

Bachelors Programme
B. D. P.
Term End Examination – December, 2008
 Elective Course
ENGLISH
First Paper

Time : Four Hours

Full Marks : 100

Weightage of Marks : 70%

**Special credit will be given for accuracy and relevance
 in the answer. Marks will be deducted for incorrect
 spelling, untidy work and illegible handwriting.
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 indicated in the margin.**

1. Answer **any two** questions from the following : 20×2=40
 - (a) With reference to sonnet numbers 18, 30 and 130 bring out the features of a Shakespearean sonnet.
 - (b) What is an 'elegy' ? Discuss Dryden's *To The Memory of Mr. Oldham* as an elegy.
 - (c) In what ways is Victorian poetry an extension of romantic poetry ? Answer with reference to the poems in your syllabus.
 - (d) Bring out the elements of modernism in T. S. Eliot's *The Love Song J. Alfred Prufrock*.
 - (e) Critically analyse Blake's *Infant Joy* and *The Fly*.
2. Answer **any three** of the following questions : 12×3=36
 - (a) Discuss the poem 'The God of Shepherds, Tityrus', an extract from Spenser's *The Shepherd's Calendar*, as a fine specimen of pastoral poetry.

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- (b) Would you consider Milton's sonnet 'When I consider how my light is spent' a poem of complaint or a poem in praise of God ? Give reasons for your answer.
 - (c) Critically discuss Byron's poem "*There is a Pleasure in the Pathless woods*".
 - (d) Discuss the important images in Shelley's *To a Skylark* and show how they help you in your understanding of the poem.
 - (e) Discuss the theme of Yeats's *The Second Coming* with reference to the symbols used in the poem.
 - (f) Bring out the element of irony in Sassoon's poem *They*.
 - (g) Why does Louis Bennett call his poem *Colonization in Reverse* ? Give reasons for your answer.
3. Answer briefly **any four** of the following questions : 6×4=24
 - (a) What is the difference between 'blank verse' and 'free verse' ? Give reasons for your answer.
 - (b) Write a short note on the Spenserian stanza. What is its metrical pattern ?
 - (c) What did the Augustan writers understand by the term 'imitation' ?
 - (d) Comment on the allegorical framework in Dryden's *Absalom and Achitophel*.
 - (e) Write a paragraph on the role of the intellectuals in shaping modern poetry.
 - (f) What is the basic difference between sex and gender ?
 - (g) Why does Auden refer to Brueghel's painting 'I carus' in his poem '*Musee des Beaux Arts*' ?
 - (h) Scan the following lines and name the predominating metre :
 For oft, when on my couch I lie
 In vacant or in pensive mood,
 They flash upon the inward eye
 Which is the bliss of solitude ;
 - (i) Bring out with suitable examples the difference between an antithesis and an epigram.

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1. Answer **any two** of the following questions : 20×2=40
 - (a) Analyse the plot of Jane Austen's novel *Pride and Prejudice*.
 - (b) Examine the role of the rustics in *The Mayor of Casterbridge*.
 - (c) Discuss the significance of the cave episode in Forsters *A Passage To India*.
 - (d) Discuss the romantic qualities of Lamb's essay *Dream Children : A Reverie*.
 - (e) Chances and coincidences play a significant role in the tragic novels of Hardy. Discuss some of the chances and coincidences which lead to the tragic end in *The Mayor of Casterbridge*.
 - (f) How does Dickens sketch the changes in Pip's fortune and character ?

2. Answer **any three** of the following questions : 12×3=36
 - (a) Write a note on the character of Godbole in *A Passage To India*.
 - (b) Discuss how Arsat and his people would pass their time when there was peace in the kingdom. (*The Lagoon*)
 - (c) Discuss the character of Donald Farfrae in *The Mayor of Casterbridge*.
 - (d) Discuss some of the characteristics of the essay, that you find in Benson's *The Art of the Essayist*.
 - (e) Discuss the role of the Coffee Houses in the rise of the Periodical Essay during the eighteenth century.
 - (f) Discuss the episode of Darcy's first proposal of marriage and Elizabeth's refusal in *Pride and Prejudice*.
 - (g) Discuss the title of Forster's *A Passage To India*.
3. Answer **any four** of the following questions : 6×4=24
 - (a) Discuss the role of the white man in *The Lagoon*.
 - (b) What role does the weather play in *The Mayor of Casterbridge* ?
 - (c) What is a novella ?
 - (d) Discuss the character of Biddy in *Great Expectations*.
 - (e) What does Benson say about the beginnings of the essay as a literary form ?
 - (f) What does Elizabeth learn about Darcy from the housekeeper at Pemberley ?
 - (g) How did Wilson finally die ? What does Maugham say about his death ?
 - (h) What do we learn about the Boss's son in *The Fly* ?

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Third Paper

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1. Answer **any two** of the following questions : 20×2=40
 - (a) What do you understand by the term 'Renaissance' ? What were the causes of the 'renaissance' in Europe ?
 - (b) Write an essay on the major Sonnet-cycles in Italian and English Renaissance poetry.
 - (c) Do you consider Lady Macbeth a tragic character ? Give reasons for your answer.
 - (d) Who do you think is the 'merchant' in Shakespeare's play *The Merchant of Venice* ? Give reasons for your answer.
 - (e) Discuss any **two** of the following French writers of the Renaissance : (i) Rabelais, (ii) Montaigne, (iii) Ronsard.
2. Answer **any three** of the following questions : 12×3=36
 - (a) Make a comparative estimate of Donne and Herbert as 'metaphysical' poets.
 - (b) Write a brief essay on the theme of racial prejudice in Shakespeare's *The Merchant of Venice*.

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- (c) Show how Drayton's sonnet 'Since there's no help ...' hovers between hopelessness and hope.
 - (d) Sum up Doctor Faustus's speech to Helen and show how the address conveys hints of his doom.
 - (e) Critically analyse the 'banquet scene' in Shakespeare's *Macbeth*.
 - (f) Comment on the significance of *The Prince* in the history of Elizabethan and Jacobean writers.
 - (g) Point out the pastoral conventions in Milton's *Lycidas*.
3. Answer in brief **any four** of the following questions : 6×4=24
- (a) Why do the souls in Donne's *The Good Morrow* 'watch not one another out of fear' ?
 - (b) Comment on the 'ring' episode in Shakespeare's *The Merchant of Venice*.
 - (c) Why did Sidney's Muse tell him 'look into thy heart and write'.
 - (d) What is 'Peripeteia' and 'Anagnorisis' ?
 - (e) Why was the Fall of Constantinople important ?
 - (f) Write short notes on (i) *Euphues* ; (ii) *Arcadia*.
 - (g) What was Kyd's contribution to the development of the English drama ?

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Fourth Paper

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1. Answer **any two** of the following questions : 20×2=40
 - (a) Describe the “proviso scene” in ‘*The Way of the World*’ and comment on its significance.
 - (b) Write a critical appreciation of *Ode to Evening*.
 - (c) Examine Pope’s use of the Machinery of the Supernatural in *The Rape of the Lock*.
 - (d) Assess the character of Tony Lumpkin in *She Stoops to Conquer*.
 - (e) Write an essay on Tom Jones as a new type of hero.
 - (f) What did the term Enlightenment mean in Eighteenth Century Europe ? What was the major idea of its intellectual movement ?
2. Answer **any three** of the following questions : 12×3=36
 - (a) Write a brief note on some salient features of Pre-Romantic poetry.
 - (b) Examine the elegiac qualities of Gray’s *Elegy Written in a Country Chantry*.

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- (c) Write a brief note on the picaresque elements in *Tom Jones*.
 - (d) Describe and comment on the coronation of Shadwell in Dryden’s *Macflecnoe*.
 - (e) Describe after Pope, Belind’s cruise on the river Thames to Hampton Court.
 - (f) Give an account of Steele’s recollection of the death of his father in *Recollection of Adulthood*.
 - (g) What does Goldsmith say about the past of “Sweet Auburn” in *The Deserted Village*.
 - (h) Summarise Gulliver’s experiences in the land of Lilliput.
3. Answer **any four** of the following questions : 6×4=24
 - (a) Write a brief note on The Heroic Couplet.
 - (b) What picture of London do you get in *Macflecnoe* ?
 - (c) Sum up James Thomson’s description of winter in *Seasons*.
 - (d) Write a brief note on Landscape poetry.
 - (e) Why was Gulliver disgusted with the food habits of the yahoos ?
 - (f) Give your impression of the character of Mrs. Hardcastle in *She Stoops to Conquer*.
 - (g) Write short notes on :
 - (i) Latitudinarians.
 - (ii) Methodists.
 - (h) Give a brief sketch of either Jenny Jones or Partridge.
 - (i) Describe Belinda’s dream.
 - (j) Write a note on Deism.

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Fifth Paper

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1. Answer **any two** of the following : 20×2=40
 - (a) Show how *Tintern Abbey* reflects both Wordsworth's spiritual attitude towards Nature and his sensuous delight in the objects of Nature.
 - (b) Consider *The Tiger* and *The Lamb* as expressions of "Contrary states of the soul".
 - (c) Discuss the blend of playfulness and seriousness in Lamb's essay, *The Superannuated Man*.
 - (d) In what ways did the Industrial Revolution create a sense of alienation in the nineteenth century individual ?
 - (e) Write a critical appreciation of Elizabeth Baeret's Sonnet No. 1.

P.T.O.

2. Answer **any three** of the following : 12×3=36
 - (a) Who was Tithonus ? What gift was he endowed with ? What is his response to this gift ?
 - (b) Who are Wamba and Gurth ? What role do they play in *Ivanhoe* ?
 - (c) What are the Pre-Raphaelite elements in Rossetti's *The Blessed Damozel* ? Answer with illustrative examples.
 - (d) Write a note on characterisation in the novels of Scott. How does he portray his heroes ?
 - (e) How does George Eliot contrast the characters of Silas and Godfrey ?
 - (f) Describe how in *The Superannuated Man* Lamb plays about with the idea of Time — contrasting its nature before and after retirement.
 - (g) *Tithonus* has been called a *dramatic monologue*. Do you think the treatment is elegiac rather than dramatic ?
 - (h) Why, according to Carlyle, is one part of the world overpopulated and the other underpopulated ? What does he advocate as a solution ?
3. Answer **any four** of the following : 6×4=24
 - (i) What form did Coleridge use in *The Ancient Mariner* ? Write a few lines on this form.
 - (ii) Describe the encounter between Richard I and Friar Tuck in *Ivanhoe*.
 - (iii) Why is Elizabeth Barret Browning's Sonnet called *Sonnets from the Portuguese* ?
 - (iv) What does Lamb say about Sundays in *The Superannuated Man* ?

- (v) Fill in the missing words —
Day after day, day after day
We stuck, nor —— nor motion
As —— as a painted ——
upon a painted ——.
- (vi) What names did Lamb give to his dream children ? What was their mother's name in the essay ?
- (vii) Explain the meaning of **two** of the following from their context in *Ode to a Nightingale*.
(a) embalmed darkness (b) soft incense
(c) warm south (d) melodious plot.
- (viii) What does the Duke particularly point out to the envoy at the end of *My Last Duchess* ?
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Sixth Paper

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1. Answer **any two** questions : 20×2=40
 - (a) Write a brief essay on the impact of modernism on the theme and content of the novel with reference to any *two* novelists in your syllabus.
 - (b) Analyse the imagery in Auden's *On this Island*.
 - (c) Write a critical appreciation of either *Lady Lazarus* or *Daddy*.
 - (d) Show how in *Destiny* British imperialism and racism continue to exist even though colonial rule is at an end.
 - (e) Analyse Yeats' response to the Easter Rising of 1916 as seen in his poem *Easter 1916*.

PT.O.

2. Answer **any three** questions : 12×3=36
 - (i) How does Brecht portray Mother Courage as a particular human being within her time and class ?
 - (ii) Discuss the role of Mr. Ramsay and Mrs Ramsay in *To the Lighthouse*. How do their characters differ from each other ?
 - (iii) What was the political background of Yeats' poem *Easter 1916* ?
 - (iv) What is the function of the songs in *Mother Courage* ? Discuss with reference to all the songs in the play.
 - (v) In what ways does Mohan exploit Selui and trijs to exert his hold over her ?
 - (vi) Write a note on the title of *Destiny*.
 - (vii) Briefly describe the emergence of the psychological novel.
3. Answer **any four** questions : 6×4=24
 - (i) What is the vision seen by Maurya in *Riders to the Sea* ?
 - (ii) In *Lady Lazarus* who was *Lazarus* ? Why is he relevant to the poem ?
 - (iii) What does Seamus Heaney mean by "responsible tristia" ?
 - (iv) What is the meaning of the phrase "white man's burden" ?
 - (v) Prelude IV refers to "ancient women". Who are they ? What do they do in the poem ?
 - (vi) Write a note on "epic theatre".
 - (vii) Why is Shaw's play called "The Dark Lady of the Sonnets". Is the play really about the "Dark Lady" ?
 - (viii) Who or what is a "wood kerne" ? Why does Heaney identify himself with one ?
 - (ix) Explain the allusion in the lines —
 Out of the ash
 I rise with my red hair
 And I eat men like air
 (*Lady Lazarus* —Plath)

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Seventh Paper

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1. Answer **any two** of the following questions : 15×2=30
 - (a) Show with illustrative references how new words are formed in English from native resources through some regular processes of word formation.
 - (b) Discuss the extent and nature of the French influence on the English language.
 - (c) Discuss the impact of the Bible on the English language.
 - (d) Write notes on any **two** of the following :
 - (i) Johnsonse (ii) homonym verbs (iii) hybridism.
 - (e) Write notes on any **two** of the following (i) Forms in-ing ; (ii) Pre-Christian latin loan words ; (iii) Malapropism.
2. Write brief philological word notes on **any five** of the following : 2×5=10

trusteeship ; admiral ; cherry ; egg ; villain ; bridal ; yankee ;
 handbook ; brethren ; debt. P.T.O.

3. Write notes on **any two** of the following : 3×2=6
 - (i) Cardinal vowels ; (ii) Front vowels ; (iii) Semi-vowels ; (iv) Phonemes ; (v) Labio-dental fricatives ; (vi) Syllabic consonants ; (vii) Nasal consonants.
4. Write the phonemic transcription of **any four** of the following words : 1×4=4

bird ; beauty ; doubt ; year ; they ; march ; hot ; lamb ; said.
5. Identify and explain the figures of speech in any **one** of the following passages. 10
 - (a) Milton ! Thou shouldst be living at this hour :
 England hath need of thee : She is a fen
 of stagnant waters : alter, sword and pen,
 Fireside, the heroic wealth of halland bower,
 Have forfeited their ancient English dower
 Of inward happiness.

Or,

 - (b) The glories of our blood and state
 Are shadows, not substantial things',
 There is no armour against fate ;
 Death lays his icy hand on kings :
 Sceptre and Crown
 Must teemle down,
 And in the dust be equal made
 With the poor crooked scythe and spade.
6. Write the substance of the following poem & a critical note on its language, metre, images. 20+10

My days among the Dead are past ;
 Around me I behold,
 Where'er these casual eyes are cast,
 The mighty minds of old :

(3)

EEG-VII

My never-failing friends are they,
With whom I converse day by day.

5

With them I take delight in weal
And seek relief in woe ;
And while I understand and feel
How much to them I owe,
My cheeks have often been bedew'd
With tears of thoughtful gratitude.

10

My thoughts are with the Dead ; with them
I live in long-past years,
Their virtues love, their faults condemn,
Partake their hopes and fears,
And from their lessons, seek and find
Instruction with an humble mind.

15

My hopes are with the Dead ; anon
My place with them will be,
And I with them shall travel on
through all Futurity ;
Yet leaving here a name, I trust,
That will not perish in the dust.

20

7. Scan **any one** of the following passages and indicate the predominant metrical scheme with variations, if any. 10

- (a) Not a drum was heard, not a funeral note
As his corpse to the rampart we hurried ;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.

EEG-VII

(4)

Or,

- (b) The tortoise here and elephant unite
Transformed to combs, the speckled and the white,
Here files of pins extend their shining rows
Puffs, powders, patches, Bibles, billet-doux.

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ENGLISH

Eighth Paper

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1. Write an essay on **any one** of the following topics : 40
 - (a) The Art of the Essay.
 - (b) Plays are meant for performance.
 - (c) Environmental pollution.
 - (d) The Historical Novel.
 - (e) Gender Discrimination in India.
 - (f) Media in the 21st Century.
2. Write the substance of the following passage and add a critical comment on its theme and style. 20+10=30

During my long years in public life, one common perception has come to the fore : there is too much iron in the Indian soul and its mind has been badly clogged by the stagnant material that it has collected during the long period of degeneration that its civilisation has undergone. I have noticed that it is on account of this “iron”

and these “stagnant materials” that almost all sections of Indian society and all organs of the Indian state has become morally sick and are malfunctioning. I am convinced that unless the Indian mind is regenerated and the Indian soul freed of its impurities, the country will continue to have an irresponsible citizenry, selfish leadership and corrupt politics.

Sometimes, I am driven to think that our problems are so formidable, so deeprooted, that nothing short of a revolution will do. But India’s history and heritage show that its ethos is more in tune with renaissance than revolution.

There is a fundamental difference between revolution and renaissance. The former comes like a storm, a tornado that sweeps everything before it ~ old values, old attitudes, old institutions and old edifices. It dynamites the past. But it destroys more than it constructs, and extracts a very heavy price. What is worse, more often than not, it enthrones a God that may turn out to be false. It has often happened that “the scrupulous, the just, the virtuous, the noble do not remain the leader of the revolution; they become its victims”.

A renaissance, on the other hand, is like a fresh breeze that flows gently into a dark and suffocating night, and begins to remove its dust and haze, giving birth to clear dawn ~ a dawn that is new but not unconnected with the dawns that are now resting in the lap of history.

In late nineteenth century and early twentieth century, India experienced a renaissance that was at the root of its successful struggle for freedom. But it lost its verve and vitality in the post-1947 period. The social and cultural order that was undergoing a

new impulse of reform and regeneration was neglected. The leaders were obsessed with politics and its power. The Gandhian attempt to inject noble strands of Indian culture in the task of all-round national reconstruction of the country was virtually thrown into the dustbin of history.

None of the leaders of any stature of the post-1947 period pondered over the fact that a social order that was dominated by the forces of obscurantism, casteism and general ignorance could produce only a weak and venal political order.

In the absence of healthy social and cultural roots and with a poisoned bloodstream flowing in its veins, the body politic of India was bound to develop deformities and give rise to a number of chronic ailments.

And this is exactly what has happened. Every component of the state machinery is getting out of joint and exposing the system to the grave risk of total collapse.

The outward facade may not look in an alarmingly bad shape, but the signals emanating from the inner recesses are ominous.

3. Read the following passage and answer the questions given below :
- Mwamashele village in Tanzania is a tiny settlement of the Sukuma tribe. It has two resources : people and land. The people have no illusions about their poverty and yet have hope and plans. And there is a fertile, if eroding, land with a little water beneath it and a relentless sun overhead. They grow enough cereals to subsist on and some cotton for pin money and they keep great herds of scraggy cows. These are their assets. It is when you want to build something that you realize what is missing. There is no stone, clay, lime or metal ore; no cement or plastics—let alone cash to buy them.

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A woman in Tanzania is a muck-shifting, field-hoeing, child-breeding cooking machine, with no say at all. 'The women who listen and remain silent', I was told, 'are the ones whose opinions we most respect'. She may also become a collector's item for a polygamous husband. The several wives of a Sukuma husband seldom live under the same roof. More commonly they are housed at a distance from one another to prevent them from meeting. However polygamy is an expensive indulgence as the price of brides is high. A dowry costs thirty to forty cows – depending on the bride as well as the cows. A wife, after all, is a child-bearer and as such represents a commodity of high worth. She is sold by her father with a legal cattle-back guarantee: no babies no deal.

The root of it is that a man needs insurance and investment. Risk is a dominant fact of life around which African civilization has evolved. The Sukumas insure by having children. According to their ancient religion, those children in Mwamashele represent their parents' key to life everlasting; but more practically, daughters, in addition, fetch in dowries while sons represent the only pension to which a peasant can aspire. Even children, however, are subject to risk. One third of the babies die before the age of two. So fertile brides have a price on their heads.

On the other hand the Sukumas have developed a complementary insurance policy – cattle. The Sukuma's cow would make a British farmer weep. It is a stunted, hump-backed creature that neither produces milk nor is bred for beef. Its stringy flesh is not eaten until the animal expires upon the ground. Its hide is not tanned for lack of water. Yet it tramps in great herds across the Savannah, steadily overgrazing the land. Why is this ? Because

when the crops are devoured by locusts or rotten with mould, consumed in storage by rats or parched to nothing by the indomitable sun, the cow remains – mangy and lean perhaps, but on the hoof.

The poor world is not unlike a chess player who has to start the game with half his pieces missing from the board. The Sukumas play not to win but to survive.

Questions :

5×6=30

- (a) What are Mwamashele's assets ? What is missing there ?
 - (b) What is polygamy ? Why is it expensive in Mwamashele ?
 - (c) What do you learn about a woman's position in Sukuma society ?
 - (d) Why is the cow of great value to the Sukumas ?
 - (e) What is the Sukumas' attitude towards children ?
 - (f) Explain the meaning of the following expressions in the passage—
 - (i) insure by having children. (ii) no illusions about their poverty.
-