

**2021**

**ENGLISH — HONOURS**

**Paper : CC-2**

**Full Marks : 65**

*The figures in the margin indicate full marks.*

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

**Group – B**

Answer within **600** words.

1. (a) Compare and contrast the conflict between the gods and mortals in the first book of Homer's *The Iliad*. 15

**Or,**

- (b) Comment on the relationship between Agamemnon and Achilles. 15

2. (a) Comment on the character of Jocasta in *Oedipus the King*. 15

**Or,**

- (b) Comment on Oedipus's view of the gods. 15

**Group – C**

Answer within **600** words.

3. (a) In Ovid's *Metamorphoses*, some people are transformed as a reward, and some as a punishment for bad actions — illustrate with reference to Book III. 15

**Or,**

- (b) Narrate the story of Tiresias, Jove and Juno in Book III of Ovid's *Metamorphoses*. 15

4. (a) How does Plautus' *Pot of Gold* reflect the role of women in Greek society? 15

**Or,**

- (b) Can Plautus' *Pot of Gold* be defined as a comedy? Give reasons for your view. 15

**Or,**

- (c) Discuss the main issues highlighted by Horace in his *Satires I : IV*. 15

**Or,**

- How does Horace differentiate his satires from those of Lucilius, in *Satires I : IV*? 15

**Please Turn Over**

5. Answer the following questions :

1×5

- (a) What is Zeus' message in Book II of *The Iliad* ?
- (b) How does Oedipus try to avenge the murder of Laius?
- (c) What prophecy does Cadmus hear after killing the serpent?
- (d) What was the cause of Actaeon's death?
- (e) Who discovers Euclio's pot of gold from its hiding place?

**Or,**

What was Horace's prime intention of writing the Satires?

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2021

ENGLISH — HONOURS

Paper : CC-5

Full Marks : 65

*The figures in the margin indicate full marks.  
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as far as practicable.*

1. Answer the following questions : 1×5
    - (a) What does the metaphorical ship refer to in ‘O Captain! My Captain!’?
    - (b) “Or fester like a sore—”  
— What is compared to ‘a sore’ in this line?
    - (c) When the novel opens, how many days has it been since the old man last caught a fish?
    - (d) Name the leader of the lynch mob in ‘Dry September’.
    - (e) What did Willy Loman’s father do for his living?
  
  2. Answer **any one** of the following questions (within **600** words) : 15×1
    - (a) Assess the effectiveness of the imagery in Robert Frost’s ‘After Apple Picking’.
    - (b) Show how Sylvia Plath’s ‘Daddy’ belongs to the ‘confessional mode’ of poetry.
    - (c) Examine Edgar Allan Poe’s use of classical allusions in his poem, ‘To Helen’.
  
  3. Attempt **any one** of the following questions (within **600** words) : 15×1
    - (a) Examine the relationship shared by Santiago and Manolin in Hemingway’s *The Old Man and the Sea*.
    - (b) Comment on Hemingway’s handling of symbols in *The Old Man and the Sea*.
  
  4. Attempt **any one** of the following questions (within **600** words) : 15×1
    - (a) Comment on the narrative style of Edgar Allan Poe as revealed in his story, ‘The Purloined Letter’.
    - (b) Bring out the appropriateness of the title of William Faulkner’s ‘Dry September’.
  
  5. Attempt **any one** of the following questions (within **600** words) : 15×1
    - (a) Analyse the significance of the role of Linda Loman in Miller’s *Death of a Salesman*.
    - (b) Examine Arthur Miller’s critique of the American Dream in *Death of a Salesman*.
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**2021**

**ENGLISH — HONOURS**

**Paper : CC-6**

**Full Marks : 65**

*The figures in the margin indicate full marks.  
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as far as practicable.*

1. Answer the following questions : 1×5
- (a) Where is Agatha Christie's *The Murder of Roger Ackroyd* set?
  - (b) Which Indian city did Tintin visit en route Tibet?
  - (c) Which board game occupies an important position in *Through the Looking Glass*?
  - (d) Which character in *Abol Tabol* resembles a pumpkin?
  - (e) Name any animal hybrid as is found in *Abol Tabol*.
- Answer the following questions (within **600** words).
2. (a) Describe the mirror world that Alice travels through in Lewis Carroll's *Through the Looking Glass*. 15
- Or,**
- (b) Consider Lewis Carroll's *Through the Looking Glass* as an elaborate social satire. 15
3. (a) Assess *The Murder of Roger Ackroyd* as a detective novel. 15
- Or,**
- (b) Comment on the role played by Dr. James Sheppard in Agatha Christie's *The Murder of Roger Ackroyd*. 15
4. (a) Consider Sukumar Ray's *Abol Tabol* as a satire hidden beneath a world of fantasy, with reference to any two poems. 15
- Or,**
- (b) Comment on the major features of nonsense rhyme with reference to *Abol Tabol*. 15
5. (a) Critically analyse the character of Tintin with reference to *Tintin in Tibet*. 15
- Or,**
- (b) *Tintin in Tibet* is a tale of a dangerous journey and an adventure. Elucidate. 15
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**2021**

**ENGLISH — HONOURS**

**Paper : CC-7**

**Full Marks : 65**

*The figures in the margin indicate full marks.*

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

1. Answer the following questions : 1×5
- (a) What are the fallen angels compared to in *Paradise Lost*, Book I?
  - (b) Name the sylph who is assigned the duty of taking care of Belinda's fan.
  - (c) With what does the Baron build an altar to Love in 'The Rape of the Lock'?
  - (d) How does Julia die in *The Duchess of Malfi*?
  - (e) What is the alternative title of Aphra Behn's 'The Rover'?

Answer the following questions (within **600** words each).

2. (a) Comment on the Invocation in Milton's *Paradise Lost*, Book I. 15
- Or,**
- (b) Discuss Satan's speeches in *Paradise Lost*, Book I. 15
3. (a) Analyse *The Rape of the Lock* as a heroi-comical poem. 15
- Or,**
- (b) Critically comment on Pope's use of supernatural machinery in *The Rape of the Lock*. 15
4. (a) Discuss the character of Bosola in Webster's *The Duchess of Malfi*. 15
- Or,**
- (b) Analyse *The Duchess of Malfi* as a revenge tragedy. 15
5. (a) Discuss the importance of the Carnival setting in Aphra Behn's *The Rover*. 15
- Or,**
- (b) Comment on the female characters in *The Rover*. 15
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**2021**

**ENGLISH — HONOURS**

**Paper : SEC-A-1**

**(Translation Studies)**

**Full Marks : 80**

*The figures in the margin indicate full marks.*

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

1. “Translation attempts the futile task of making two unique verbal entities coincide...”— Do you agree with this view of Prof. Sukanta Chaudhuri? 20

*Or,*

Has translation helped regional literature to escape from dark caves? 20

2. Is the translator entitled to transgression of the standard norm through intimate reading? 20

*Or,*

Justify the statement “...all translations are, as translations, more or less imperfect; the exact translation is impossible to achieve.” 20

3. What is the difference between Literal and Free Translation? 20

*Or,*

State the differences between Translation and Transcreation. 20

4. Write short notes on *any two* of the following : 10×2

- (a) Translation of Nonsense verse.  
(b) English translation of *Gitanjali*.  
(c) Translation of *The Bible*.  
(d) Culture and Translation.
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**2021**

**ENGLISH — HONOURS**

**Paper : SEC-A-2**

**(Business Communication)**

**Full Marks : 80**

*The figures in the margin indicate full marks.*

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

1. Write a letter of complaint to a firm regarding poor quality of the office furniture recently purchased. 15

*Or,*

Write a letter to the District Health Department to conduct a students' vaccination camp at your college. 15

2. Write a C.V. to be attached with a job application letter in response to any one of the following advertisements. 15

**Sales Supervisor Required**

XYZ medical kit suppliers requires sales supervisor with at least three years of job experience in the field. Apply with C.V. within 7 days to Box No. 1642, XYZ Newspaper, Kolkata.

*Or,*

**Receptionist Needed**

An office receptionist with speaking skills in Hindi and English needed in ABC Tours and Travels. Apply within 20th January, 2022 to Box No. 1455, XYZ Newspaper, Delhi.

3. Draft an e-mail to an eminent scholar inviting him/her to be the resource person in a webinar on 'Climate Change' organized by your college. 15

*Or,*

Write an e-mail to the head of your institution to seek his/her permission to organize a students' field survey on the state of education in the locality. 15

**Please Turn Over**

4. Write a newspaper report on a bus accident and rescue operations. 15

**Or,**

Write a report on the sales performance of the electronic gadget launched by your company last year. 15

5. Draft the Minutes of the Governing Body Meeting that took place on 10th October, 2021 in response to the given notification. 20

**Notice**

A Governing Body Meeting of ABC College shall be held on 10th October, 2021, at 11.00 AM in the virtual mode to discuss the following agenda :

- (a) Confirmation of minutes of the previous Governing Body meeting.
- (b) Matters arising out of the minutes.
- (c) Organizing Webinars on Women's Rights.
- (d) Students' Satisfaction Survey Report Preparation.
- (e) Organizing blood donation camp.
- (f) Misc.

Date : 03.10.2021

Principal  
ABC College

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2021

ENGLISH — HONOURS

Paper : CC-11

(Woman's Writing)

Full Marks : 65

*The figures in the margin indicate full marks.  
Candidates are required to give their answers in their own words  
as far as practicable.*

1. Answer **any five** questions : 1×5
- (a) What do oceans and prayer mean in 'I can not live with you'?
  - (b) What does the phrase "lost saints" mean in 'How Do I Love Thee'?
  - (c) In 'Advice to Women', what does the "Stare of perpetual surprise" teach?
  - (d) In Mahasweta Devi's story, what was the name of Draupadi's husband?
  - (e) What does Bertha discover about Pearl at the end of the story 'Bliss'?
  - (f) What is inscribed above the entrance of *Wuthering Heights*?
  - (g) Who is Dayamadhav in *Amar Jiban*?
2. Answer **any one** question : 15×1
- (a) Discuss how Emily Dickinson effectively combines the cerebral and the emotional in her poems. Answer with special reference to 'I can not live with you'.
  - (b) Attempt a critical appreciation of either 'Advice to Women' or 'How do I love thee'.
3. Answer **any two** questions : 15×2
- (a) Critically examine the role played by Shug in Celie's assertion of self in *Color Purple*.
  - (b) Consider *Wuthering Heights* as a novel of passion and revenge.
  - (c) In 'Draupadi', Mahasweta Devi uses the body as a site of resistance to counter violence. Discuss.
  - (d) Comment on the portrayal of marriage in Katherine Mansfield's 'Bliss'.
4. Answer **any one** question : 15×1
- (a) Discuss Wollstonecraft's response to Rousseau's view on the education of women in *A Vindication of the Rights of Women*.
  - (b) How did Rassundari educate herself and what drove her determination to be literate? Why was her experience considered exemplary?
-

**2021**

**ENGLISH — HONOURS**

**Paper : CC-12**

**(Early 20th Century British Literature)**

**Full Marks : 65**

*The figures in the margin indicate full marks.*

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

1. Answer **any five** questions : 1×5
- (a) Whom do the women who “come and go” talk of in Eliot’s ‘The Love Song of J. Alfred Prufrock’?
  - (b) What does the line “The falcon cannot hear the falconer” signify in Yeats’s ‘The Second Coming’?
  - (c) What kind of poem is Wilfred Owen’s ‘Spring Offensive’?
  - (d) What is the name of Mrs. Eynsford–Hill’s daughter in *Pygmalion*?
  - (e) Where does Kurtz die in Conrad’s *Heart of Darkness*?
  - (f) What is the name of Paul’s neighbourhood?
2. (a) Discuss T.S. Eliot’s ‘Preludes’ as a modern poem. 15
- Or,**
- (b) Critically examine the significance of the title of the poem ‘The Second Coming’. 15
3. (a) Conrad’s appeal to his readers lies in his concern for man and his conscience. Discuss with reference to *Heart of Darkness*. 15
- Or,**
- (b) Bring out the literary qualities that make Conrad’s *Heart of Darkness* a deeply moving novel. 15
4. (a) Comment on the symbolism in *Sons and Lovers*. 15
- Or,**
- (b) Discuss *Sons and Lovers* as an autobiographical novel. 15
5. (a) Do you think the subtitle ‘A Romance in Five Acts’ of Shaw’s *Pygmalion* appropriate? Give reasons for your answer. 15
- Or,**
- (b) Discuss the Eliza-Higgins relationship in Shaw’s *Pygmalion* and its significance. 15
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2021

ENGLISH — HONOURS

Paper : DSE-A-1

(Modern Indian Writing in English Translation)

Full Marks : 65

*The figures in the margin indicate full marks.*

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

1. Answer **any five** questions : 1×5
- (a) Who are Ghisu and Madhav?
- (b) What is the narrator's relationship with Begum Jan in the story 'The Quilt'?
- (c) Why is Rebati called 'fire that turns all to ashes'?
- (d) What does the black night signify in the verse 'Light, oh where is the light'?
- (e) What does the speaker lament in the poem, 'I Say Unto Waris Shah'?
- (f) What do you think the 'void' signifies in Muktibodh's poem, 'The Void'?
- (g) Who is Mr. Kashikar in *Silence! The Court is in Session*?
2. (a) How does Premchand present the exploitation of the poor women in the story 'The Almond'? 15
- Or,**
- (b) Would you agree that the story 'The Quilt' nullifies patriarchal marriage? Justify your answer. 15
3. (a) Bring out the central theme of the poem 'When my play was with thee' (*Gitanjali*-50). 15
- Or,**
- (b) What images are used to describe the 'void' in Muktibodh's poem 'The Void'? 15
4. (a) Comment on Bimala's passage from the 'home' to the 'world' in Tagore's novel, *The Home and the World*. 15
- Or,**
- (b) What aspects of patriotism does the novel, *The Home and the World* present? 15
5. (a) What does the title of Vijay Tendulkar's play 'Silence! The Court is in Session'? signify. 15
- Or,**
- (b) Critically examine the social concerns of Vijay Tendulkar's play, 'Silence! The Court is in Session'. 15
-

**2021**

**ENGLISH — HONOURS**

**Paper : DSE-A-2**

**(Literary Theory and Criticism)**

**Full Marks : 65**

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as far as practicable.*

**Group - A**

Answer *any two* questions.

15×2

1. How does Gramsci establish the relation between the rise of the intellectual class and the process of production in a society?
2. “She pervades poetry from cover to cover; she is all but absent from history.” How, according to Virginia Woolf, does this anomaly make an impact on the development of Women’s Writing through history?
3. Would you agree with Tagore’s view that the idea of nationalism goes against the greater values of civilisation? Give reasons to your answer.

**Group - B**

Answer *any two* questions.

15×2

4. Who is a poet? How is his art of seeking knowledge different from that of a man of science? Elucidate your answer with reference to Wordsworth’s *Preface to the Lyrical Ballads*.
5. Why does Coleridge say that the definition of poetry is closely related to the definition of a poet? Examine his arguments as presented in the selected chapters of *Biographia Literaria*.
6. “No poet, no artist of any art, has his complete meaning alone.” Do you agree with Eliot’s viewpoint? Discuss with reference to his text ‘Tradition and the Individual Talent’.

**Group - C**

7. Answer *any five* of the following questions :

1×5

- (a) Who is the *homo faber*?
- (b) Why did the middle class women, when they took to writing, ‘naturally wrote novels’?
- (c) Why does Tagore say that a ‘parallelism exists between America and India’?

**Please Turn Over**

- (d) What, according to Wordsworth, is the principal object of the poems published in the *Lyrical Ballads*?
  - (e) What is 'esemplastic power'?
  - (f) Why does Eliot say that 'emotion recollected in tranquillity' is 'an inexact formula'?
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2021

ENGLISH — HONOURS

Paper : DSE-B-1

(Literary Types, Rhetoric and Prosody)

Full Marks : 65

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as far as practicable.*

1. Answer **any five** of the following questions : 1×5
- (a) Mention any one function of the Chorus.
  - (b) What is the usual ending of a Romantic Comedy?
  - (c) Mention any one feature of the plot construction of Restoration Comedy.
  - (d) What is special about the ending of a modern short story?
  - (e) What is a metaphor?
  - (f) What is the difference between spondee and pyrrhic in prosody?
2. Answer **any two** of the following questions : 20×2
- (a) How does Aristotle define a Tragic Hero?
  - (b) Discuss the salient features of Comedy of Humours.
  - (c) Comment on the rise of sentimental comedy in the early eighteenth century.
3. Name and explain the figures of speech in **any one** of the following passages : 10×1
- (a) “Milton! thou shouldst be living at this hour :  
England hath need of thee : she is a fen  
Of stagnant waters : altar, sword, and pen,  
Fireside, the heroic wealth of hall and bower...”
- Or,**
- (b) “What Time would spare, from steel receives its date,  
And monuments, like men, submit to fate!  
Steel could the labour of the Gods destroy,  
And strike to dust th’ imperial tow’rs of Troy”.

**Please Turn Over**

4. Scan **any one** of the following passages and write a note :

10×1

- (a) “I am out of humanity’s reach,  
I must finish my journey alone,  
Never hear the sweet music of speech,  
I start at the sound of my own.”

**Or,**

- (b) “Fade far away, dissolve, and quite forget  
What thou among the leaves hast never known,  
The weariness, the fever, and the fret  
Here, where men sit and hear each other groan”.
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**2021**

**ENGLISH — HONOURS**

**Paper : DSE-B-2**

**(India : Women and Empowerment)**

**Full Marks : 65**

*The figures in the margin indicate full marks.*

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

**Group - A**

1. Answer **any five** questions : 1×5
- (a) Which decade was declared as the United Nations Decade for Women?
  - (b) What was the name of the vigilant group started by Sampat Pal Devi?
  - (c) Give one reason for the low literacy rate of rural women in India.
  - (d) When was the Married Women Property Rights Act enacted and why?
  - (e) Which Act in India punishes the indecent representation of women in any form?
  - (f) What happened to a Dalit girl in Hathras in September 2020?

**Group - B**

**(Society, Sex and Gender)**

2. Answer **any one** question : 20×1
- (a) How does V. Geetha show that gender identities mesh with those constituted by caste, class, religion and sexual preferences. Discuss with reference to *Gender*.
  - (b) In *Sexual Politics*, how does Kate Millett analyse the role that patriarchy plays in sexual relations? Answer with reference to some of the authors she has discussed.
  - (c) Why do Sandra Gilbert and Susan Gubar stress the importance of killing off the figures of the “angel” or the “monster” in depicting women? Elaborate, with reference to *The Madwoman in the Attic*.

**Group - C**

**(History of Women’s Movement in India)**

3. Answer **any one** question : 15×1
- (a) Discuss the role of women like Annie Besant and Sarojini Naidu as important leaders of the freedom movement.

**Please Turn Over**



- (b) In the pre-independence period, some women tried to protest against patriarchy and gender injustices by joining the Bhakti movement. Elaborate.
- (c) How did SEWA (Self-Employed Women's Association) aim to improve the working conditions of women in the post-independence period?

**Group - D**  
**(Women and Law)**

4. Answer *any one* question : 15×1
- (a) What are the major features of the Protection of Women from Domestic Violence Act, 2005? What constitutes domestic violence, on the basis of this Act?
  - (b) What are some of the main reasons which contribute to the crime of female foeticide in India? Briefly discuss some of the laws made by the government to eradicate this crime.
  - (c) What are the 'Vishakha Guidelines' as stipulated by the Supreme Court of India in *Vishakha vs. State of Rajasthan* case in 1997?

**Group - E**  
**(Dalit Women)**

5. Answer *any one* question : 10×1
- (a) Dalit women continue to face violence while trying to access basic resources. Discuss some of the major forms of violence against Dalit women.
  - (b) Why was the Scheduled Castes and the Scheduled Tribes (Prevention of Atrocities) Act, 1989, enacted? Discuss the objectives of the Act briefly.
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2021

ENGLISH — HONOURS

Paper : CC-3

(Indian Writing in English)

Full Marks : 65

*The figures in the margin indicate full marks.*

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

1. Answer the following in complete sentences : 1×5
    - (a) ‘A beauteous halo circled round thy brow’ – What does the poet imply by the phrase “beauteous halo”?
    - (b) What does Toru Dutt compare the Python to and why?
    - (c) What was the last wish of the narrator’s ageing mother in ‘Dawn at Puri’?
    - (d) What was the name of Matangini’s sister in *Rajmohan’s Wife*?
    - (e) Who is Daksha in Dattani’s *Bravely Fought the Queen*?
  
  2. Answer **any two** of the following questions (within **600** words) : 15×2
    - (a) How does Toru Dutt blend the Indian and the European elements in her poem *Our Casuarina Tree*?
    - (b) Kamala Das is credited to have created a climate for a more honest, revelatory, confessional poetry by Indian women. – Analyse ‘An Introduction’ in light of the above observation.
    - (c) Consider Ramanujan’s ‘A River’ as a poem about truth, the reality of the river and the kinds of relations between the present and the past.
    - (d) “Home is where we have to gather grace.” Examine the multi-layered texture of Nissim Ezekiel’s ‘Enterprise’ with reference to this line.
  
  3. Answer **any one** of the following questions (within **600** words) : 15×1
    - (a) Bankimchandra transformed Matangini in *Rajmohan’s Wife* from a wife who suffers to a woman who saves. Do you agree? Comment with relevant textual references.
    - (b) Discuss the depiction of social problems in *Rajmohan’s Wife*.
  
  4. Answer **any one** of following questions (within **600** words) : 15×1
    - (a) Comment on the significance of the title of Mahesh Dattani’s play *Bravely Fought the Queen*.
    - (b) How does Mahesh Dattani critique patriarchy through use of symbols in his play *Bravely Fought the Queen*?
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2021

ENGLISH — HONOURS

Paper : CC-4

[British Poetry and Drama (14th–17th Century)]

Full Marks : 65

*The figures in the margin indicate full marks.*

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

1. Answer the following questions in complete sentences : 1×5
- (a) From which collection of sonnets of Edmund Spenser has the poem ‘One day I wrote her name...’ been taken?
  - (b) Name two geographical items or concepts mentioned in John Donne’s ‘The Good Morrow’.
  - (c) How does the speaker describe the hair of his beloved in Shakespeare’s Sonnet no 130?
  - (d) How many times do the witches appear in front of Macbeth?
- Or,**
- To which country or nationality did Gaveston originally belong?
- (e) What was the name of Rosalind under male disguise in the Forest of Arden?
- Or,**
- Who was the jester in *Twelfth Night*?
2. Answer **any two** of the following questions (within **600** words) : 15×2
- (a) Write a critical appreciation of ‘Wife of Bath’s Prologue’ by Geoffrey Chaucer.
  - (b) In what ways does Shakespeare deviate from conventionality in Sonnet 130? Discuss with textual references.
  - (c) What is a metaphysical conceit? Elucidate with instances from Andrew Marvell’s ‘To His Coy Mistress’.
3. Answer **any one** of the following questions (within **600** words) : 15×1
- (a) King Edward II is more a pathetic than a tragic character. Do you agree? Give reasons for your answer.
  - (b) Critically consider Marlowe’s portrayal of Younger Mortimer in *Edward II*.
  - (c) Critically examine and comment on Shakespeare’s use of images in *Macbeth*.
  - (d) Critically evaluate the role and character of Lady Macbeth in *Macbeth*.

**Please Turn Over**

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

15×1

- (a) Comment on the role of Feste in *Twelfth Night*.
  - (b) How are romance and reality blended in *Twelfth Night*? Answer with textual references.
  - (c) Consider *As You Like It* as a romantic comedy.
  - (d) Justify the title of *As You Like It*.
-

2021

ENGLISH — HONOURS

Paper : CC-8

(18th Century British Literature)

Full Marks : 65

*The figures in the margin indicate full marks.*

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

1. Answer the following questions : 1×5
- (a) What is the subtitle of the poem 'London' written by Samuel Johnson?
  - (b) What time of day is it when the poem *Elegy Written in the Country Churchyard* begins?
  - (c) Why did Crusoe name the man he saved Friday?
  - (d) What did Sir Roger do to beautify the church?
  - (e) Why does Sir Wilful propose to travel abroad?

Answer the following questions (within 600 words).

2. (a) Discuss Samuel Johnson's poem 'London' as a satirical portrayal of Eighteenth Century England. 15
- Or,**
- (b) What characteristics of Romanticism are found in the poem *Elegy Written in a Country Churchyard*? 15
3. (a) Describe the character of Sir Roger as portrayed in Addison's essays, 'Sir Roger at Church' and 'Sir Roger at Home'. 15
- Or,**
- (b) Comment on Addison's style as found in 'Sir Roger at Church' and 'Sir Roger at Home'. 15
4. (a) Do you think that Defoe meant his novel, *Robinson Crusoe* to be a moral tale? Justify your answer with reference to the novel. 15
- Or,**
- (b) Comment on Defoe's portrayal of Crusoe's character in *Robinson Crusoe*. 15
5. (a) Discuss Congreve's *The Way of the World* as a representative Restoration Comedy. 15
- Or,**
- (b) Critically estimate Lady Wishfort's character as an archetypal Restoration Comedy Character. 15
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**2021**

**ENGLISH — HONOURS**

**Paper : CC-9**

**(British Romantic Literature)**

**Full Marks : 65**

*The figures in the margin indicate full marks.*

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

- A.** Answer *any two* questions (within **600** words) : 15×2
1. How does Blake blend childlike innocence with adult wisdom in 'The Tyger'?
  2. Describe the nature of 'the loss' and the 'abundant recompense' referred to in Wordsworth's 'Tintern Abbey'.
  3. Comment on Keats' treatment of the theme of permanence and transience in 'Ode to a Nightingale'.
  4. Discuss Shelley's use of imagery in 'To a Skylark'.
- B.** Answer the following questions : 15×2
5. (a) Comment on Lamb's style in 'The Superannuated Man'.  
**Or,**  
(b) Lamb's essay 'Dream Children' is full of autobiographical elements. Do you agree with this view?
  6. (a) Discuss the Gothic elements Mary Shelley employs to enhance the horror in *Frankenstein*.  
**Or,**  
(b) What purpose do the Preface and Walton's letters serve in Mary Shelley's novel *Frankenstein*? Discuss.
- C.** Answer the following questions : 1×5
7. (a) Who is viewed as the 'Close bosom friend of the maturing sun'?
  - (b) What are the west wind's activities on land?
  - (c) Name the sacred river mentioned in the poem 'Kubla Khan'.
  - (d) Who was the first victim of Frankenstein's monster?
  - (e) Whom did grandmother Field love the most amongst her grandchildren?
-

**2021**

**ENGLISH — HONOURS**

**Paper : CC-10**

**(19th Century British Literature)**

**Full Marks : 65**

*The figures in the margin indicate full marks.*

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

1. Answer the following questions in complete sentences : 1×5
    - (a) What is the famous land formation at Dover beach?
    - (b) What is the name of Ulysses's son?
    - (c) Who heard the sound of the sea long ago in 'Dover Beach'?
    - (d) In 'The Goblin Market' what location of significance will not grow plants?
    - (e) What is the statue that Claus of Innsbruck cast in bronze in 'My Last Duchess'?
  
  2. Answer **any two** of the following questions (within **600** words) : 15×2
    - (a) How does Tennyson use the figure of the legendary hero Ulysses as a representative of the Victorian times?
    - (b) Discuss the themes of 'The Goblin Market'.
    - (c) 'Dover Beach' is a memorable utterance of the Victorian problem of loss of faith. Discuss.
  
  3. Answer **any one** of the following questions (within **600** words) : 15×1
    - (a) Comment on *Pride and Prejudice* as a domestic novel.
    - (b) It is said that Jane Austen's women characters are more lifelike than her male characters. Comment with reference to *Pride and Prejudice*.
    - (c) How does the Bertha episode in *Jane Eyre* affect the development of the plot?
    - (d) In *Jane Eyre* the author achieves a balance between reason and passion. Discuss.
  
  4. Answer **any one** of the following questions (within **600** words) : 15×1
    - (a) How does Farfrae act as a foil to Henchard in *The Mayor of Casterbridge*?
    - (b) Discuss the role of the rustics in *The Mayor of Casterbridge*.
    - (c) Critically comment on Dickens's art of portraying underworld characters in *Oliver Twist*.
    - (d) Consider *Oliver Twist* as a social document of its times.
-

**2021**

**ENGLISH — HONOURS**

**Paper : SEC-B-1**

**(Creative Writing)**

**Full Marks : 80**

*The figures in the margin indicate full marks.*

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

1. (a) Creativity is subjective and not objective — Explain with adequate illustrations. (within **600** words) 15  

**Or,**

(b) Is creativity limited to the sphere of literature, or can it be found in other fields of everyday life too? Explain with illustrations. (within **600** words) 15
  2. (a) What are some of the basic practices an aspiring writer should follow, for a successful presentation of his work? (within **600** words) 15  

**Or,**

(b) Of all the needs a book has, the chief is that it be readable – What are some of the ways in which a writer can make his writing readable, to a plethora of readers? Explain. (within **600** words) 15
  3. Compose a poem in not less than 10 lines, on **any one** of the subjects mentioned below : 20×1  
(a) Mirror  
(b) Life.
  4. Write an article for a reputed English newspaper, on **any one** of the following issues, and prepare the same for publishing it on a social media : 30×1  
(a) A steep rise in the number of snatchings in your locality.  
(b) Alternative occupations for people affected by the pandemic.
-



2021

ENGLISH — HONOURS

Paper : SEC-B-2

(Academic Writing and Composition)

Full Marks : 80

*The figures in the margin indicate full marks.*

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

1. Create citations for **any five** from the following data (as endnotes or footnotes) following the MLA Stylesheet or CMS. Pay attention to formatting, punctuation, capitalization and arrangement. 2×5
  - (a) Page 87 of *The Oriental Renaissance : Europe's Rediscovery of India and the East 1680-1880* by Raymond Schwab, published by Columbia U P in 1984.
  - (b) "Towards an Anglo-Indian poetry : The Colonial muse in the writings of John Leyden, Thomas Medwin and Charles D'Oyly" by Nigel Leask in *Writing India 1757-1990*. Edited by Bart Moore-Gilbert. Published by Manchester U P in 1996. Pages 135-164.
  - (c) Page 763 of "Monitoring Newspapers and Understanding the Indian State," by Robin Jeffrey. Published in the journal *Asian Survey* volume 34, number. 8 in 1994.
  - (d) Article in *Economic and Political Weekly* (pages 1757-1762) *Dwelling on Morichjhanpi : When Tigers Became 'Citizens', Refugees 'Tiger-Food'*, on 23 April 2005
  - (e) Foreword by ZiauddinSardar to Franz Fanon's *Black Skin White Mask* translated by Charles Lam Markmann, published by Pluto Press in London in 1986. Pages xv-xvi.
  - (f) (1971). "Differential Identity and the Social Base of Folklore". by Richard Bauman in *The Journal of American Folklore* Volume 84 number 331. Pages 31-41 JSTOR539731
  - (g) Pages 445-485. WilliamDalrymple, *Assimilation and Transculturation in Eighteenth-Century India: A Response to Pankaj Mishra* 'Common Knowledge' Volume 11 number 3, published in Fall 2005 by Duke University Press.
  - (h) *Literature and Politics in Cromwellian England*. By Blair Worden Print publication date: 2009 Print ISBN-13: 9780199230822. OnlinePublication : Oxford Scholarship, October 2011. DOI: 10.1093/acprof:oso/9780199230822.001.0001
  
2. Attempt a critical appreciation of **any one** of the following verses : 20×1
  - (a) O impotence of mind, in body strong!  
But what is strength without a double share  
Of wisdom, vast, unwieldy, burdensom,  
Proudly secure, yet liable to fall

By weakest subtleties, not made to rule,  
 But to subserve where wisdom bears command.  
 God, when he gave me strength, to shew withal  
 How slight the gift was, hung it in my Hair.  
 But peace, I must not quarrel with the will  
 Of highest dispensation, which herein  
 Happ'ly had ends above my reach to know:  
 Suffices that to me strength is my bane,  
 And proves the source of all my miseries;  
 So many, and so huge, that each apart  
 Would ask a life to wail, but chief of all,  
 O loss of sight, of thee I most complain!  
 Blind among enemies, O worse than chains,  
 Dungeon, or beggery, or decrepit age!

- (b) Late August, given heavy rain and sun  
 For a full week, the blackberries would ripen.  
 At first, just one, a glossy purple clot  
     Among others, red, green, hard as a knot.  
     You ate that first one and its flesh was sweet  
     Like thickened wine: summer's blood was in it  
     Leaving stains upon the tongue and lust for  
 Picking. Then red ones inked up and that hunger  
 Sent us out with milk cans, pea tins, jam-pots  
 Where briars scratched and wet grass bleached our boots.  
     Round hayfields, cornfields and potato-drills  
     We trekked and picked until the cans were full,  
     Until the tinkling bottom had been covered  
     With green ones, and on top big dark blobs burned  
     Like a plate of eyes. Our hands were peppered  
     With thorn pricks, our palms sticky as Bluebeard's.  
 We hoarded the fresh berries in the byre.  
 But when the bath was filled we found a fur,  
     A rat-grey fungus, glutting on our cache.  
     The juice was stinking too. Once off the bush  
     The fruit fermented, the sweet flesh would turn sour.  
     I always felt like crying. It wasn't fair  
 That all the lovely canfuls smelt of rot.  
 Each year I hoped they'd keep, knew they would not.

3. Write a substance with a critical note on *any one* of the following passages.

12+8

- (a) No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of aesthetic, not merely historical, criticism. The necessity that he shall conform, that he shall cohere, is not onesided; what happens when a new work of art is created is something that happens simultaneously to all

the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new. Whoever has approved this idea of order, of the form of European, of English literature will not find it preposterous that the past should be altered by the present as much as the present is directed by the past. And the poet who is aware of this will be aware of great difficulties and responsibilities.

- (b) Capabilities, I would argue, are very closely linked to rights, but the language of capabilities gives important precision and supplementation to the language of rights. The idea of human rights is by no means a crystal clear idea. Rights have been understood in many different ways, and difficult theoretical questions are frequently obscured by the use of rights language, which can give the illusion of agreement where there is deep philosophical disagreement. People differ about what the basis of a rights claim is: rationality, sentience, and mere life have all had their defenders. They differ, too, about whether rights are prepolitical or artifacts of laws and institutions. They differ about whether rights belong only to individual persons, or also to groups. They differ about whether rights are to be regarded as side-constraints on goal-promoting action, or rather as one part of the social goal that is being promoted. They differ, again, about the relationship between rights and duties: if A has a right to S, then does this mean that there is always someone who has a duty to provide S, and how shall we decide who that someone is? They differ, finally, about what rights are to be understood as rights to. Are human rights primarily rights to be treated in certain ways? Rights to a certain level of achieved well-being? Rights to resources with which one may pursue one's life plan? Rights to certain opportunities and capacities with which one may make choices about one's life plan? The capabilities approach has the advantage of taking clear positions on these disputed issues, while stating clearly what the motivating concerns are and what the goal is. The relationship between the two notions, however, needs further scrutiny, given the dominance of rights language in international feminism.

4. Write an essay on *any one* of the following topics.

30

- (a) Digital learning and the humanities.
  - (b) Pandemic literature down the ages.
  - (c) The influence of the arts in uncertain times.
  - (d) Technology and the idea of privacy.
  - (e) Covid 19.
-

2021

ENGLISH — HONOURS

Paper : CC-13

(Modern European Drama)

Full Marks : 65

*The figures in the margin indicate full marks.*

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

1. Answer the following questions in complete sentences : 1×5
- (a) Name the children of Torvald and Nora.
- Or,**
- Who are the real parents of Regina in *Ghosts*?
- (b) Who lent Nora money?
- Or,**
- What did Mrs. Alving establish in memory of her dead husband?
- (c) In which country is the play *The Good Woman of Szechuan* set?
- (d) Why did the gods come to the city of Szechuan?
- (e) What does the “tree with four or five leaves” signify in the setting of Act Two of *Waiting for Godot*?
2. Answer **any one** of the following questions (within **800** words) : 20
- (a) Examine Ibsen’s attitude to women as portrayed in *A Doll’s House*.
- (b) Write a note on the use of symbols and metaphors in *A Doll’s House*.
- (c) Critically comment on the significance of the title of the play *Ghosts*.
- (d) How does Ibsen represent the character of Mrs. Alving in *Ghosts*? Discuss.
3. Answer **any one** of the following questions (within **800** words) : 20
- (a) Discuss *Waiting for Godot* as an example of ‘the theatre of the absurd’.
- (b) Critically comment on the significance of Lucky’s tirades in *Waiting for Godot*.
4. Answer **any one** of the following questions (within **800** words) : 20
- (a) Examine Brecht’s *The Good Woman of Szechuan* as an example of ‘epic theatre’.
- (b) Do you agree that Shui Ta is the alter-ego of Shen Te? Justify your answer with appropriate reference to Brecht’s *The Good Woman of Szechuan*.
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2021

ENGLISH — HONOURS

Paper : CC-14

(Postcolonial Literatures)

Full Marks : 65

*The figures in the margin indicate full marks.*

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

1. Answer the following questions in complete sentences : 1×5
- (a) What does 'Kikuyu' refer to in 'A Far Cry from Africa'?
  - (b) What is the meaning of 'chance syllable' in 'The Voice of the Mountain'?
  - (c) To whom Santiago Nasar was betrothed to marry?
  - (d) What is the source of the title, *Things Fall Apart*?
  - (e) What does the poet call 'A mistake' in 'Revolving Days'?
2. Answer **any two** of the following questions within **600** words each : 15×2
- (a) How does Walcott examine the dilemma of the man in-between cultures in 'A Far Cry from Africa'?
  - (b) Critically comment on the use of location in 'The Voice of the Mountain'.
  - (c) Discuss the theme of time and change in the poems of Neruda and Malouf in your syllabus.
3. Answer the following questions within **600** words each : 15×2
- (a) Discuss *Things Fall Apart* as a novel about decolonization.

**Or,**

Can *Things Fall Apart* be described as the tragedy of Okonkwo? Answer with textual references.

- (b) Critically analyze *Chronicle of a Death Foretold* as a work of postmodern fiction.

**Or,**

Discuss the significance of the title, *Chronicle of a Death Foretold*.

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2021

ENGLISH — HONOURS

Paper : DSE-A-3

(Partition Literature)

Full Marks : 65

*The figures in the margin indicate full marks.*

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

1. Answer the following questions : 1×5
    - (a) “As for me, I was born here, and I will die here.” – Who says this in *The Shadow Lines*?
    - (b) Where did Bindubashini and her family spend their first night in ‘Hindustan’?
    - (c) Who came to meet Bishan Singh in the asylum before the exchange of lunatics?
    - (d) What does Birendra Chattopadhyay refer to as ‘worse than madness in Lumbini’ in his poem?
    - (e) What does Sahir Ludhianvi describe as ‘the malady ... without a cure’ in his poem?
  2. Answer **any one** of the following questions (in **600** words) : 15×1
    - (a) Discuss the character of Thamma in Amitav Ghosh’s *The Shadow Lines*.
    - (b) How does *The Shadow Lines* interrogate the concepts of nations and borderlines? Discuss.
  3. Answer **any two** of the following questions (in **600** words each) : 15×2
    - (a) “Am I weak just because I’m a woman?” – Attempt a character sketch of Mallika in the light of her question in Manik Bandopadhyay’s ‘The Final Solution’.
    - (b) Discuss how Sadat Hasan Manto depicts the psychological trauma of the Partition through the predicament of Bishan Singh in his story, ‘Toba Tek Singh.’
    - (c) “Partition, like wars and other forms of violence, affected women differently than it affected men.” – Discuss with reference to the harrowing experiences of Bindubashini and the members of her family in Protiva Basu’s ‘The Marooned’.
  4. Answer **any one** of the following questions (in **600** words) : 15×1
    - (a) Do you think that the poem ‘Twentysixth January’ portrays the poet’s palpable disenchantment with the new republic of India? Discuss.
    - (b) Critically analyze the imagery of Sankha Ghosh’s poem, ‘Rehabilitation’.
-

2021

ENGLISH — HONOURS

Paper : DSE-B-3

(Autobiography)

Full Marks : 65

*The figures in the margin indicate full marks.*

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

1. Answer the following : 1×5
  - (a) What was the address of Binodini's grandmother's house in Calcutta that later came to her possession?
  - (b) What was Gandhi's father's full name?
  - (c) Name the three boys who began school education together as mentioned in Tagore's *My Reminiscences*.
  - (d) Who were the 'mud smearers' in Nirad C. Chaudhuri's *The Autobiography of an Unknown Indian*?
  - (e) What role did Binodini play in *Sadhabar Ekadashi* when it was staged at Lahore?
  
2. Answer **any one** question within **600** words : 15×1
  - (a) Comment on the condition of women in late 19th century Bengal that we get from Binodini Dasi's *My Story*.
  - (b) What was the state of theatre in Bengal during Binodini Dasi's time? Discuss.
  
3. Answer **any one** question within **600** words : 15×1
  - (a) Comment on Tagore's relationship with his father during his childhood as expressed in the first fifteen chapters of *My Reminiscences*.
  - (b) Tagore critically analyses the deficiencies of the education system in colonial Bengal in *My Reminiscences*. Discuss.
  
4. Answer **any one** question within **600** words : 15×1
  - (a) Would you consider Gandhi's autobiography as an appropriate example of the genre? Substantiate with reference to *An Autobiography* or *The Story of My Experiments with Truth*.
  - (b) Examine with illustrations from his *An Autobiography* or *The Story of My Experiments with Truth* Gandhi's understanding of the conception of 'truth'.

5. Answer *any one* question within **600** words :

15×1

- (a) Would you consider Nirad C. Chaudhuri's *The Autobiography of an Unknown Indian* to be more of a social document rather than a personal story? Comment.
  - (b) Describe briefly Nirad C. Chaudhuri's life at Kishoreganj as narrated in *The Autobiography of an Unknown Indian*.
-



2021

ENGLISH — HONOURS

Paper : CC-1

Full Marks : 65

*The figures in the margin indicate full marks.  
Candidates are required to give their answers in their own words  
as far as practicable.*

Group – A

(History of English Literature)

Section – I

1. Answer the following questions : 1×5
- (a) Name an Old English epic poem.
  - (b) Who is the author of *Astrophel and Stella*?
  - (c) Who wrote *The Spanish Tragedy*?
  - (d) Name a play by William Congreve.
  - (e) Name the author of *Tristram Shandy*.
2. Answer **any one** of the following (within 400 words) : 10×1
- (a) Write a short essay on Old English Prose.
  - (b) Write a short essay on the distinctive features of the Comedy of Humours with special reference to the works of Ben Jonson.
  - (c) Write a short essay on the rise of the novel in the 18th century with reference to any two novelists.
3. Answer **any one** of the following (within 200 words) : 5×1
- (a) Write a short note on Chaucer's *The Canterbury Tales*.
  - (b) Write a short note on the University Wits.
  - (c) Briefly mention the distinct characteristics of the Restoration Comedy of Manners.

Section – II

4. Answer the following questions : 1×5
- (a) Name a book by William Blake.
  - (b) Who is the author of *David Copperfield*?

**Please Turn Over**

- (c) Name a work by Joseph Conrad.
- (d) Who wrote *A Portrait of the Artist as a Young Man*?
- (e) Name the author of *The Waste Land*.

5. Answer **any one** of the following (within **400** words) : 10×1

- (a) Write a short essay on Romantic Non-fiction prose with reference to any two writers.
- (b) Estimate the contribution of the Pre-Raphaelite Brotherhood with reference to any two poets.
- (c) Assess the contribution of Virginia Woolf in English literature.

6. Answer **any one** of the following (within **200** words) : 5×1

- (a) Show your acquaintance with Charles Dickens.
- (b) Briefly assess the importance of the Bronte sisters.
- (c) Write a short note on *Look Back in Anger*.

**Group – B**

**(Philology)**

7. Answer **any one** of the following (within **400** words) : 10×1

- (a) Make an estimate of the Latin influence on the English language during the Renaissance.
- (b) Examine the nature and extent of the Scandinavian influence on the English language.
- (c) Assess the importance of the French influence on English vocabulary.

8. Answer **any one** of the following (within **400** words) : 10×1

- (a) Comment on the Verner's Law in English language.
- (b) Discuss any two word formation processes in English.

9. Write a short note on **any one** of the following (within **200** words) : 5×1

- (a) Hybridism
  - (b) Free and Fixed compounds.
-