



WEST BENGAL STATE UNIVERSITY

B.A. Honours PART-III Examinations, 2017

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'.
- (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....

8

(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: $5 \times 1 = 5$

(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*.

9 (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: $5 \times 1 = 5$

(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: $5 \times 1 = 5$

(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.

B.

B.A./Part-III/Hons./ENGA-VIII/2017

8

(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?

9

(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 Montessoro 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.

OLD SYLLABUS

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.

1. Answer any *four* questions from the following: 5×4 = 20
- (a) Discuss Ferdinand de Saussure's concept of language as a sign system or structure.
 - (b) Discuss the basic tenets of 'Second wave feminism' and name its major proponents.
 - (c) Explain the main tenet of Marxist criticism that stipulates that the nature of literature is influenced by social, economic and political factors.
 - (d) Write a brief note on hybridity in the context of Post colonialism.
 - (e) Indicate the basic tenets by Post-modernism.
 - (f) What are synchronic and diachronic approaches to language?

Option-I

(Indian Writing In English)

2. Answer any *one* question from the following: 10×1 = 10
- (a) 'The English Teacher is the song of love in marriage'. –Discuss.

OR

Compare and contrast Krishna's hostel life and his family life with Sushila in the novel, *The English Teacher*. How did the two lives help to develop his personality?

- (b) What role does ceremony and religion play in *Kanthapura*?

OR

'The telling has not been easy' –Discuss the narrative technique of *Kanthapura* in light of the above statement.

- (c) How does Kiran Desai deal with the 'global conflicts of religion, race and nationalism' in her novel *The Inheritance of loss*?

OR

How is the theme of loss explored in *The Inheritance of loss*?

- (d) Do you consider Sunetra Gupta's *Memories of Rain* a novel about the clash of cultures? Illustrate your answer with elucidation from the text.

OR

Comment on the aptness of the title *Memories of Rain*.

3. Answer briefly any *two* questions from any *one* group of your choice. $5 \times 2 = 10$

Group-I

- (a) Under what circumstances did Krishna leave his job?
(b) Write a brief note on the element of superstitions in *The English Teacher*.
(c) Comment on the relationship between Leela and Krishna.

Group-II

- (d) Briefly discuss how Raja Rao depicts untouchability in *Kanthapura*.
(e) Comment on the relevance of temples and deities in *Kanthapura*.
(f) Comment on the role of women during freedom struggle in *Kanthapura*.

Group-III

- (g) Comment on the relationship between Jemubhai and Nimi.
(h) Examine Biju's experience as an illegal immigrant.
(i) Comment on the character of the cook in *The Inheritance of Loss*.

B

B.A./Part-III/Hons./ENGA-VIII/2017

8

Group-IV

- (j) Comment on Moni's relationship with Antony's mother.
- (k) Comment on the role of Anna in *Memories of Rain*.
- (l) How does Moni illustrate the contrast between her native India and her adopted country in *Memories of Rain*.

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

- (a) The terrorist deals with the realities and brutalities of the Indian freedom struggle. –Discuss.
- (b) Discuss how in *The Accompanist* the climate of sensibility is more compelling than the visible action.
- (c) Justify the title of the story *Glory at Twilight*.
- (d) Write a note on the mother-daughter relationship in *My Beloved Charioteer*.
- (e) What glimpses of life in the North East are available in *The Journey*?
- (f) How does Ruskin Bond explore man's rootedness to nature in *My Father's Trees in Dehra*.

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

- (a) 'Play for me' – Whose statement was this? How did it affect Bhaiyya.
- (b) How did Bir Singh interpret the derisive smiles of the English ministers sitting at the head of the official benches in Parliament?
- (c) What do we gather about Ajit's married life from her account of it in *My Beloved Charioteer*?
- (d) What event marked the meteoric rise in Satyajit's career in the story *Glory at Twilight*.
- (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?

31

3053

10

6. Answer any *one* question from the following: 10×1 = 10
- (a) Critically analyze the kinds of hunger portrayed in Jayanta Mahapatra's poem *The Hunger*.
 - (b) Elaborate how Sri Aurobindo's *The Tiger and the Deer* is more of philosophy than poetry.
 - (c) Analyze the symbols used in Kamala Das's poem *The Old Playhouse*.
7. Comment, with reference to the context, any *two* from the following: 5×2 = 10
- (a) ...three Red Champak trees had done it again!
 - (b) The mighty perish in their might.....
 - (c) A straggling crowd of little hope. Ignoring what the thunder meant.
 - (d) The years have given me little wisdom.
 - (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) (i) Comment briefly on the ending of *Bravely Fought the Queen*.
OR
(ii) Comment on the symbol of the bonsai in Dattani's *Bravely Fought the Queen*.
 - (b) (i) Briefly comment on the character of Bharati in Dattani's *Tara*.
OR
(ii) Comment on Dattani's stagecraft in *Tara*.
9. Answer any *two* questions from the following: 5×2 = 10
- (a) Comment on the character of Dr. Thakker in *Tara*.
OR
Comment on the title of the play *Bravely Fought the Queen*.

B

B.A./Part-III/Hons./ENGA-VIII/2017

8

(b) What is the significance of the character of Kanhaiya in Dattani's play?

OR

Comment on the significance of the two films mentioned in *Tara*.

(c) Comment on the presence of Baa in Dattani's play.

OR

Differentiate between Chandan and Dan in Dattani's *Tara*.

9

Option-II

(American Literature)

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

(a) (i) Discuss Mark Twain's use of Huck Finn, a thirteen-year-old boy, as the narrator of *The Adventures of Huckleberry Finn*.

(ii) What role does the Mississippi River play in the novel, *The Adventures of Huckleberry Finn*?

(b) (i) Analyze the significance of the title *The Great Gatsby*.

(ii) Critically examine *The Great Gatsby* as a critique of American society during the 'roaring twenties'.

(c) (i) Comment on the structure of the novel, *The Grapes of Wrath*.

(ii) Discuss Steinbeck's art of characterization as exemplified in *The Grapes of Wrath*.

(d) (i) Critically analyze the course of trial in Harper Lee's novel, *To Kill a Mockingbird*.

(ii) How far is it justified to call *To Kill a Mockingbird* a bildungsroman?

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

(ii) The way the community reacts to Shug's illness in the novel *The Color Purple* falls about the status of women. –Discuss.

30

3053

12

3. Answer briefly any *two* questions from any *one* group of your choice:

5×2 = 10

Group-I

- (a) How has Mark Twain used superstition in the novel, *The Adventures of Huckleberry Finn*? Answer with a close reference to the text.
- (b) Briefly describe how Huck escaped from his father?
- (c) What relation did Huck have with Widow Douglas and her sister Miss Watson?

Group-II

- (d) Compare and contrast Wilson and Gatsby. Who is Nick more sympathetic to?
- (e) Briefly trace the use of the color white in *The Great Gatsby*.
- (f) Describe: "So we beat on, boats against the current, borne back ceaselessly into the past".

Group-III

- (g) Explain the symbolism of the turtle in Chapter 3 of *The Grapes of Wrath*.
- (h) Explain the significance of the title *The Grapes of Wrath*.
- (i) Does the economic decline of the Joad family lead to the disintegration of their family? – Justify.

Group-IV

- (j) In which incident does Jem break his arm?
- (k) Why does Atticus choose not to reveal to his children that Judge Taylor had appointed him to defend Tom's case?
- (l) 'As Tom Robinson gave his testimony, it came to me that Mayella Ewell must have been the loneliest person in the world'. –Locate and annotate.

Group-V

- (m) 'You better not never tell nobody but God'- Analyze the significance of this statement.
- (n) Narrate the circumstances that lead Celie to start her own business.
- (o) Which are the two 'arranged' marriages in *The Color Purple* and what are their consequences?

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

- (a) Explain the significance of the title of Hawthorne's story, 'The Ambitious Guest'.
- (b) Comment on O' Henry's use of irony in 'The Cactus'.
- (c) Write a brief note on the character of Montessor in 'The Cask of Amontillado'.
- (d) Comment on the aptness of the title of Chopin's story 'Regret'.
- (e) Write a note on the character of the narrator in the story, 'On the Gull's Road'.
- (f) Show how, in spite of being a tale of fantasy, 'The Monkey's Paw' reveals the mindsets of a mother and father.

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

- (a) "His name and person utterly unknown; his history, his way of life, his plans, a mystery never to be solved ...". Who is the "he" referred to here? - Explain.
- (b) Why did Montessor seek revenge on Fortunato and what preparations had he made for this revenge?
- (c) "He saw all the garbs of pretence and egoism that he had worn now turn to rags of folly". Locate and explain.
- (d) What important role does the game of chess play in "The Monkey's Paw"?

- (e) How many children did Odile leave for Mamzelle Aurélie to look after?
Name them. How did these children disturb Mamzelle?
- (f) Why does Willa Cather avoid describing the apartment where the artist used to stay?
6. Answer any *one* question from the following: 10×1 = 10
- (a) Write an essay on Walt Whitman's treatment of Nature in "Crossing Brooklyn Ferry".
- (b) Attempt a critical appreciation of the form and content of Sylvia Plath's poem "Daddy".
- (c) Analyze the treatment of the theme of death in Dickinson's poem "Because I could not stop..."
7. Explain and annotate any *two* from the following; 5×2 = 10
- (a) 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.
- (b) Will we stroll dreaming of the lost
America of love past blue automobiles
in driveways, home to our silent cottage?
- (c) It is summer-gone that I see, it is summer gone.
The sweet flowers in drying and dying down,
The grasses forgetting their blaze and consenting to brown.
- (d) Or if your wish be to close me, I and
my life will shut very beautifully, suddenly,
as when the heart of this flower imagines
the snow carefully everywhere descending;
- (e) I've known rivers:
Ancient, dusky rivers.
My soul has grown deep like the rivers.

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

- (a) (i) Generally plays do not have narrators. How does the fact that Tom is the narrator affect the play *'The Glass Menagerie'*?
- (ii) Discuss *The Glass Menagerie* as a memory play.
- (b) (i) Comment on the structural techniques used by Albee in *Who's Afraid of Virginia Woolf?*
- (ii) Discuss how Albee attacks the institution of marriage in *Who's Afraid of Virginia Woolf?*

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

- (a) (i) What is the significance of the title *The Glass Menagerie*?

OR

- (ii) Select any example of fun and games that people play in *Who's Afraid of Virginia Woolf?* Comment on its significance.

- (b) (i) How does Jim O' Connor, Laura's 'gentleman caller' in *The Glass Menagerie*, reflect the superficial values of American culture?

OR

- (ii) "He was the groom ...he was going to be groomed. He'd take over some day...[...] That's the way it was supposed to be".- Locate and explain.

- (c) (i) How does Williams manipulate anti-realistic conventions to "give accent to certain values in each scene" in *The Glass Menagerie*? Give one suitable example.

OR

- (ii) Discuss in brief the meaning and significance of three titles used for the three acts of *Who's Afraid of Virginia Woolf*.