

2018

ENGLISH

(Major)

Paper : 5.1

(Modern Drama—I)

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

SECTION—I

1. Answer the following as directed (any three) : $1 \times 3 = 3$

(a) Who used the 'flower way' of the Chinese theatre?

(b) _____ has revealed to us a physical and non-verbal idea of the theatre.

(Fill in the blank)

(2)

(c) The principle consists in introducing in place of sympathetic understanding what we will call _____.

(Fill in the blank)

(d) What is everything for the Occidental theatre?

2. Answer any *two* of the following as directed : 2×2=4

(a) Write the names of independent and autonomous arts Artaud mentions in his essay.

(b) What can be substituted for _____ and _____, the twin-yoked classical cause of Aristotle's catharsis?

(Fill in the blanks)

(c) To change the role of speech in theatre is to make use of it in a _____ and _____ sense.

(Fill in the blanks)

(3)

3. Write a short note on any *one* of the following :

5

(a) Artaud's idea of the 'untranslatability' of true feeling

(b) Brecht's idea of 'sympathetic understanding'

4. Answer any *one* of the following :

10

(a) Write a note on Brecht's analysis of the two priorities of dramatic practice, namely entertainment and instruction.

Or

"The theatre no longer seeks to intoxicate him, supply him with illusions; make him forget the world, to reconcile him with his fate. The theatre now spreads the world in front of him to take hold of and use for his own good." Explain these words in the context of Brecht's idea of alienation.

(b) Why is it necessary, in the view of Artaud, to change of speech in the theatre?

Or

Make a comparison between Oriental theatre and Occidental theatre following Artaud.

SECTION—II

5. Answer any *four* of the following : $1 \times 4 = 4$

- (a) Who, in *Arms and the Man*, is Swiss officer in the Servian Army?
- (b) Who utters the words 'what a man! what a man!' to conclude the play?
- (c) How many wordless roles are there in Brecht's play, *Galileo*?
- (d) What is the new name Brecht gave to 'Epic Theatre' during the last year of his life?
- (e) What is Lopakhin?
- (f) Whose nickname is Anichka?

6. Answer any *two* of the following as directed : $2 \times 2 = 4$

- (a) "She is a witch! She is a witch!"
Who says this, to whom?

- (b) "The depths are _____, the heights are _____,
The streets are _____, the court is _____."

(Fill in the blanks)

- (c) "Such news. There has been a battle!" Who says this, to whom?
- (d) When and where is Act-III of *Arms and the Man* set?
- (e) "Don't cry, little peasant." Who utters these words and when?

7. Answer any *two* of the following : $5 \times 2 = 10$

- (a) Write a short note on Priuli, the curator or Virginia Galilei.
- (b) "If they prescribe a lot of remedies for some sickness or other, it means that the sickness is incurable. I think, I strain my brain, I come up with a lot of remedies, a lot, but that means, in fact, that I don't have one." Explain with reference to the context.

(6)

(c) "You can always tell an old soldier by the inside of his holsters and cartridge boxes. The young ones carry pistols and cartridges : the old ones grub." Explain with reference to the context.

8. Answer any *two* of the following : 10×2=20

(a) Discuss *Arms and the Man* as an anti-romantic comedy.

Or

Write a note on G. B. Shaw as a dramatist of ideas with special reference to *Arms and the Man*.

(b) Would you call *The Cherry Orchard* a comedy or tragedy? Give a reasoned answer.

Or

"*The Cherry Orchard* captures the moment of displacement in Russian history." Do you agree? Give a reasoned answer.

(7)

(c) Make an assessment of Galileo's character as presented in Brecht's play.

Or

"The figures portrayed in Brecht's plays are not matter for empathy; they are there to be understood." Discuss this remark with reference to Galileo Galilei.

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(Major)

Paper : 5.2

(**Modern Drama—II**)

Full Marks : 60

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

SECTION—I

1. Answer any *three* of the following as directed : 1×3=3

(a) *The Theatre of the Absurd* is a part of the 'anti-literary' movement.

(State True/False)

(b) What was the initial title of the play, *Death of a Salesman*?

(2)

(c) What is the assumption or presumption behind writing the plays of Arthur Miller?

(d) *The Myth of Sisyphus* was written by _____.

(Fill in the blank)

2. Answer briefly any three of the following :

2×3=6

(a) Why did Herbert Blau compare *Waiting for Godot* to jazz music?

(b) How does Esslin define the term 'Absurd' in his introduction to *The Theatre of the Absurd*?

(c) What does Miller say about 'actors' in his *Introduction to the Collected Plays*?

(d) Why does Miller call *Death of a Salesman* a slippery play?

3. Write in brief Miller's views on 'time' in a play and 'idea' of a play as put forward in his *Introduction to the Collected Plays*.

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(Continued)

(3)

Or

Why does the play, *Waiting for Godot* make so immediate and so deep an impact upon the audience of San Quentin Penitentiary?

4. "When 'All My Sons' opened on Broadway it was called an Ibsenesque play."

How does Arthur Miller acknowledge the influence of Ibsen upon *All My Sons* in his *Introduction to the Collected Plays*?

10

Or

What is Esslin referring to when he talks of a 'good play' and 'plays written in this new convention'? What are the differences between these two kinds of plays?

SECTION—II

5. Answer in one or two sentence(s) of the following (any four) :

1×4=4

(a) When and where does the action of the play, *Waiting for Godot* take place?

(b) When Willy tells his brother that 'nothing is working out', what opportunity does Ben offer him?

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(Continued)

- (c) What is the matter with Estragon's foot?
- (d) What memory or day dream does Willy have immediately after he tells Linda "You are the best there is"?
- (e) Why did Eliot write the play, *Murder in the Cathedral*?
- (f) Who was the King of England during Becket's time?

6. Recount the visit of the Fourth Tempter and show in brief why he is more significant to the unfolding of the drama.

2

Or

In what way has Miller used the transparent walls to indicate when characters are in the past rather than the present?

Or

Write in brief the symbolic significance of Pozzo's boldness.

7. Explain the following with reference to the context : 5×2=10

- (a) "Forgive me, dear. I can't cry. I don't know what it is, but I can't cry. I don't understand it. Why did you ever do that?"

Or

"There was respect and comradeship, and gratitude in it. Today it's all cut and dried, and there's no chance for bringing friendship to bear-or personality. You see what I mean? They don't know me anymore."

- (b) But that is not the question. What are we doing here, that is the question. And we are blessed in this, that we happen to know the answer. Yes, in this immense confusion one thing alone is clear. We are waiting for Godot to come.

Or

Why it's very natural, very natural. I myself in your situation, If I had an appointment with a Godin ... Godet

... Godot ... anyhow, you see who I mean, I'd wait till it was black night before I gave up.

8. Answer any *two* of the following : 10×2=20

(a) Assess the dramatic effectiveness of T. S. Eliot's use of chorus in *Murder in the Cathedral*.

Or

"The character of Becket, as it emerges in *Murder in the Cathedral* is passive, negative and completely lacking in emotional intensity." Do you agree? State your reasons fully.

(b) Critically analyze the characters of Vladimir and Estragon.

Or

"In *Waiting for Godot*, Becket has created a modern tragedy which reveals man's sense of his tragic existence." Discuss.

(c) Discuss Willy Loman as a tragic hero—in the play, *Death of a Salesman*.

Or

To what extent can *Death of a Salesman* be said to deal with the quest motif—a quest for values and identity?

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Paper : 5.3

Full Marks : 60

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

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

10×3=30

- (a) Write an illustrative note on the relationship between the publication of periodicals vis-à-vis the significant evolution of the essay in the eighteenth century. Answer with reference to *The Spectator* and *The Tatler*.

Or

Bring out the salient features of Addison's prose style with special reference to *The Aims of the Spectator*.

- (b) Comment on Steele's art of characterization as revealed in the essay, *The Spectator Club*.

Or

Give a pen-portrait of Sir Roger de Coverley as presented by Steele.

- (c) "Lamb's essays are intimately personal, reminiscent, humorous and tinged with elusive pathos." Illustrate with special reference to *The Chimney Sweeper*.

Or

Explain how the essays of Charles Lamb and William Hazlitt reflect the subjective element of English Romantic prose. Illustrate from the essays prescribed for you.

- (d) What are the pleasures of going on a journey? Why should one take a journey alone? Discuss with reference to *On Going a Journey*.

Or

Write a critical note on Dickens' experience of his time spent in Washington with special reference to his view of the major landmarks of the city.

2. Answer any three of the following questions :

5×3=15

- (a) Addison aimed to 'enliven morality with wit, and to temper wit with morality'. How far has he succeeded in this aim in the essay, *The Aims of the Spectator*?

- (b) Write a note on Hazlitt's prose style.
- (c) Of all the characters mentioned by Steele in *The Spectator Club*, which one strikes you the most and why?
- (d) Narrate the significance of the episode of 'Arundel Castle' in Lamb's essay.
- (e) What are the salient features of the 'Capitol' as depicted by Dickens?

3. Answer any four of the following questions :

2×4=8

- (a) How did Jem White entertain the young chimney sweepers?
- (b) What, according to Hazlitt, is 'the soul of a journey'?
- (c) Who are the eminent English jurists mentioned by Steele in his essay, *The Spectator Club*?
- (d) In Hazlitt's essay, *On Going a Journey*, we come across the phrase, 'Shandean contemplation'. What actually does Hazlitt refer to by it?
- (e) What is Dickens' view on the Patent Office during his visit to Washington?

4. Answer very briefly any seven of the following questions :

1×7=7

- (a) "When he is in town, he lives in Soho Square."
Who is 'he' referred to here?

- (b) "It is with much satisfaction that I hear this great city inquiring day by day after these my papers,"
- Which is the 'great city' stated here?
- (c) Which member of *The Spectator Club* is referred to as 'the justice of the quorum'?
- (d) How many copies of *The Spectator* were distributed everyday?
- (e) What, according to Addison, is the greatest drudgery of the women-folk of his time?
- (f) In *On Going a Journey*, Hazlitt quotes a famous phrase, 'O Sylvan Dee' from a poem by Wordsworth. Mention the name of the poem.
- (g) Write the name of the famous Shakespearean play mentioned by Lamb in his essay.
- (h) What is the present name by which the President's Executive Mansion is known?
- (i) In which Chapter of American notes do you find the piece, *Washington : The Legislature and the President's House*?
- (j) What is the chief quality that Lamb urges us to learn from the life of chimney sweepers?

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(Major)

Paper : 5.4

Full Marks : 60

Time : 3 hours

The figures in the margin indicate full marks for the questions

1. Answer the following questions (any seven) :

1×7=7

- (a) "Paradise is afterlife, and I for one am not keen on anything that is afterlife."
Where does this line occur?
- (b) When was D. H. Lawrence's essay, *Why the Novel Matters* published?
- (c) What is the meaning of the term 'anti-Semitism'?
- (d) What does 'British jingoism' mean?
- (e) How did Tawang come into the world news for the first time?
- (f) What was the mode of travel undertaken by Dalai Lama from Bomdi-La to Charduar?

(2)

(g) Who was Montaigne?

(h) When was the Russo-German Pact signed?

2. Answer the following questions in brief : $2 \times 4 = 8$

(a) Give a pen-picture of a Monpa village from your reading of the essay, *A Pilgrimage to Tawang*.

(b) Why does Elwin call his journey to Tawang a 'Pilgrimage'?

(c) What is the primary objective of essay as a literary form?

(d) What do you understand by the term 'Pacifism'?

3. Answer any one of the following questions : 5

(a) Write a note on the experiences the author had in the monastery of Tawang from your reading of the essay, *A Pilgrimage to Tawang*.

(b) In what ways, according to D. H. Lawrence, is the novel a book of life?

4. Explain the following passages with reference to the context : $5 \times 2 = 10$

(a) "Patriotism is of its nature defensive, both militarily and culturally. Nationalism, on the other hand, is inseparable from the desire for power."

(3)

Or

"A Communist, for my purpose here is one, who looks upon the USSR as his Fatherland and feels it his duty to justify Russian policy and advance Russian interest at all costs."

(b) "Nothing is important but life. And for myself, I can absolutely see life nowhere but in living."

Or

"There is no absolute good, there is nothing absolutely right. All things flow and change and even change is not absolute."

5. Answer the following questions (any three) :

$10 \times 3 = 30$

(a) Do you agree that Lawrence in his essay, *Why the Novel Matters* considers the novel to be most important genre that encompasses the myriad facets of life? If yes, justify your answer.

(b) Write a note on the different forms of political formations and their role in the framing of nationalist consciousness from your reading of Orwell's essay, *Notes on Nationalism*.

- (c) Write a note on essay as a literary form on the basis of the prescribed piece, *The Art of the Essay*.
- (d) Comment on *A Pilgrimage to Tawang* as a travelogue. Write a brief note on religious experiences of the author throughout the journey to Tawang.
- (e) Write a note on the receptions Verrier Elwin came across on his way to Tawang.
- (f) Comment on the philosophical aspects of D. H. Lawrence's essay, *Why the Novel Matters*.

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(Major)

Paper : 5.5

Full Marks : 60

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

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

10×3=30

(a) How does Johnson highlight Pope's literary achievements in *Life of Pope*? What is your view on the Johnsonian method? Substantiate your answer with suitable textual evidence.

(b) Would you agree with the view that Trollope writes more about his public self than his private one in his *Autobiography*? Give a reasoned answer on the basis of your reading of the prescribed chapters.

- (c) Write an essay on the mingling of realistic representation and fictionalization of experience by R. K. Narayan in *My Days*.
- (d) Attempt an analysis of the educational environment in India in the early twentieth century from your reading of the prescribed letters of Ashutosh Mukherjee.
- (e) Present, following Kafka's representation in *Letter to His Father*, an overview of his father Hermann Kafka.
- (f) Evaluate Emily Dickinson's style in her letters. Do you think her use of a particular vocabulary, images and metaphors give the reader an insight into her personality?
- (g) From a reading of prescribed letters, make an assessment of the personality of Rabindranath Tagore. What do the letters reveal about the nature of his patriotism?

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

5×3=15

- (a) Describe briefly Emily Dickinson's portrayal of Amherst in her letter to Mrs. Bowles (Winter 1858).

- (b) Write briefly on Johnson's views on Pope's translation of *Iliad*.
- (c) Describe briefly the regional ambience as depicted in R. K. Narayan's *My Days*.
- (d) Describe, after Franz Kafka, his early years as stated in his *Letter to His Father*.
- (e) Discuss Anthony Trollope's views on the function of language in fiction as evidenced in *An Autobiography*.
- (f) What are Rabindranath Tagore's views on fasting as described in his letter to the Mahatma dated May 11, 1933?

3. Answer the following questions : 2×4=8

- (a) Write briefly on R. K. Narayan's memories as a journalist.
- (b) What are Johnson's views on Pope's *The Rape of the Lock*?
- (c) Comment briefly on Trollope's use of examples in his autobiographical account.
- (d) Write briefly on what Tagore says on the treatment of people of the Punjab.

4. Answer the following questions : 1×7=7

(a) Who is Mary in Emily Dickinson's prescribed letters?

(b) Who is the author of *Doctor Thorne*?

(c) To whom was Ashutosh Mukherjee's letter addressed?

(d) How was Robert Kafka related to Franz Kafka?

(e) In which of the prescribed essays you have read, have you found a mention of the text, *Narrative of the Frenzy of John Dennis*?

(f) When was R. K. Narayan's *My Days* published?

(g) Who was Martha Blount as referred to in *Life of Pope*?

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(Major)

Paper : 5.6

Full Marks : 60

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

1. Answer the following questions : 1×7=7
- (a) Why did Uma have to discontinue her studies?
 - (b) What disorder does Melawe suffer from?
 - (c) What is the significance of the forged letter in *Roman Fever* ?
 - (d) How are the two daughters of Alida and Grace different from each other?
 - (e) What is the role of Mr. Woodfield in *The Fly* ?

(f) What is the significance of Alice James' journal entry on May 31st, 1891, entitled *Going Downhill*?

(g) Why does Ralokae support the Setswana tradition?

2. Give short answers to the following questions

(any four) : 2×4=8

(a) Briefly describe Mira Masi's obsession with the idol from your reading of *Fasting, Feasting*.

(b) Comment briefly on the title of Katherine Mansfield's short story, *The Fly*.

(c) What is the setting in which the narration of the story, *Heaven is not Closed* begins?

(d) Why does Katherine Mansfield leave 'The Boss' unnamed in the story, *The Fly*?

(e) What expressions does Sujata Bhatt use to recreate the vibrant colours of the peacock in her poem, *The Peacock*?

3. Answer any three of the following : 5×3=15

(a) What is the symbolic significance of the 'colosseum' and the 'act of knitting' in Edith Wharton's *Roman Fever*?

(b) Comment on Anita Desai's depiction of 'Mama Papa' as a complete erasure of identity in the context of the Indian marriage system.

(c) How does the story, *Heaven is not Closed* reflect the repressive elements of the Missionary culture?

(d) What do you understand by the term 'Sister Authoresses'? Give a reasoned answer highlighting the irony implicit in the writer's description of the term.

(e) Explain the following with reference to the context :

"These days I am seriously thinking of disowning you, Papa,
You and your sacredness.
What if I start calling you
Mr. Kapur, Lower
Division Clerk, Accounts Section?"

4. Answer any three of the following questions : 10×3=30

(a) Critically examine the well-defined family dynamics in India and in America from your reading of *Fasting, Feasting*.

(b) Comment on the representation of family and the Church in *Catholic Mother*.

- (c) How is the intense conflict between the old time acquaintances Mrs. Slade and Mrs. Ansley developed through their interior Monologues in the story, *Roman Fever* ?
- (d) Comment on Katherine Mansfield's handling of the concept of death in *The Fly*.
- (e) Comment on the Mamta Kalia's *Tribute to Papa* as a critique of the Indian tradition of glorifying the father figure.
- (f) Critically examine Eunice de Souza's poems in the light of women's self-assertion against a controlling and oppressive patriarchy while commenting on the confessional mode of her writing.
- (g) Show how writers like Helen Maria Williams and Alice James make use of letters and diaries to throw light on contemporary socio-historical events, power struggles and identity politics.

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