2022

ENGLISH

[HONOURS]

Paper : VIII

Full Marks : 100   Time : 4 Hours

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

Answer all the questions.

Section A *is common for all candidates.* ***Section B*** *is*
to be answered, indicating which option is being
answerd.

SECTION – A

(Literary Theory and Critical Appreciation)

1. Make a critical appreciation of any **one** of the
    following: 15×1=15

    a) Now, in literature— I will limit myself to
        literature, for it is about literature, that the
        question arises—the elements with which the
        creative power works are ideas; the best ideas
        on every matter which literature touches,
        current at the time. At any rate we may lay
        it down as certain that in modern literature
        no manifestation of the creative power not
        working with these can be very important of
        fruitful. And I say current at the time, not
        merely accessible at the time; for creative
        literary genius does not principally show
        itself in discovering new ideas, that is rather
        the business of the philosopher. The grand
        work of literary genius is a work of synthesis
        and exposition, not of analysis and discovery:
        its gift lies in the faculty of being happily
        inspired by a certain intellectual and spiritual
        atmosphere, by a certain order of ideas when
        it finds itself in them; of dealing divinely
        with these ideas presenting them in the most
        effective and attractive combinations—
        making beautiful works with them, in short.
        But it must have the atmosphere, it must find
        itself amidst the order of ideas in order to
        work freely; and these it is not easy to
        command. This is why great creative epochs
        in literature are so rare, this why there is so
        much that is unsatisfactory in the productions
        of many men of real genius; because, for
        the creation of masterwork of literature two
        powers must concur, the power of the man
        and the power of the moment and the man

is not enough without the moment; the creative power has, for its happy exercise, appointed elements and those elements are not in its own control.

b) Beyond all this, the wish to be alone:

However the sky grows dark with invitation-cards

However we follow the printed directions of sex

However the family is photographed under the flagstaff –

Beyond all this, the wish to be alone.

Beneath it all, desire of oblivion runs:

Despite the artful tensions of the calendar,

The life insurance, the tabled fertility rites,

The costly aversion of the eyes from death –

Beneath it all, desire of oblivion runs.

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

2×5=10

a) What is meant by 'metropolis' in postcolonial theory?

b) Name one work by Roland Barthes.

c) Name one of the New Critics and a work by him.

d) Name one novelist who writes in the postmodern mode.

e) What does the Western mind see in the East, as Said says?

f) What is meant by e'criture feminine?

g) How, according to Russian Formalists, does a realistic novel achieve its effect?

h) Name two features of a classic of the ancient world.

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

5×5=25

a) How did Structuralism seek to create a grammar of literature?

b) How does postmodernist literature create a reality of its own?

c) What do New Critics emphasize while reading a poem?

d) In what ways may Naturalism differ from Realism?

e) Briefly discuss how the 'classic' status of a work is dependent on time.

f) Assess Naturalism as a deterministic theory with reference its origin and application to literature.

g) What are the four stages of the sign, according to Baudrillard?

h) What does the poststructuralist seek in a text? What is aporia?

SECTION-B

(Literatures outside the UK)

Option B. (a): Indian Writing in English

4. Answer any **one** of the following questions:

$$15 \times 1 = 15$$

a) Discuss Rosie's relationship with her husband Marco.

b) How is Rosie torn between alternating pulls and desires in *The Guide*?

5. Answer any **ten** of the following questions:

$$2 \times 10 = 20$$

a) With what prayer to Shankara does Swami Vivekananda end?

b) How does Ruth's mother keep off her marriage?

c) What does Swami Vivekananda say about going overseas?

d) Where lies the secret of Japan's present glory, as Tagore says?

e) What did the mother do upon recovering from the scorpion's poison?

f) Where do Ruth and her family find shelter during the riots?

g) Who is Gunganarain in Kylas C Dutt's story?

h) How does Aziz disguise himself in "Tughlaq", and why?

i) Why does Tagore call the political civilization of the West 'based upon exclusiveness'?

j) What, according to Swami Vivekananda, was the reason of building a wall of custom in ancient times?

k) Why does Tagore in "Nationalism in Japan" call progress a 'great unwieldy car'?

l) What is the "eagle pinion" in Derozio's poem? What is its present state?

m) "Be Amy, or be Kamala or, better still, be Madhavikutty."— Who is being asked to be what?

n) What does Bhoobun Mohun say to his countrymen from the scaffold?

o) "Expansion is life, contraction is death."— state what Swami Vivekananda means by 'expansion'.

6. Answer any **three** of the following questions:

5×3=15

a) How has Japan appropriated the best of the west?

b) Describe the battle between Bhoobun Mohun and Lieutenant Martin.

c) Make a sketch of the Queen in "Tughlaq".

d) What does Tagore say of the time when Japan and India were in the closest tie of friendship'?

e) What seeds of failure of the Bengali rebels may be traced in "A Journal of Forty-eight Hours of the Year 1945"?

f) How is chess relevant to the plot of "Tuglaq"?

Option B. (b): American English Literature

4. Answer any **one** of the following questions:

15×1=15

a) How is California a symbolic presence in "The Grapes of Wrath"?

b) How do signs of the Great Depression show up through *The Grapes of Wrath*?

5. Answer any **ten** of the following questions:

2×10=20

a) What is the shore of Walden Pond made of?

b) What does Charlotte Perkins Gilman say of women's madness?

c) Why does the Negro speak of Abe Lincoln on the Mississippi?

d) How important is the solitude of the live-oak in Louisiana?

e) What is Beneatha's attitude to Africa?

f) How is Margot responsible for her husband's death?

g) What does the sound in "The Tell-tale Heart" drive the narrator to?

h) How did Thoreau recover the axe that went down a hole in the frozen pond?

i) Why do people 'turn their back on the land' in Frost's poem?

j) What has the poet done to bring home the live-oak of Louisiana?

k) "I bathed in the Euphrates when dawns were young"— explain briefly.

l) What does Travis seek permission to do after school, and why?

m) How did Francis Macomber die?

n) Where did the sound that maddened the killer in "The Tell-Tale Heart" come from?

o) What did the poet and Death pass by in Dickinson's poem?

6. Answer any **three** of the following questions:

5×3=15

a) How is the live-oak superior to the poet?

b) Why could Dickinson not stop for Death?

c) How does the house grow as a symbol in "A Raisin in the Sun"?

d) Why does Thoreau think Walden Pond already existed when 'Adam and Eve were driven out of Eden'?

e) What does the live-oak in Louisiana do that the poet 'knew I could not'?

f) Make a brief assessment of Beneatha Younger in *A Raisin in the Sun*.

Option B. (c): European Literature in Translation

4. Answer any **one** of the following questions:

15×1=15

a) Examine "The Outsider" as a novel expressing Camus' philosophy.

b) How does Meursault encounter with the law and the Church in order to establish himself as an outsider?

5. Answer any **ten** of the following questions:

2×10=20

a) How does the old servant, Firs, feel about Ranevskaya?

b) What does Calvino say about reading a classic in one's youth?

c) How does Baudelaire compare his heart to the sun?

d) How do the wind and shadows behave in "Autumn Day"?

e) What did the owner of the necklace tell Madame Loisel?

f) How did Madame Loisel lose the necklace?

g) What happened to those who built the Great Wall of China?

h) Why does Maeterslinck call Nothingness negative infinity?

i) What do we come to know of Ranevskaya's life in Paris?

j) What does the sound of falling logs suggest to Baudelaire?

k) What does Rilke want to happen to the homeless in autumn?

l) What is engraved on the woman's body in Rimband's poem, and what does it mean?

m) How much does Madame Loisel ask for the party dress from her husband? Why had he saved up that money?

n) What happened when Atlantis drowned, as the reading worker in Brecht's poem surmises?

o) What are the real sources of aristocracy in women, as Maugham opines in "The Necklace"?

6. Answer any **three** of the following questions:

5×3=15

a) What qualities of the classic does Calvino deduce?

b) Make an estimate of Gayev in "The Cherry Orchard".

c) How does Rimbaud delineate the ugliness of the woman's body?

d) How do the autumnal images suggest death to Baudelaire?

e) How does Calvino distinguish between reading a classic in youth and at a mature age?

f) Briefly sketch the character of Lopakhin in *The Cherry Orchard*.

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