has "deftly woven tragedy and humour". Discuss.

c) What role does ceremony and religion play in *Kanthapura* ?

OR

d) Give a critical analysis of the character of Moorthy in *Kanthapura*.

e) Bring out how *The Inheritance of Loss* illuminates the consequences of colonialism.

OR

f) Comment on how the novel, *The Inheritance of Loss* is poised between the migrant and the resident. Answer with reference to any two characters.

g) Comment on the narrative technique of *Memories of Rain*.

OR

h) How does the city of Calcutta play a role in *Memories of Rain* ? Answer with reference to Moni and Anthony's experiences.

3. Answer briefly any *two* of the following from any *one* Group of your choice : $2 \times 5 = 10$

Group-1

a) Briefly comment on the role of Krishna's father in shaping his future.

b) Describe Krishna's view of the English education system at the time of his resignation.

c) Specify two autobiographical elements in *The English Teacher*.

Group-2

d) Sthalapurana.

e) Kenchamma.

f) Discuss how the *Harikatha* became a vehicle for inspiring nationalism among the masses.

Group-3

g) Comment on Biju's relationship with Saeed.

h) Show how Jemubhai depicts his hatred and disgust for Indian ways and customs.

i) Comment on the character of the cook in *The Inheritance of Loss*.

Group-4

- j) Comment on the significance of any one of Rabindranath's songs used in the novel, *Memories of Rain*.
- k) Comment on the role of Anna in *Memories of Rain*.
- l) Write a short note on Moni's family in Calcutta.

4. Answer any one of the following : 1 × 10 = 10

- a) Give a perspective of two characters other than Bir Singh in the short story, "The Terrorist".
- b) Show how Desai depicts the inner conflicts in the life of 'the accompanist' and how he gets over them.
- c) Justify the title of the story 'Glory at Twilight'.
- d) Write a note on the mother-daughter relationship in 'My Beloved charioteer'.
- e) How does the writer create a sense of place in the story 'The Journey' ?
- f) How does Ruskin Bond intertwine the past and the present in " My Father's Trees in Dehra" ?

5. Answer any two of the following : 2 × 5 = 10

- a) How did Bir Singh interpret the derisive smiles of the English ministers sitting at the head of the official benches in Parliament.
- b) Account for the role of Bhaiyya's friends in the story, 'The Accompanist'.
- c) What event marked the meteoric rise in Satyajit's career in the story 'Glory at Twilight' ?
- d) Comment on the significance of the mythical reference in 'My Beloved Charioteer'.

- e) Who made 'the journey' and why ?
- f) ' No one was any longer interested in the Europeans' — In what context does Ruskin Bond say so ?
6. Answer any *one* of the following : 1 × 10 = 10
- a) Critically analyse the kinds of hunger portrayed in Jayanta Mahapatra's poem 'Hunger'.
- b) Analyse the symbols used in Kamala Das's poem 'The Old Playhouse'.
- c) Show how Kolatkar heightens his central theme of alienation through imagery and symbolism in his poem, 'An Old Woman'.
7. Comment, with reference to the context, on any *two* of the following : 2 × 5 = 10
- a) "... At every tear she sheds
Tears from three pairs of young eyes fall amain,"
- b) "The best poets wait for words".
- c) ".....out there Red Champak trees
Had done it again".
- d) "Who shall prevent the subtle years,
Or shield a woman's eyes from tears ?"
- e) "The Wind slipped through the leaves
as if afraid lest its voice
And the noise of its steps perturb
Pitiless splendour.

8. Answer any *one* of the following :

1 × 10 = 10

- a) Comment on the all pervasive symbol of the bonsai in *Bravely Fought the Queen*.

OR

- b) Comment on how Dattani deals with question of gender role in his play, *Bravely Fought the Queen*.
- c) Comment critically on the title of *Tara* :

OR

- d) How does Dattani present Chandan and Dan in *Tara* ? Answer with close reference to the text.

9. Answer any *two* of the following :

2 × 5 = 10

- a) Comment on Dr. Thakker's discrimination against Tara.

OR

Comment on Alka's dancing in the rain.

- b) "... I don't suppose Jiten mentioned our daughter to you ?" Explain.

OR

"We get them in pairs. My twin brother wears the other one", Comment on the statement.

- c) Comment on the role of Lalitha.

OR

Explain the role of Tara's local friends.

OPTION - 2

(*American Literature*)

2. Answer any one of the following questions : 1 × 10 = 10

- a) Consider the role of the river Mississippi in *Huckleberry Finn*.

OR

Examine *Huckleberry Finn* as a novel of social criticism.

- b) Fitzgerald's *The Great Gatsby* delineates the American Dream. Do you agree ? Justify your answer with illustrations from the text.

OR

Discuss Gatsby's character as Nick perceives throughout the novel *The Great Gatsby*.

- c) Justify the significance of title of the novel *The Grapes of Wrath* by Steinbeck.

OR

Would you agree with the view that the moral philosophy of Jim Casey governs the novel *The Grapes of Wrath* as a whole ? Discuss with reference to the text.

- d) Discuss Harper Lee's *To Kill A Mocking Bird* as an antiracist novel.

OR

Assess the significance of the role of Boo Radley in Harper Lee's *To Kill A Mocking Bird*.

- e) Discuss Alice Walker's *The Color Purple* as an epistolary novel.

OR

Analyse critically the various human relationship in Alice Walker's *The Color Purple*.

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

Group-1

- a) '... that book – which is mostly a true book, with some stretchers, as I said before'.— Who says this ? Which book is referred to here ? Comment on the writing style of this line.
- b) How did Pap get hold of Huck ?
- c) How were the Duke and the King caught and what did happen to them at the end ?

Group-2

- d) 'Gatsby believed in the green light ...' Explain the significance of the 'green light' which recurs as a motif and symbol in *The Great Gatsby*.
- e) Describe the incident at Plaza Hotel.
- f) "I'm going to fix everything just the way it was before". Why does Gatsby say this ? Is he able to 'fix everything' as he says he would.

Group-3

- g) "There is a crime here which goes beyond denunciation. There is a sorrow here that weeping cannot symbolize. There is a failure here that topples all our success". Explain the significance of these lines.
- h) Briefly narrate the Joads' experience at Woodpatch Camp.
- i) Critically analyse the significance of the Wilson episode.

Group-4

- j) Why does Atticus choose not to reveal to his children that Judge Taylor appointed him to defend Tom's case ?
- k) Contextualize and explain the statement : "Most people are [nice], scout, when you finally see them".
- l) In which incident does Jem break his arm ?

Group-5

- m) How did Celie pass her life before her marriage to Mr
- n) " Dear God, Dear starts, dear trees, dear sky, dear peoples. Dear Everything. Dear God." Explain with reference to the context.
- o) Comment critically on two instances of domestic violence in the novel, *The Color Purple*.

4. Answer any one of the following : 1 × 10 = 10

- 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) Comment on Edgar Allan Poe's handling of mystery and horror in *The Cask of Amontillado*.
- c) Write a short critical note on O. Henry's narrative technique in *The Cactus*.
- d) "The Monkey's Paw should be regarded as a moral tale rather than a supernatural story." Discuss.
- e) 'Kate Chopin's *Regret* develops the idea that 'to experience life richly a woman needs a child or children to love and care for'. Do you agree ? Discuss the theme of motherhood as developed by Kate Chopin in her story.
- f) Analyse Willa Cather's *On the Gull's Road* as a story of love.

5. Answer any two of the following : 2 × 5 = 10

- a) "As yet", cried the stranger, his cheek glowing and his eye flashing with enthusiasm, — " as yet, I have done nothing. Were I to vanish from the earth to-morrow, none would know so much of me as you; that a nameless youth came up ...". Identify the speaker and explain the context of the speech.
- b) 'For the half of a century no mortal has disturbed them. *In pace requiescat !* — Explain the last line of the short story *The Cask of Amontillado*.
- c) Describe after O. Henry the image of the wedding scene that haunts Trysdale in *The Cactus*.
- d) "He heard the creaking of the bolt as it came slowly back, and at the same moment he found the monkey's paw, and frantically breathed his third and last wish". Explain with reference to the context.

- e) In Kate Chopin's short story *Regret* how did Mamzelle Aurelie feel after the children had left ?
- f) "Was it her loveliness, I often ask myself, or her loneliness, or her simplicity, or was it merely her own youth ?" Was her mystery only that of the mysterious North out of which she came ? Explain with reference to W. S. Cather's *On the Gull's Road*.

6. Answer any one of the following : 1 × 10 = 10

- a) Analyse the structure of Whitman's *Crossing Brooklyn Ferry* to show how repetition of words and phrases reinforces the thematic content of the poem.
- b) Analyse the theme of E. E. Cummings' *Somewhere I have never travelled* or Langston Hughes' *The Negro Speaks of Rivers*.
- c) Analyse Sylvia Plath's *Daddy* as an autobiographical poem endowed with rich symbols.

7. Explain and annotate any two of the following : 2 × 5 = 10

- a) Aisles full of husbands ! Wives in the avocados.

babies in the tomatoes ! — and you,

Garcia Lorca, what were you doing down by the

watermelons ?

- b) And lonely as it is that loneliness

Will be more lonely ere it will be less

A blanker whiteness of benighted snow

With no expression , nothing to express.

c) We paused before a house that seemed

A swelling of the ground;

The roof was scarcely visible,

The cornice but a mound.

d) I am cold in the cold house

Where washed echoes are tremulous down lost halls.

e) Every woman adores a Fascist,

The boot in the face, the brute

Brute heart of a brute like you.

8. Answer any *one* of the following :

1 × 10 = 10

a) Discuss *The Glass Menagerie* as a memory play.

OR

Comment on Williams' presentation of Amanda in *The Glass Menagerie*.

b) 'Albee's work is characterized by an overwhelming sense of loss'— Would you agree with this statement from your reading of *Who's Afraid of Virginia Woolf* ? Justify your answer with reference to the text.

OR

Describe the four games that are played in *Who's Afraid of Virginia Woolf*. What do they signify ?

9. Answer any *two* of the following :

2 × 5 = 10

a) What is the significance of Laura's Unicorn ? Why does Laura give the Unicorn to Jim ?

OR

Why is Second Act of *Who's Afraid of Virginia Woolf* called 'Walpurgisnacht' ?

- b) "Go to the movies, go! Don't think about us, a mother deserted, an unmarried sister who's crippled and has no job ! Don't let anything interfere with your selfish pleasure !" Explain with reference to the context.

OR

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

- c) Why does Amanda blame Tom for the failure of the evening ?

OR

What purpose does the imaginary son of George and Martha serve in *Who's Afraid of Virginia Woolf* ? Briefly justify your answer with reference to the text.
