

Bachelors Programme
B. D. P.
Term End Examination – June & December, 2009
 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.
 The weightage for each question has been
 indicated in the margin.**

1. Answer **any two** of the following questions. Do not write more than 250 words for each answer : 20×2=40
 - (a) Attempt an analysis of the imagery in the two sonnets of Shakespeare in your course and comment on the poets handling of the images.
 - (b) What does the term 'imitation' mean in Neo-classical poetry? Discuss Pope's *Epistle to Dr. Arbuthnot* as an 'imitation' of Horace.
 - (c) Analyse some of the images in Shelley's *To a Skylark* and show how they help in the exposition of the theme of the poem.
 - (d) What are the features of a dramatic monologue ? Discuss Browning's *Porphyria's Lover* as a dramatic monologue.
 - (e) Point out the features of modern poetry with special reference to Eliot's *The Love Song of J. Alfred Prufrock*.
 - (f) Write a critical appreciation of Nissim Ezekiel's poem, "Background, casually".

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2. Answer **any three** of the following questions, each within 120 words : 12×3=36
 - (a) Discuss the features of metaphysical poetry with reference to Donne's *The Good-Morrow*.
 - (b) Point out the elegiac features in *Elegy Written in a Country Churchyard*.
 - (c) Discuss whether Coleridge's *Kubla Khan* is a fragment or a complete poem.
 - (d) Discuss the response of Keats on his first reading of Chapman's translation of Homer.
 - (e) Attempt a critical appreciation of Hopkins' *Pied Beauty*.
 - (f) Discuss Sassoon's *They* as a war poem.
 - (g) How does Ezekiel show his awareness of the religious prejudices in Indian society in his poem *Background, Casually* ?
 - (h) How does Kamala Das challenge the patriarchal notion of a women's role in society in her poem *An Introduction* ?
 - (i) Write a note on the title of Heaney's poem, "Digging".
3. Answer in brief **any four** of the following questions : 6×4=24
 - (a) What is 'free verse' ?
 - (b) What are ballads ? Give one example of a ballad.
 - (c) In Kipling's *White Man's Burden* what is the 'burden' referred to ?
 - (d) What is meant by a 'Symbol' ? Explain the use of symbol in any one poem that you have read.
 - (e) What is 'Sprung Rhythm' ?
 - (f) Name and explain the figures of speech in the line — 'The path's of glory lead but to the grave.'
 - (g) What is the basic difference between sex and gender ?
 - (h) What does Milton mean when he writes 'They also serve who only stand and wait' ?

- (i) Scan the following passage and name the dominant metre :
- The sea is calm to-night.
The tide is full, the moon his fair
Upon the straits ; – on the French coast the light
gleams and is gone ; ...
- (j) What is ‘meter’ ? Name a few popular metrical forms used in English poetry.
- (k) Define ‘metaphor’ and give two examples to explain the figure.
- (l) Explain ‘alliteration’ and comment on the purpose of using alliteration in poetry.
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Second Paper

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 spelling, untidy work and illegible handwriting.
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1. Answer **any two** of the following questions : 20×2=40
 - (a) What is a narrative ? Write an essay on different types of narrative.
 - (b) “Dickens’ characters are nearly all flat.” —
 Discuss with reference to *Great Expectations*.
 - (c) Justify the title of the novel *Pride and Prejudice*.
 - (d) Evaluate *Dream Children : A Reverie* as a romantic essay.
 - (e) Write an essay on the role of Woodifield in the short story *The Fly*.
 - (f) Discuss, after A. C. Benson, two important features of a good essayist.
2. Answer **any three** of the following questions : 12×3=36
 - (a) Write a note on the importance of the rustics in *The Mayor of Casterbridge*.
 - (b) Comment on Forster’s use of irony in *A Passage to India*.

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- (c) According to A. C. Benson, the essayist is an interpreter of life. Discuss.
 - (d) Discuss *The Lagoon* as a short story.
 - (e) Write a short essay on the Picaresque Novel.
 - (f) Justify the title of the short story *The Lotus-Eater*.
 - (g) Discuss the principal traits of the personality of Pip’s sister who brought him up.
 - (h) Discuss on the use of element of humour in “seaside”.
 - (i) Write a short note on the structure of *A Passage to India*.
3. Answer briefly **any four** of the following questions : 6×4=24
 - (a) Comment on the opening statement of *Pride and Prejudice* and discuss its significance in the novel.
 - (b) Give after Robert Lynd, a description of the insects and the vegetation on the seaside.
 - (c) Assess the role of the furmity women in *The Mayor of Casterbridge*.
 - (d) Write a brief note on the character of Godbole.
 - (e) What does Lamb say about his grandmother, Mrs. Field, in his essay *Dream Children : A Reverie* ?
 - (f) What role does Lucetta play in *The Mayor of Casterbridge*?
 - (g) Why do you think, does Mansfield refer to the protagonist simply as the ‘Boss’ ?
 - (h) Write a brief note on ‘Point of view’.
 - (i) Briefly comment on the title ‘lagoon’.
 - (j) How does Austen make use of letters in *Pride and Prejudice* ?
 - (k) Discuss one or two important features in the character of Magwitch.
 - (l) Why did the boss not refer to the photograph of his son in the story “The Fly”?

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Third Paper

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1. Answer **any two** of the following questions, each within 250 words : 20×2=40
 - (a) In what ways did Machiavelli and Montaigne influence the Elizabethan and Jacobean writers ?
 - (b) What were the major sources for *The Merchant of Venice*? How does Shakespeare handle these sources in his play ?
 - (c) Critically analyze the Porter Scene in Shakespeare's *Macbeth*.
 - (d) What aspects of Renaissance life, attitude and temperament do you gather from your reading of the four essays of Bacon ?
 - (e) Critically analyze Doctor Faustus as a Renaissance tragic hero.
 - (f) Discuss Bacon's prose style with reference to the essays in your syllabus.
2. Answer **any three** of the following questions : 12×3=36
 - (a) Discuss briefly the contributions of Kyd and Marlowe to the development of Elizabethan drama.

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- (b) Examine the view that Sidney's *Loving in Truth* is a plea for artistic sincerity.
 - (c) Comment critically on the opening scene of *Macbeth*.
 - (d) What is the dramatic significance of the Trial Scene in *The Merchant of Venice* ?
 - (e) Write a critical note on the imagery in *Lycidas*.
 - (f) What is your impression of the character of Shylock ?
 - (g) Examine Donne's *The Good Morrow* as an unusual love poem.
 - (h) Do you think the title of Herbert's poem *The Pulley* is appropriate ? Give reasons for your answer.
 - (i) Write a short note on the identities of Shakespear's patron friend and the dark lady.
3. Answer in brief **any four** of the following questions : 6×4=24
 - (a) Write notes on — (i) *Don Quixote* ; (ii) *Utopia*.
 - (b) Point out the significance of the *Authorized Version of the Bible* of 1611.
 - (c) Comment critically on Portia's attitude to her suitors.
 - (d) How does a metaphysical conceit differ from a simile ?
 - (e) What do you understand by the term 'hamartia'?
 - (f) Write briefly on Nerissa – Gratiano sub-plot.
 - (g) Why did Macbeth plan to kill Banquo and his son ? Was he successful ?
 - (h) What is a couplet ? What is the function of the concluding couplet in a Shakespearean sonnet ?
 - (i) How does Donne defy death in *Death Be Not Proud* ?
 - (j) What does Bacon say about the need for friendship for kings and monarchs in his essay *Of Friendship* ?
 - (k) What does Shakespeare mean when he writes, "That in black ink my love may still shine bright" in sonnet No. 65 ?
 - (l) Why does Faustus say, "One drop would save my soul, half a drop" in his last speech ?

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Fourth Paper

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1. Answer **any two** of the following questions : 20×2=40
 - (a) Discuss the social implications of the rise of the middle class in the eighteenth century.
 - (b) Discuss *Tom Jones* as a picaresque novel.
 - (c) Assess *The Way of the World* as a Restoration Comedy.
 - (d) Discuss the features of 'Pre-Romanticism' with reference to *The Deserted Village*.
 - (e) Discuss Swift's achievement as a writer of satire with reference to Gulliver's Travels.
 - (f) Discuss Pope's Rape of the Lock as a mock-epic.
2. Answer **any three** of the following questions : 12×3=36
 - (a) Discuss *Robinson Crusoe* as a story of individual enterprise.
 - (b) Justify the title of the play *She Stoops to Conquer*.
 - (c) Sketch the character of Sir Roger de Coverley from the essays prescribed in your syllabus.

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- (d) Comment on Pope's use of "the machinery" in *The Rape of the Lock*.
 - (e) What is an elegy ? Discuss Gray's *Elegy, Written in a Country Churchyard* as an elegy.
 - (f) Write a short essay on the concept of social contract.
 - (g) Summarise Gulliver's experiences in the land of Hovvhuhsms.
 - (h) Point out some of the epical qualities in Tom Jones.
 - (i) Discuss the relationship between Mirabell and Millamant in *The Way of the World*.
3. Answer **any four** of the following questions : 6×4=24
 - (a) Write a note on **any one** of the following :
 (i) Hume (ii) Voltaire.
 - (b) Briefly comment on Shadwell's coronation.
 - (c) Describe Gulliver's first encounter with the Yahoos.
 - (d) Write a short note on Heroic Couplet.
 - (e) Discuss some common conventions of the epic.
 - (f) Write briefly on rational Christianity.
 - (g) How is city snobbishness portrayed in *The way of the World* ?
 - (h) Comment on the title of MacFlecknoe.
 - (i) What does Gray mean when he writes, "The paths of glory lead but to grave" in *Elegy Written in a Country Churchyard* ?
 - (j) How was Tom Jones discovered in Fielding's novel ?
 - (k) Discuss Blifil's role in Tom Jones.
 - (l) Comment on the significance of the phrase 'Lilliput' in Gulliver's Travels.

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ENGLISH

Fifth Paper

Time : Four Hours

Full Marks : 100

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1. Answer **any two** of the following questions : 20×2=40
 - (a) Write about the contradiction between the political system and the changing economic and social structure in 18th Century France.
 - (b) Write an essay on the romantic elements in Keats' "Ode to a Nightingale".
 - (c) "Nature wrote his poem for him". How far is Arnold just in his statement about Wordsworth and his poetry ? Give a summary of his arguments.
 - (d) Do you consider "The Blessed Damozel" to be a specimen of 'picture poetry' ? Give reasons for your answer.
 - (e) Comment on the title of Lamb's essay "Dream Children - a reverie". Is there a pathetic note underlying ?

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- (f) Write about Scott's treatment of historical characters in 'Ivanhoe'. Should a novelist be allowed to deviate from history ?

2. Answer **any three** of the following questions : 12×3=36

- (a) What was the role of the French philosophers behind the outbreak of revolution in France ?
- (b) How does the Mariner describe the spectral ship and the woman on it ? What is the significance of her exclamation "The game is done" ?
- (c) How does Wordsworth define poetry, in his "Preface to the Lyrical Ballads" ?
- (d) What is Laissez faire ? What appear to be Carlyle's attitude to this as presented in his essay on Chartism.
- (e) Give a short character sketch of **any one** of the following :
 - (i) Priscilla.
 - (ii) Games Elia.
 - (iii) The Duchess in "My Last Duchess".
- (f) Write about George Eliot's moral outlook as revealed in her novels.
- (g) "The silver answer rang
Not Death but love."
What is the meaning of the concluding words quoted from Elizabeth Barrete Browning's sonnet (included in "Sonnets from the Portuguese") ?
- (h) What is a dramatic monologue ? How does Browning create a dramatic effect in "My last Duchess" ?

3. Answer **any four** of the following questions : $6 \times 4 = 24$
- (a) Give a short account of the birth of the United States of America.
 - (b) What was the primary objective of the Reform Bill of 1832 ?
 - (c) Name the important women novelists of the Victorian period.
Why did some of them choose not to use their own names ?
 - (d) How does Wordsworth describe his feelings about nature when he first came 'among the hills'?
 - (e) How does Keats present the nightingale as a symbol of continuity between generations in his 'ode'?
 - (f) How did the theme of love in "Silas Marner" show the triumph of good over evil ?
 - (g) Who are 'Macuads'? How does Shelley cook them in "Ode to the West wind"?
 - (h) Write a short note on any one of the following :
 - (a) Luddism.
 - (b) Knights and chivalry.
 - (c) Sundays in the life of the clerk in "The Superannuated Man".
 - (i) Why does Carlyle think that education is a prime necessity in man's life ?
 - (j) What is meant by 'urbanism'? How do you relate it to the Industrial Revolution ?
 - (k) Explain the meaning of the following phrases in the context of the poem.
angels of rain and lightning ,
the trumpet of a prophecy .
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Sixth Paper

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1. Answer **any two** of the following : 20×2=40
 - (a) Write a brief essay on the consequences of the first World War.
 - (b) Discuss whether Mother Courage is a product of war or a victim of war ?
 - (c) Write a critical appreciation of the poem, “An Acre of Grass.”
 - (d) Analyse the images in *Preludes* to show how Eliot fuses a number of acute observations into a powerful feeling : What is this feeling ?
 - (e) Show how Graham Greene depicts Raven as more a victim than a criminal in *A Gun for Sale*.
2. Answer **any three** questions : 12×3=36
 - (i) Explain the meaning of the title of Sylvia Plath’s poem *Lady Lazarus*.

- (ii) Describe how Lily Briscoe has a vision and finishes her picture in the third part of *To the Lighthouse*.
 - (iii) What do you understand by the term *The Movement* as applied to some poets of the twentieth century. Discuss *two* poets of the movement.
 - (iv) Discuss ‘Destiny’ as a political play.
 - (v) How does Ernest Hemingway present Margot Macomber ? Is she merely a “rich bitch” or is her character more ambiguously presented ?
 - (vi) Write a note on the significance of the epigraph of Eliot’s poem *Marina*.
 - (vii) Why is D.H. Lawrence considered to be a major British novelist ? Discuss with reference to *The Rainbow* or *Women in Love* or *Sons and Lovers*.
 - (viii) Write a note on Synge’s involvement with the Irish Dramatic Movement.
3. Answer **any four** questions : 6×4=24
 - (a) Who was Swiss Cheese ?
 - (b) In *Destiny* what are the motives of joining the National Forward Party of any *two* of the following : Kershaw, Tony, Turner, Liz.
 - (c) “The worlds revolve like ancient women gathering fuel in vacant lots.” What does the image of the ancient women in *Prelude* remind you of ?
 - (d) In the line “My responsible tristia” (in Seamus Heaney’s poem *Digging*) what is the significance of “*tristia*” ?
 - (e) Write a note on the significance of the first scene of *Destiny*.
 - (f) Explain the term ‘image’ or ‘imagery’ as used in criticism. Give *one* example of an image from *any* poem that you have read.
 - (g) “I keep a tryst to-night with a dark lady”
Who says this ? Who is the “dark lady” referred to here ?
 - (h) In *Lady Lazarus* what is the allusion in the phrase “the dig strip tease” ?

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ENGLISH
Seventh Paper

Time : Four Hours

Full Marks : 100

Weightage of Marks : 70%

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1. Answer **any two** of the following questions : 15×2=30
 - (a) From a study of French loanwords how do we deduce that the French were the rich and powerful people at this time ?
 - (b) How does Shakespeare use language to individualise his characters ? Answer with examples.
 - (c) Write a note on hybridism as a method of word-formation.
 - (d) What was the impact of Christianity on the English Language ?
 - (e) Write a brief account of
 - (i) back-formations (ii) the '-s' ending.

PTO.

2. Write brief philological notes on **any five** of the following : 2×5=10
 husband, tidings, cheap, woman, earl, egg, bread, heathen, pub, its.
3. Write the phonemic transcription of **any four** of the following : 1×4=4
 wealthy, stronger, thursday, though, page, young, listen, harm, why.
4. Write critical notes on **any two** of the following : 3×2=6
 syllable, vocal cords, bilabial plosives, teeth-ridge, triphthongs, fricatives, long vowels.
5. Scan **any one** of the following passages. Indicate the predominant metre and variations, if any : 10×1= 10
 - (a) Tiger, tiger, burning bright
 In the forests of the night,
 What immortal hand or eye
 Could frame thy fearful symmetry.

Or,

 - (b) We look before and after
 And pine for what is not.
 Our sincerest laughter
 With some pain is fraught ...
6. Identify and explain the figures of speech in **any one** of the following passages : 10
 - a) O wild, west wind, thou breath of
[Autumn's being,
 Thou, from whose unseen presence
[the leaves dead
 Are driven, like ghosts from an
[enchanter fleeing,
 Yellow, and black, and pale and
[hectic red.

(3)

EEG-VII

Or,

- b) Tomorrow and tomorrow and tomorrow,
Creeps in this petty pace from day to day
Till the last syllable of recorded time
And all our yesterdays have lighted fools
The way to dusty death.

7. Write the substance of **one** of the following passages and add a critical comment diction, imagery and metre : 20+10

- (a) Tonight the winds begin to rise
And roar from youder dropping day
The last red leaf is whirled away,
The rooks are blown about the skies,

The forest crack'd, the waters curl'd
The cattle huddled on the lea ;
And wildly dash'd on tower and tree
The sunbeam strikes along the world.

And but for fancies, which aver
That all thy motions gently pass
Athwart a plane of molten glass,
I scarce could brook the strain and stir.

Or,

- (b) I wandered lonely as a cloud
That floats on high air vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees
Fluttering and dancing in the breeze

EEG-VII

(4)

Continuous as the stars that shine
And twinkle on the milky way,
They stretch'd in never-ending line
Along the margin of a bay ;
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

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 ;
And then my heart with pleasure fills
And dances with the daffodils.

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B. D. P.

Term End Examination – June & December, 2009

Elective Course

ENGLISH

Eighth Paper

Time : Four Hours

Full Marks : 100

Weightage of Marks : 70%

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1. Write an essay on **any one** of the following topics : 40
 - (a) Literature and Journalism.
 - (b) Reading for Pleasure.
 - (c) The Study of History.
 - (d) Epic Poetry.
 - (e) Media does more harm than good.
 - (f) Global Warming.
2. Write the substance of the following passage and add a critical note on its theme and prose style. 20+10=30

In talking about accents of English, the foreigner should be careful about the difference between England and Britain, there are many different accents in England, but the range becomes very much wider if the accents of Scotland, Wales and Northern Ireland (Scotland and Wales are included in Britain, and together with

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Northern Ireland from the United Kingdom) are taken into account. Within the accents of England, the distinction that is most frequently made by the majority of English people is between Northern and Southern. This is a very rough division, and there can be endless argument over where the boundaries lie, but most people on hearing a pronunciation typical of some one from Lancashire, Yorkshire or other counties further north would identify it as “Northern”.

A term which is widely found now a days is Estuary English, and many learners of English have been given the impression that this is a new accent of English. In reality there is no such accent and the term should be used with care. The idea originates from the sociolinguistic observation that some people in public life who would previously have been expected to speak with a BBC (or RP) accent now find it acceptable to speak with some characteristics of the accents of the London area (the estuary referred to is the Thames estuary), such as glottal stops, which would in earlier times have caused comment or disapproval.

3. Read the following passage and answer the questions given below :
 Manjit Bawa, who died on Monday, will be remembered for his paintings of gamboling animals, mythic creatures and legendary characters in a pastoral set-up depicted against a single-colour field of satiny hues — red, green, yellow or mauve — straight out of Pahari and Rajput miniatures he loved so much.

Bawa may have thus become the darling of the smart set but that should not obscure the fact that he collaborated with Sufi musicians, eminent theatre directors and filmmakers as well, and was an outspoken critic of belligerent Ram *bhakt*s. During the anti-Sikh riots, Bawa was no silent observer. He had worked in refugee camps.

(3)

EEG-VIII

Bawa was born in his family *goshala* at Dhuri in Punjab in 1941. His father was a timber merchant who cared for and treated sick cows and calves, and this must have left a deep impression on his young mind, for cows and cowherds in the avatar of Krishna and Ranjha of the popular romance from Punjab were recurrent icons in his canvases. He was brought up on the Indian epics, Ramayana and Mahabharata, Panchatantra and the Puranas, the poetry of Waris Shah and readings from Granth Sahib.

His brother Manmohan Singh, a graphic artist, was another early influence on the artists, who was trained at the Delhi School of Art between 1958 and 1963. Among his teachers were Somnath Hore and B.C. Sanyal, but it was Abani Sen who gave him a sense of identity.

Bawa had learnt to play the flute from the maestro, Pannalal Ghosh. He went for long rides on his bicycle when he was “physically seized” by the vibrant colours of hill-sides, paddy and mustard fields and violet jacaranda trees. He had motored down to Britain with friends, and this journey was an eye-opener as he was exposed to the flavours of Europe and diverse cultures. He lived in London for eight years, and after the first year he was trained in serigraphy (colour silk screen technology) at the London School of Printing.

After returning from the UK, he immersed himself in mythology and Sufi poetry. He tried to look back at myths through a contemporary consciousness, and although he went back to his favourite miniatures for inspiration, Bawa’s works were never cluttered with details.

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EEG-VIII

(4)

Bawa’s figures had impossible bone structures which given them their remarkable plasticity. He admitted that he tried to capture the magic of circus with all its risk, humour and colour.

A striking figure with a lean frame and a shock of hair and beard, he had acted in plays directed by Prasanna and M. K. Raina, made posters for the films of Mani Kaul and Sandeep Bedi, and sung with Allan Faqir, the celebrated Sufi singer from Sind.

He became director of Roopankar, the arts wing of Bharat Bhavan in Bhopal, in 1992 and remained so, though he had distanced himself from the institution after a BJP takeover.

Questions :

5×6=30

- (a) What do we learn about Manjit Bawa’s paintings from the passage ?
- (b) What was the influence of his family background on his painting ?
- (c) How did he journey to Britain & how did the European influence work on him ?
- (d) Which artists were Bawa’s teachers ?
- (e) What does the passage say about his interest in music and theatre ?
- (f) What do we learn about Bawa’s social and political commitments ?