

C. U. ENGLISH HONS. QUESTION PAPERS (PART-I & II) – 2016  
PART – I

FIRST PAPER – 2016

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 the same section.

Section – 1

1. Assess Chaucer's contribution to the development of English Literature. (600 words) 16
2. Write a short note on *any one* of the followings :
  - (a) *Anglo-Saxon chronicles* 7
  - (b) Caedmon. 7

Section – 2

3. Is it fair to say that Jacobean drama was a decadent form of Elizabethan drama? Discuss with special reference to *any two* Jacobean playwrights. (600 words) 16
4. Write a short note on *any one* of the following: (250 words)
  - (a) *Amoretta* 7
  - (b) Andrew Marvell. 7

Section – 3

5. Give an account of 18th century periodical essays, focussing on *any two* authors. (600 words) 16
6. Write a short note on *any one* of the following. (250 words)
  - (a) *Hudibras* 7
  - (b) Laurence Sterne. 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. Write an essay on the features of the Romantic Revival with special reference to *any two* poets. (600 words) 16

8. Write a short note on **any one** of the following: (250 words)
- (a) *Kenilworth* 7  
 (b) Thomas Gray. 7

**Section – 2.**

9. Give an account of Victorian non-fiction prose literature with special reference to **any two** authors. (600 words) 16
10. Write a short note on **any one** of the following : (250 words)
- (a) Oscar Wilde 7  
 (b) *In Memoriam*. 7

**Section – 3**

11. Give an account of English poetry between the two World War. 16
12. Write a short note on **any one** of the following : (250 words)
- (a) D. H. Lawrence 7  
 (b) *Murder in the Cathedral*. 7

**PHILOLOGY**

**Group – A**

13. Answer **any one** of the following (450 words) : 12
- (a) Assess the role of the Scandinavian influence in shaping the English language.  
 (b) Examine the consequences of the Battle of Hastings (1066) for the English language.

**Group – B**

14. Write word-notes on **any four** : 2x4  
 island, bishop, egg, spinster, dream, picture, burgle, vixen.

**Group – C**

15. Answer **any one** : (450 words) 12
- (a) Discuss any two regular processes whereby native resources are utilized to form new words in English.  
 (b) Examine the differences between British English and American English.

**Group – D**

16. Answer **any one** : (300 words) 8
- (a) Comment on Shakespeare as a 'maker' of the English language. (b) Explain Grimm's law with examples. (c) Examine how translations of the Bible have enriched the English language.

**SECOND PAPER – 2016**

**Full Marks – 100**

**Group – A**

1. Answer **any one** question of the following (within 500 words) : 14x1
- (a) Critically analyse the theme and title of Donne's "*The Good Morrow*".  
 (b) Examine Blake's use of symbols in "*The Lamb*" and "*The Tyger*".

**Group – B**

2. Answer **any two** questions of the following (each within 500 words) : 14x2
- (a) Comment on the personal elements in Wordsworth's "*Tintern Abbey*".  
 (b) What supernatural features does one find in Coleridge's "*Kubla Khan*"?  
 (c) Comment on the Romantic elements in Shelley's poem "*To A Skylark*".  
 (d) How does Keats combine the natural, animal and human worlds in his poem "*To Autumn*"?

3. Explain **any one** of the following with reference to the context (within 300 words) : 8x1

- (a) And yonder all before us lie  
 Deserts of vast eternity.  
 (b) Be thou, Spirit fierce,  
 'My spirit! be thou me impetuous one!  
 Drive my dead thoughts over the universe  
 Like wither'd leaves .....

**Group – C**

4. Answer **any one** of the following (within 500 words) 14x1
- (a) Attempt a critical appreciation of Shakespeare's "*Sonnet No 130*".  
 (b) Show how Shakespeare deals with the theme of rejection in "*Sonnet No 87*".

**Group – D**

5. Answer **any one** question of the following (within 500 words) 14x1
- (a) Write a note on the epic conventions in *Paradise Lost, Book I*.

(b) Examine Milton's art of characterisation with special reference to either Satan or Beelzebub.

**Group – E**

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

(a) How does Pope portray Belinda in his poem "*The Rape of the Lock*"?

(b) Evaluate Pope's *Rape of the Lock* as a mock-heroic poem.

**Group – F**

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

(a) Horeetian Ode (b) Conceit (c) Imagery (d) Refrain.

**PART – II**

**THIRD PAPER – 2016**

**Full Marks – 100**

**Group – A**

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

1. (a) Show how the relationship between King Edward II and Queen Isabella determines the movement of Marlowe's play, *Edward II*. 16

**Or,** (b) Write a critical commentary on the murder-scene (Act V, Sc. V) in *Edward II*. 16

2. (a) Critically examine Shakespeare's use of the 'real world' and the 'dream world' in *A Midsummer Night's Dream*. 16

**Or,** (b) Analyse the significance of the role of Puck in Shakespeare's *A Midsummer Night's Dream*. 16

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

(a) Sweet prince, I come; these, these thy amorous lines  
Might have enforc'd me to have swum from France,  
And, like Leander, gasp'd upon the sand,  
So thou would'st smile, and take me in thine arms.

(b) The lunatic, the lover and the poet  
Are of imagination all compact.

**Group – B**

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

Anagnorisis, Chorus, Denouement, Three Unities.

**Group – C**

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

5. (a) Do you agree with the view that Sheridan's *The Rivals* is, simply, a comedy of character, not a comedy of plot? Give reasons for your answer. 16

**Or,** (b) Examine the significance of the Faulkland-Julian episode in *The Rivals*. 16

6. (a) Macbeth is transformed from a tyrant into a tragic hero by the end of the play. Discuss. 16

**Or,** (b) Comment on the significance of the Porter scene (II. iii) in *Macbeth*. 16

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

(a) Then yield thee, coward,

And live to be the show and gaze o'th'time :

We'll have thee, as our rarer monsters are,

Painted upon a pole, and underwrit,

'Here may you see the tyrant.'

**Or,** (b) Had he not resembled

My father as he step't of had done't

(c) Zounds sirrah! the lady shall be as ugly as I choose : she shall have a hump on each shoulder; she shall be as crooked as the Crescent; her one eye shall roll like the Bull's in Cox's Museum.

**Or,** (d) O, there's nothing to be hoped for from her! she's as headstrong as an allegory on the banks of Nile.

**FOURTH PAPER – 2016**

**Full Marks – 100**

**GROUP – A**

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

(a) (i) Examine the appropriateness of the title of *Pride and Prejudice*. 16

**Or,** (ii) Analyse any two comic characters in *Pride and Prejudice*.

**Or,** (ii) Analyse any two comic characters in *Pride and Prejudice*.

(b) (i) Examine Scott's *Kenilworth* as a historical novel.

**Or,** (ii) Comment on Scott's narrative art in *Kenilworth*.

**GROUP – B**

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

(a) Critically comment on the existence of playful and serious elements in *The Superannuated Man*.

(b) Examine Orwell's attitude to imperialism as expressed in 'Shooting an Elephant'.

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

(a) ...Reading maketh a full man; conference a ready man; and writing an exact man.

(b) Feelings like these are the normal by-products of imperialism; ask any Anglo-Indian official, if you can catch him off duty.

**GROUP – C**

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

(a) Epistolary novel (b) Theme (c) Plot (d) Irony.

**GROUP – D**

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

(a) Comment on the use of symbols in James Joyce's short story *Araby*.

(b) Examine the appropriateness of the title in Bates' short story *The Ox*.

(c) Bring out the significance of the meeting between Woodifield and the Boss in *The Fly*.

**GROUP – E**

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

(a) Comment on Conrad's narrative art in *The Secret Sharer*.

(b) Critically analyse the theme of *The Secret Sharer*.

**C. U. ENGLISH HONOURS QUESTION PAPERS – 2016**

**PART – III**

**FIFTH PAPER – 2016**

**Full Marks – 100**

**Group – A**

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

(a) Do you consider Tennyson's *Ulysses* a hero or an escapist? Give reasons for your answer.

(b) Assess Browning's 'My Last Duchess' as a successful dramatic monologue.

(c) Do you agree with the view that 'Dover Beach' is Mathew Arnold's commentary on the contemporary world? Give reasons for your answer.

(d) Attempt a critical appreciation of 'Pied Beauty'.

(e) Discuss 'The Ways of Love' as a love poem.

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

8×1

(a) Sophocles long ago

Heard it on the Aegean, and it brought  
Into his mind the turbid ebb and flow  
Of human misery;

(b) This grew; I gave commands;

Then all smiles stopped together.

**Group – B**

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

(a) Comment on the title of 'The Love Song of J. Alfred Prufrock'.

(b) W.B. Yeats' 'An Acre of Grass' is a poem that deals with problems of old age. Discuss. (c) Discuss Wilfred Owen's attitude to war as expressed in 'Spring Offensive'. (d) Write a critical appreciation of Ted Hughes' 'Hawk Roosting'. (e) Critically analyse the theme in Dylan Thomas' 'In my craft or sullen art'.

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

8×1

(a) In the room the women come and go

Talking of Michelangelo.

- (b) Grant me an old man's frenzy,  
Myself must I remake  
Till I am Timon and Lear.

**Group – C**

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

- (a) Round the cape of a sudden came the sea,  
And the sun looked over the mountain's rim;  
And straight was a path of gold for him,  
And the need of a world of men for me.
- (b) Drink to me only with thine eyes,  
And I will pledge with mine ;  
Or leave a kiss but in the cup  
And I'll not look for wine.

**Group – D**

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

- (a) Sceptre and crown  
Must tumble down,  
And in the dust be equal made  
With the poor crooked scythe and spade.
- (b) Tomorrow, and tomorrow, and tomorrow,  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time ;  
And all our yesterdays have lighted fools  
The way to dusty death.

**SIXTH PAPER – 2016****Full Marks – 100****Group – A**

1. Answer **any one** question (in 800 words) : 20×1
- (a) Write a note on Dickens' representation of women characters in *Great Expectations*.
- (b) *Great Expectation* reveals the class-structure of Victorian Society. Discuss.
- (c) In *The Mayor of Casterbridge* chance, accident and coincidence are of special importance. Discuss.

- (d) Examine the role of rustic characters in *The Mayor of Casterbridge*.

**Group – B**

2. Answer **any one** of the following (in 800 words) : 20×1
- (a) Write a review of a film which is based on a popular book.
- (b) Write a report on a rescue mission after a natural disaster or a dialogue between two friends on the advantages / disadvantages of Internet.

**Group – C**

3. Write an essay on **any one** of the following: 40×1
- (a) Relevance of Shakespeare in the 21<sup>st</sup> Century (b) Women Leaders Today (c) Art and Morality (d) Multiculturalism in India (e) Pleasures of Poetry.

**Group – D**

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

- (a) Because I could not stop for Death –  
He kindly stopped for me –  
The Carriage held but just Ourselves –  
And Immortality.  
We slowly drove – He knew no haste  
And I had put away  
My Labor and my Leisure too,  
For His Civility –

We passed the School, where Children strove  
At Recess – in the Ring --  
We passed the Fields of Gazing Grain --  
We passed the Setting Sun --

Or rather – He passed us –  
The Dews drew quivering and chill –  
For only Gossamer, my Gown –  
My Tippet – only Tulle –

We paused before a House that seemed  
A swelling of the Ground –  
The Roof was scarcely visible –  
The Cornice – in the Ground –

Since then – 'tis Centuries – and yet  
Feels shorter than the Day  
I first surmised the Horses' Heads  
Were toward Eternity –

(b) The origin of drama in China goes back at least to the sixth century A.D. and since that time there has been a continuous tradition of highly conventionalized dramatic performance up to the 1920s when Western influences began to make themselves felt with a progressive vulgarization of traditional-style performances in the larger cities and a tentative introduction of stage realism. The characteristic form of traditional Chinese theatre is a drama in numerous short scenes, partly spoken, partly sung, and partly mimed. It is played with virtually no scenery, but with a great variety of symbolic props: a very formalized depiction of an archway on a cloth banner may represent a city, or an outline of a series of peaks painted on a light screen a range of mountains : a blue cloth agitated by stage hands stands for water, four black flags fluttering for a strong wind, two yellow flags and wheels for a chariot and so on. Most of the burden of conveying time, place and atmosphere therefore falls on the performers, who are trained from an early age in the acrobatic control of their bodies and acquire in addition a wide range of conventional gestures.

### SEVENTH PAPER – 2016

Full Marks – 100

#### Group – A

- Answer **any one** question (800 words) : 20×1
  - Comment on the ending of *Look Back in Anger*.
  - Jimmy Porter is not just an 'angry young man', he is also a young man in search of love and approval. – Discuss with illustrative references.
  - Roots* is not a play of action. Comment.
  - Critically examine the portrayal of Beatic in *Roots*.

#### Group – B

Each answer should be within 800 words.

- (a) Critically comment on the title of Shaw's *Pygmalion*. 20  
Or, (b) Examine the roles of Colonel Pickering and Mr. Doolittle in *Pygmalion*.
- (a) Consider Maurya in *Riders to the Sea* as a figure with tragic dignity. 20  
Or, (b) Examine *Riders to the Sea* as a poetic drama.

#### Group – C

- Answer **any two** questions (800 words each) : 20×2
  - Discuss the Aristotelian concept of the tragic hero.
  - Write a brief account of Dark Comedy with illustrative references.
  - Comment on the different forms of Epic with suitable examples.
  - Trace the development of the psychological novel.

### EIGHTH PAPER – 2016

Full Marks – 100

#### Group – A

#### (Indian Writing in English)

All answers must be written within 800 words

- Answer **any two** questions: 20×2
  - Comment on Raju's role as a guide in R.K. Narayan's *Guide*.
  - Analyse Anita Desai's portrayal of women in *Voices in the City*.
  - The conflict between Nikhilesh and Sandip is Tagore's central concern in *The Home and the World*. Discuss.
  - Comment on the title of the novel *The Shadow Lines*.
- Answer **any one** question: 20
  - Discuss 'Primeval' as a story of human depravity.
  - In what way is 'A Faceless Evening' a modern Indian story?
  - Comment on the experiences of the narrator in Ruskin Bond's 'The Eyes are not Here'.
- Answer **any one** question: 20
  - Examine the appropriateness of the title 'Enterprise'.
  - Discuss 'An Introduction' as a feminist poem.
  - Mahadevi Verma's 'This is the Lamp of the Temple' is a poem about humanity rather than divinity. Discuss.

4. Answer **any one** of the following questions: 20
- (a) Comment on Dattani's use of symbols in *Bravely Fought the Queen*.
- (b) In *Bravely Fought the Queen* society is represented through a single family. Discuss.
- (c) Examine the dramatic structure of *Silence! The Court is in Session*.
- (d) In *Silence! The Court is in Session* Leela Benare is both victim and heroine. Discuss.

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

All answers must be written within 800 words

1. Answer **any two** of the following questions : 20×2
- (a) What factors contribute to the continuing appeal of Mark Twain's *Huckleberry Finn*?
- (b) Discuss Hemingway's use of symbols in *The Old Man and the Sea*.
- (c) Comment critically on the title of the novel *The Great Gatsby*.
- (d) Analyse the treatment of womanhood in Alice Walker's novel *The Color Purple*.
2. Answer **any one** of the following questions: 20
- (a) Examine Poe's *The Fall of the House of Usher* as a horror story interwoven with the theme of decay.
- (b) O. Henry's story *The Last Leaf* attains a universality despite its specific setting. Do you agree?
- (c) Is the writer successful in portraying the woman's point of view on marriage? Discuss with reference to Kate Chopin's *The Story of an Hour*.
3. Answer **any one** of the following questions: 20
- (a) Examine the imagery in Robert Frost's poem 'After Apple Picking'.
- (b) The poem 'Harlem' deals with the 'black experience' of the 1920's. Discuss.
- (c) Write a critical appreciation of Muriel Hukeyers 'The Poem as Mask'.

4. Answer **any one** of the following questions: 20
- (a) Explore the themes of Tennessee Williams's play *The Glass Menagerie*.
- (b) Is Jim an "emissary of reality"? Answer with reference to *The Glass Menagerie*.
- (c) Analyse the role of Alfieri in Arthur Miller's *A View from the Bridge*.
- (d) Comment on the social issues depicted in Arthur Miller's play *A View from the Bridge*.

**Group – C**  
**(Post-Colonial Literature)**

All answers must be written within 800 words

1. Answer **any two** questions : 20×2
- (a) Is 'Surfacing' an apt title for the novel by Atwood? Give reasons for your answer.
- (b) How does Bapsi Sidhwas novel *Ice-Candy Man* negotiate the traumatic events of the Partition?
- (c) *Things Fall Apart* depicts the clash of cultures in colonial Africa from the African perspective – do you agree? Discuss with textual references.
- (d) Is it adequate to describe *Midnight's Children* as a 'parable of modern Indian history'? Discuss and illustrate.
2. Answer **any one** question: 20
- (a) Discuss Munro's short story *The Photographer* as a complex story of adolescence.
- (b) Show how *Six Feet of the Country* interrogates life under apartheid.
- (c) Is V.S. Naipaul's short story *Man-man* about madness? Discuss with textual references.
3. Answer **any one** question: 20
- (a) *Telephonic Conversation* sensitively exposes racist bigotry – do you agree? Give reasons.
- (b) How does *A Far Cry from Africa* bring out the speaker's predicament of hybridity?
- (c) Comment on *I am not that Woman* as a critique of patriarchy.



8 C. U. English Honours Question Papers Part – III –2016

20

4. Answer *any one* question:

(a) *The Trial of Dedan Kimathi* is a response to the colonial version of African history – discuss with reference to the play's depiction of Dedan Kimathi.

(b) Does the episodic form of *The Trial of Dedan Kimathi* contribute to the play's rich meaning? Discuss.

(c) Comment on the dramatic structure of *Night Out*.

(d) Does characterization contribute to the success of *Night Out*? Answer with textual references.