

Group – C

13. Explain, with reference to the context, *any two* of the following passages :

- (a) A savage place, as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover.
- (b) I've never heard
Praise of love or wine
That panted forth a flood of rapture so divine.
- (c) Hateful is the dark-blue sky
Vaulted o'er the dark blue sea
Death is the end of life; Oh, why
Should life all labour be?
- (d) No pain felt she;
I'm quite sure she felt no pain.
As a shut bud that holds the bee,
I warily oped her lids;
- (e) The sun, like a friend with who their love is done.
O lafger shone that smile against the sun, —
Mightier than his whose bounty these have spurned.
- (f) And green and golden I was huntsman and herds man,
calves
Sang to my horn, the foxes on the hill barked clear and cold,
And the Sabbath rang slowly
In the pebbles of the holy streams.

14. Give the substance of *any one* of the following poems and add a short critical note:

15+5

- (a) How like a winter hath my absence been
From Thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen,
What old December's bareness everywhere!
Ant yet this time removed was summer's time :
The teeming autumn, big with rich increase,
Bearing the wanton burden of the prime
Like widow'd wombs after the lords' decease :
Yet this abundant issue seem'd to me
But hope of orphans, and unfather'd fruit;
For summer and his pleasures wait on thee,
And, thou away, the very birds are mute;

- Or if they sing, 'tis with so dull a cheer,
That leaves look pale, dreading the winter's near.
(b) This blue-washed, old, thatched summerhouse —
Paint scaling, and fading from its walls —
How often from its hingeless door
I have watched-dead leaf, like the ghost of a mouse,
Rasping the worn brick floor —
The snows of the weir descending below,
And their thunderous waterfall.
Fall-fall: dark, garrulous rumour,
Until I could listen no more.
Could listen no more — for beauty with sorrow
Is a burden hard to be borne :
The evening light on the foam, and the swans, there;
That music, remote, forlorn.

SIXTH PAPER—2008

Full Marks—100

1. (a) Consider Shaw's treatment of *Candida* as a 'domestic comedy'. 16
Or, (b) What are Shaw's major concerns in *Candida*? Answer with close reference to the text.
2. (a) Analyse the comic appeal of *The Importance of Being Earnest* with close reference to the text. 16
Or, (b) Oscar Wilde's *The Importance of Being Earnest* may be treated as a social document. Discuss.
3. (a) Explore the relationship of setting and action in *Riders to the Sea*. 16
Or, (b) Can we describe Synge's *Riders to the Sea* as an elegiac play. Answer with close reference to the text.
4. (a) Critically comment on the view that in *Look Back in Anger* Jimmy and Alison are made for each other, and there is no solution for either of them. 16
Or, (b) Comment on the appropriateness of the title *Look Back in Anger*.
5. Explain **any two** of the following passages with reference to the context:- 8×2
 - (a) Oh! I am to choose, am I? I suppose it is quite settled that I must belong to one or the other.
 - (b) I knew more about - love..... betrayal..... and death, when I

was ten years old than you will probably ever know all your life.

- (c) We are both engaged to be married to your brother Ernest, so it is a matter of some importance to us to know where your brother Ernest is at present.
- (d) In the big world the old people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them that do be old.

6. Give the substance of the following passage and add a critical note: 15+5

Photography implies that we know about the world if we accept it as the camera records it. But this is the opposite of understanding, which starts from *not* accepting the world as it looks. All possibility of understanding is rooted in the ability to say no. Strictly speaking, one never understands anything from a photograph. Of course, photographs fill in blanks in our mental pictures of the present and the past: for example, Jacob Riis's images of New York squalor in the 1880s are sharply instructive to those unaware that urban poverty in late-nineteenth-century America was really that Dickensian. Nevertheless, the camera's rendering of reality must always hide more than it discloses. As Brecht points out, a photograph of the Krupp works reveals virtually nothing about that organization. In contrast to the amorous relation, which is based on how something looks, understanding is based on how it functions. And functioning takes place in time, and must be explained in time. Only that which narrates can make us understand.

SEVENTH PAPER—2008

Full Marks—100

1. Write an essay on *any one* of the following topics : 35
 - (a) Multiculturalism. (b) Literary and Cultural Value of Folk Tales.
 - (c) Technological Terror. (d) A Feminist Critique of Television Commercials. (e) Literature and globalization.
2. Attempt *any one* of the following : 15
 - (a) Write an original short story having as its main theme the experiment of a mad scientist.

(d) It's a great rest I'll have now, and great sleeping in the long nights after Samhain, if it's only a bit of wet flour we do have to eat, and may be a fish that would be stinking.

6. Give the substance of the following passage and add a critical note : 15+5

Although so much has been achieved in the matter of exploring Indian literature, still its actual history is dark and unexplored. Especially, the chronology of Indian literary history is shrouded in a frightening darkness and researches have yet to solve most of the riddles. It would be indeed fine if we could divide Indian literature into three or four periods defined clearly by dates and put the various literary products into one or the other of these periods ... It is much better to be clear about this, that regarding the oldest period of Indian literary history, we cannot give any specific data and regarding the later periods we can give only few particulars. Even today the most significant researchers differ about the age of the most important Indian literary works not by about a few years or decades, but even by about a few centuries, if not by one to two millenia. What can be ascertained with a certain degree of precision is mostly a sort of relative chronology.

SEVENTH PAPER—2009

Full Marks—100

1. Write an essay on *any one* of the following topics: 35
 - (a) Power of the Media ..
 - (b) Literature in the Age of Globalization.
 - (c) Relevance of Shakespeare in the 21st Century.
 - (d) Fantasy in films and literature.
 - (e) The effects of progress are not always humane.
2. Attempt *any one* of the following: 15
 - (a) Write a short story that focuses on someone who has found or lost something in life.
 - (b) Write a travel narrative about a place off the beaten track, capturing its essences and revealing its attractions.
 - (c) Write a dialogue between two people on television commercials.
 - (d) Write a short poem (12–16 lines) on the theme of liberation.

5. (a) Explain *any two* of the following passages with reference to the context : 8×2
- (a) No man at all can be living for ever, and we must be satisfied.
- (b) It's absurd. Besides, I have a perfect right to be christened if I like. There is no evidence at all that I have ever been christened by anybody.
- (c) Oh heavens, how I long for a little ordinary human enthusiasm. Just enthusiasm - that's all. I want to hear a warm, thrilling voice cry out Hallelujah! I'm alive!
- (d) Why, my dear child, of course you do. Everybody loves her : they cant help it. I like it.
6. Give the substance of the following passage and add a critical note. 15+5

A realist artist very often holds a mirror to the events of his time and faithfully reflects it. A cartoonist goes perhaps one step further. The mirror image is subjected to personal interpretation. Like the child that adds mischievous accents to any drawing that it comes across, the artist adds a mocking line, sags further a droop, pulls up an eyebrow, in short exaggerates a defect and a cartoon is born. This however is not a child's play ... A cartoonist drinks deep at the stream of life, savours its every drop, but shows his discontent only when he stumbles on something unpalatable. It is fished out and held for public view with extra setting and light ... The cartoons do not lead through claustrophobic corridors of heavy thinking. They are more like windows and allow cross ventilation. The artist looks around the world, and finds enough subject matter. The world in turn gets to know what brews in a creative thinker's mind .

ENGLISH-HONOURS
SEVENTH PAPER—2010

Full Marks—100

(Under 1+1+1 – New – System)

1. Write an essay on *any one* of the following topics: 35
- (a) Crime Fiction (b) The Empowerment of Indian Women Myth or Reality (c) Popular Culture and Ethnicity (d) Your Ideal Library (e) Poetry in the Era of Multimedia Technology .

- (b) "She's passing the green head and letting fall her sails".
- (c) "You see, I learnt at an early age what it was to be angry-angry and helpless."
- (d) "Literary criticism is not your forte, my dear fellow. Don't try it, you should leave that to people who haven't been at a University."

6. Give the substance of the following passage and add a critical note. 15+5

One has only to ask oneself : What would have happened had the atomic scientists chosen to remain indifferent and silent after Hiroshima or if they had ever been proud of their achievement there? Their contemporaries would then probably have been left ignorant about the nature of the nuclear revolution and the unheard of new dangers this 'quantum jump' of technology entailed for mankind. The men in power on both side, unhampered by public opinion, would then probably have fallen prey more easily to the temptation to use their atomic swords to slash entangled political knots. By a curious detour public opinion, fired by the repeated warnings of scientific authorities even worked on the other side of the iron curtain. Only when they tried to take the lead of the popular movement against the use of atomic weapons in the free world were the Soviet rulers finally compelled to tell the frightening facts of nuclear warfare to their own people.

This awakening towards new responsibilities has finally had definite effect upon the scientists themselves. This observer, who is quite conscious that his judgement may be premature and too subjective, believes that the intellectual uneasiness and psychological distress he has found among atomic scientists is itself a noteworthy phenomenon. For three hundred years the natural scientist believed that he would isolate himself from the world, but now he is beginning to regard himself as a part of it. He feels himself to be conditioned and limited. This realization has shown him the way to a new modesty. He has been obliged to recognize that he, like everyone else, in Bohr's words, is both a spectator and an actor in the great drama of being'.

Or, (b) Would you agree with the view that the characters in *The Importance of Being Earnest* are types rather than individuals? Justify your view. 16

3. (a) Synge's Mourya is a tragic character who refuses to 'accept defeat' Discuss. 16

Or, (b) Explore the relationship of setting and action in *Riders to the Sea*. 16

4. (a) "Look Back in Anger is in no sense a drama but merely a succession of speeches." Do you agree? Support your view with close reference to the text. 16

Or, (b) Critically examine Jimmy's relationship with the different women in his life. 16

5. Explain **any two** of the following passages with reference to the context: 8 × 2

(a) I might respect you, Ernest, I might admire your character but I fear that I should not be able to give you my undivided attention.

(b) And isn't it a pitiful thing when there is nothing left of a man who was a great rower and fisher but a bit of an old shirt and a plain stocking.

(c) Perhaps I am a – What was it? an old planet left over from the Edwardian Wilderness. And I can't understand why the sun isn't shining any more.

(d) It is a matter between two men; and I am the right person to settle it.

6. Give the substance of the following passage and add a critical note. 15+5

Certain qualities are to be expected of any type of good verse at any time; we may say the qualities which good verse shares with good prose. Hardly any good poet in English has written bad prose; and some English poets have been among the greatest of English prose writers. The finest prose-writer of Shakespeare's time was, I think, Shakespeare himself; Milton and Dryden were among the greatest prose writers of their times. Wordsworth and Coleridge may be cited, and Keats;

and Shelley – not I think in his correspondence, but certainly in his *Defence of Poetry*. This is not a sign of versatility but of unity. For there are qualities essential to good prose which are essential to good verse as well; and we may say positively with Mr. Ezra Pound, that verse must be written at least as well as prose. We may even say that the originality of some poets has consisted in their finding a way of saying in verse what no one else had been able to say except in prose written or spoken. Such is the originality of Donne, who, though employing an elaborate metric and an uncommon vocabulary, yet manages to maintain a tone of direct informal address. And of Goldsmith and Johnson we can say the same; their verse is poetry partly because it has the virtues of good prose.

ENGLISH—HONOURS
SEVENTH PAPER—2012

Full Marks—100

(Under 1+1+1 – New – System)

1. Write an essay on **any one** of the following topics: 35

- (a) The relevance of Shakespeare in the Indian classroom.
- (b) Multiculturalism:
- (c) New trends in Indian cinema.
- (d) Threats posed to life on our planet.
- (e) On reading comics.

2. Attempt **any one** of the following : 15

- (a) Write a short story on an unexpected betrayal. (b) Write a travel account on your visit to an ancient temple. (c) Write a short poem (12- 14 lines) on a rain-drenched evening. (d) Write a dialogue between two young women debating whether women's empowerment endangers domestic harmony.

(a) The essays of Bacon are lessons in disguise. Do you agree with this view? Answer with particular reference to *Of Studies* and *Of Travaile*. 16

12+8

critical note :

(a) I am – yet what I am, none cares or knows;
 My friends forsake me like a memory lost:
 I am the self-consumer of my woes –
 They rise and vanish in oblivion's host
 Like shadows in love-frenzied stifled throes
 And yet I am, and live – like vapours tost
 Into the nothingness of scorn and noise.
 Into the living sea of waking dreams,
 Where there is neither sense of life or joys,
 But the vast shipwreck of my life's esteems;
 Even the dearest that I love the best
 Are strange – nay, rather, stranger than the rest.
 I long for scenes where man hath never trod
 A place where woman never smiled or wept
 There to abide with my Creator, God,
 And Sleep as I in childhood sweetly slept.
 Untroubling and untroubled where I lie
 The grass below – above, the vaulted sky.

(b) if to read a book as it should be read calls for the rarest qualities of imagination, insight, and judgement, you may perhaps conclude that literature is a very complex art and that it is unlikely that we shall be able, even after a lifetime of reading, to make any valuable contribution to its criticism. We must remain readers; we shall not put on the further glory that belongs to those rare beings who are also critics. But still we have our responsibilities as readers and even our importance. The standards we raise and the judgements we pass steal into the air and become part of the atmosphere which writers breathe as they work. An influence is created which tells upon them even if it never finds its way into print. And that influence, if it were well instructed, vigorous and individual and sincere, might be of great value now when criticism is necessarily in abeyance; when books pass in review like the procession of animals in a shooting gallery and the critic has only one second in which to load and aim and shoot and may well be pardoned if he mistakes rabbits for tigers, eagles for baradoor fowls, or misses altogether and wastes his shot upon some peaceful cow grazing in a further field. If behind the erratic gunfire of the press the author felt that there was another kind of criticism, the opinion of people reading for the love of reading, slowly and unprofessionally, and judging with great sympathy and with great severity, might this not improve the quality of his work? And if by our means books were to become stronger, richer, and more varied, that would be an end worth reading.

Let who reads to bring about an end however desirable? Are there not some pursuits we practice because they are good in themselves, and some pleasures that are final? And is not this among them? I have sometimes dreamt at least, that when the Day of Judgement dawns and the great conquerors and lawyers and statesmen come to receive their rewards — their crowns, their laurels, their names carved indelibly upon imperishable marble — the Almighty will then turn to Peter and say, not without a certain envy when he sees us coming with our books under our arms, “Look, these need no reward. We have nothing to give them here. They Have loved reading”.

SEVENTH PAPER – 2013

Full Marks – 100

Group – A

1. Answer **any one** question (in **800** words). 20

(a) How far does *Look Back in Anger* reflect the uncertainties of postwar Britain? (b) Critically comment on the importance of the role played by Cliff in *Look Back in Anger*. (c) Comment on the appropriateness of the title *Roots*. (d) Critically discuss Wesker's attitude towards the working class as expressed in *Roots*.

Group – B

(Each answer should be in **800** words)

2. (a) Comment on the significance of the title *Pygmalion*.
Or, (b) Critically examine Shaw's presentation of the transformation of Eliza Doolittle from a flower-girl to a lady in *Pygmalion*. 20

3. (a) Can we describe Synge's *Riders to the Sea* as an elegiac play? Answer with close reference to the text.

Or, (b) Analyze the role played by the Sea in Synge's *Riders to the Sea*. 20

Group – C

4. Answer **any two** questions (in **800** words each). 20×2

(a) “Calm of mind, all passion spent” Is this an adequate description of the affect of tragedy? (b) Write an essay on plot and character in the novel. (c) What are the salient features of the Epic as a literary type? (d) “A light and amusing stage play with a happy conclusion to its plot”. Do you agree with this definition of comedy? Give reasons for your answer.

EIGHTH PAPER – 2013

Full Marks – 100

Group – A

(INDIAN WRITING IN ENGLISH)

All answer should be within 800 words.

1. Answer **any two** questions : 20×2

(a) Consider R.K. Narayan's *Guide* as a picaresque novel. (b) Discuss the theme of alienation in Anita Desai's; *Voices in the city*.

Group - C

3. Write an essay on **any one** of the following topics : 40×1
 (a) The Empowerment of Indian Women : Myth or Reality. (b) The Novel today. (c) Representations of the family in Indian television. (d) Importance of Heritage Conservation. (e) Crime Fiction.

Group - D

4. Give the substance of **any one** of the following and add a short critical note : 12+8

- (a) Thou blossom, bright with autumn dew,
 And coloured with the heaven's own blue,

Thou openest when the quiet light
 Succeeds the keen and frosty night;
 Thou comest not when violets lean
 O'er wandering brooks and springs unseen,
 Or columbines, in purple dressed,
 Nod o'er the ground-bird's hidden nest.

Thou waitest late, and com'st alone,
 When woods are bare and birds are flown,
 And frosts and shortening days portend
 The aged year is near his end.

Then doth thy sweet and quiet eye
 Hook through its fringes to the sky,
 Blue-blue-as if that sky let fall
 A flower from its cerulean wall.

I would that thus, when I shall see
 The hour of death draw near to me,
 Hope, blossoming within my heart,
 May look to heaven as I depart.

- (b) Before the nineteenth century, the relationship between poet and poem was simple : The poet was the maker, the poem was the product. If poems were discussed in terms of emotion, this always meant the reader's emotion, not the poet's. After the Romantic movement a new conception appears, that of a poem as expression of the poet's emotion : a poem is now seen as retaining an umbilical link with its creator. This gives a new twist to the old doctrine of inspiration : the poet who feels uninspired no longer sees himself as out of touch with an external force, but as not in proper touch with his own feelings. And so Coleridge tells us that he cannot write because he has lost his feeling of joy; Wordsworth discovers a 'thought of grief' in himself

and writes a poem in order to give 'that thought relief'. This doctrine continues right through the nineteenth century and is still with us. It leads Hopkins to compare the writing of a poem to the conception, carrying and bearing of a child, and Yeats to say that 'out of the quarrel with others we make rhetoric, out of the quarrel with ourselves we make poetry.' Such a contrast between rhetoric and poetry would have seemed incomprehensible to a Renaissance critic : in post-Romantic aesthetics it has become orthodox. The most systematic exposition of this new theory comes in the aesthetic writings of Croce and Collingwood : Collingwood's *Principles of Art* distinguishes between the expression of emotion, which is art, and the arousing of emotion in others, which is craft (or rhetoric). In such a view, the central poetic genre will be the lyrical, and Wordsworth's description of poetry as the spontaneous overflow of powerful feelings provides us with a phrase that can be used as a definition of lyric poetry.

SEVENTH PAPER – 2014

Full Marks – 100

Group – A

1. Answer **any one** question (in **800** words). 20

(a) What dramatic purpose is served by the symbols that Osborne uses in *Look Back in Anger*? (b) Comment on the roles played by Alison and Helena in *Look Back in Anger*. (c) Critically analyse the significance of Beatie Bryant as a dramatic character in Wesker's *Roots*. (d) How does Wesker's *Roots* give a new dimension to the theatre of the mid-twentieth century?

Group – B

Each answer should be in **800** words

2. (a) Analyse Shaw's art of characterisation in *Pygmalion* with reference to any two major characters. 20

Or, (b) Critically comment on the ending of Shaw's *Pygmalion*.

3. (a) Comment on the role of Maurya in *Riders to the Sea*. 20

Or, (b) How does Synge build up an atmosphere of tragic foreboding in *Riders to the Sea*?

Group – C

4. Answer **any two** questions (in **800** words each). 20×2

(a) What is Aristotle's concept of the tragic hero? Answer with examples. (b) Examine the view that comedy is essentially a criticism of life. (c) Briefly analyse the characteristic features of any **one** of the following : (i) the picaresque novel (ii) the stream of consciousness novel. (d) The epic deals with '..... huge and mighty forms, that do not live/like living men.' Do you agree? Justify your answer.

- (d) The pleasures of reading short stories. (e) Shakespearean adaptation in Indian Cinema.

Group – D

4. Give the substance of **any one** of the following and add a short critical note: 12+8

(a) Happy the man, whose wish and care

A few paternal acres bound,

Content to breathe his native air

In his own ground.

Whose herds with milk, whose fields with bread,

Whose flocks supply him with attire,

Whose trees in summer yield him shade,

In winter fire.

Blest, who can unconcern'dly find

Hours, days, and years slide soft away,

In health of body, peace of mind,

Quiet by day.

Sound sleep by night; study and ease,

Together mixt ; sweet recreation:

And innocence, which most does please

With meditation.

Thus let me live, unseen, unknown,

Thus unlamented let me die,

Steal from the world, and not a stone

Tell where I lie.

(b) Education must bear its share of blame for contemporary lack of faith, if it either increases susceptibility to it or if it fails to provide an antidote. It increases susceptibility if it over emphasizes the analytical and critical elements in studies. It is right to teach the pupil to criticize, but it is even more important to train him concurrently to admire. Otherwise the eye is fixed on negatives rather than on positives, on evil rather than on good, and that simplicity which is the chief mark of nobility of nature risks being killed. And, ironically, the truth itself is lost, for truth is not seen by one-eyed people and still less by those who look first for evil rather than for good. It is a common error to suppose that the critical spirit is the spirit of truth The over-critical mood is even more disastrous than uncritical credulity. It is blind to ignore the evil and suffering in the world or the follies, failures and crimes of man; but it is equally

blind to ignore his great creations, his splendid achievements, his shining virtues. There is a time for criticism, for developing the critical faculty, for minute and exact study of literature and other subjects; it is part of higher education.

SEVENTH PAPER – 2015

Full Marks – 100

Group – A

1. Answer **any one** question (within **800** words) : 20
 (a) Comment on *Look Back in Anger* as a reflection of the post-war generation of Britain. (b) Estimate the importance of the role of Cliff in *Look Back in Anger*. (c) Critically comment on Wesker's assertion that *Roots* is not merely 'Kitchen sink drama' but a 'lyrical work about self-discovery'. (d) Show how Wesker reconstructs the life of the British working class in *Roots*.

GROUP – B

Each answer should be within **800** words

2. (a) Critically examine the view that *Pygmalion* may be considered as a commentary on the independence of women. 20
Or, (b) How does Shaw expose the hypocrisies of Victorian society through *Pygmalion*? 20
 3. (a) The sea is an integral part of the play *Riders to the Sea*. Discuss. 20
Or, (b) Show how Synge presents a blend of Celtic and Greek elements in *Riders to the Sea*. 20

GROUP – C

4. Answer **any two** questions (each within **800** words) : 20×2
 (a) Critically examine the concept of 'Katharsis' in Tragedy. (b) How is Classical Comedy different from Shakespearean Comedy? Answer with illustrative references. (c) Comment on the significance of Plot or Character in the novel. (d) Discuss, with suitable references, the use of 'conventions' in the epic.

EIGHTH PAPER – 2015

Full Marks - 100

Attempt **any one** Group

Candidates should clearly indicate the group on the top page of the answer-script

GROUP – A

(Indian Writing in English)

All answer must be written within **800** words

1. Answer **any two** questions : 20×2
 (a) Assess *Guide* as a picaresque novel. (b) Comment on the title

(d) Examine the role of rustic characters in *The Mayor of Casterbridge*.

Group – B

2. Answer **any one** of the following (in 800 words) : 20×1

(a) Write a review of a film which is based on a popular book.

(b) Write a report on a rescue mission after a natural disaster *or* a dialogue between two friends on the advantages / disadvantages of Internet.

Group – C

3. Write an essay on **any one** of the following: 40×1

(a) Relevance of Shakespeare in the 21st Century (b) Women Leaders Today (c) Art and Morality (d) Multiculturalism in India (e) Pleasures of Poetry.

Group – D

4. Give the substance of **any one** of the following and add a short critical note : 12+8

(a) Because I could not stop for Death –
 He kindly stopped for me –
 The Carriage held but just Ourselves –
 And Immortality.
 We slowly drove – He knew no haste
 And I had put away
 My Labor and my Leisure too,
 For His Civility –

We passed the School, where Children strove
 At Recess – in the Ring –
 We passed the Fields of Gazing Grain –
 We passed the Setting Sun –

Or rather – He passed us –
 The Dews drew quivering and chill –
 For only Gossamer, my Gown –
 My Tippet – only Tulle –

We paused before a House that seemed
 A swelling of the Ground –
 The Roof was scarcely visible –
 The Cornice – in the Ground –

Since then – 'tis Centuries – and yet
 Feels shorter than the Day
 I first surmised the Horses' Heads
 Were toward Eternity –

(b) The origin of drama in China goes back at least to the sixth century A.D. and since that time there has been a continuous tradition of highly conventionalized dramatic performance up to the 1920s when Western influences began to make themselves felt with a progressive vulgarization of traditional-style performances in the larger cities and a tentative introduction of stage realism. The characteristic form of traditional Chinese theatre is a drama in numerous short scenes, partly spoken, partly sung, and partly mimed. It is played with virtually no scenery, but with a great variety of symbolic props: a very formalized depiction of an archway on a cloth banner may represent a city, or an outline of a series of peaks painted on a light screen a range of mountains : a blue cloth agitated by stage hands stands for water, four black flags fluttering for a strong wind, two yellow flags and wheels for a chariot and so on. Most of the burden of conveying time, place and atmosphere therefore falls on the performers, who are trained from an early age in the acrobatic control of their bodies and acquire in addition a wide range of conventional gestures.

SEVENTH PAPER – 2016

Full Marks – 100

Group – A

1. Answer **any one** question (800 words) : 20×1
 - (a) Comment on the ending of *Look Back in Anger*.
 - (b) Jimmy Porter is not just an 'angry young man', he is also a young man in search of love and approval. – Discuss with illustrative references.
 - (c) *Roots* is not a play of action. Comment.
 - (d) Critically examine the portrayal of Beatie in *Roots*.

Or, Write a dialogue between a grandfather and his grandchild, on the choice of a career.

Group – C

3. Write an essay on *any one* of the following topics: 40×1
 (a) Literature and Globalization (b) Power of the Media (c) Fantasy in Films and Literature (d) Experiments in Modern Drama (e) Reality Shows for Children.

Group – D

4. Give the substance of *anyone* of the following and add a short critical note :

12+8

(a) This blue-washed, old, thatched Summerhouse—
 Paint scaling, and fading from its walls—
 How often from its hingeless door
 I have watched—dead leaf, like the ghost of a mouse,
 Rasping the worn brick floor—
 The snows of the weir descending below,
 And their thunderous waterfall.
 Fall-fall : dark, garrulous rumour,
 Until I could listen no more.
 Could listen no more – for beauty with sorrow
 Is a burden hard to be borne:
 The evening light on the foam, and the swans, there;
 That music, remote, forlorn.

(b) Although so much has been achieved in the matter of exploring Indian literature, still its actual history is dark and unexplored. Especially, the chronology of Indian literary history is shrouded in a frightening darkness and researches have yet to solve most of the riddles. It would be indeed fine if we could divide Indian literature into three or four periods defined clearly by dates and put the various literary products into one or the other of these periods. It is much better to be clear about this, that regarding the oldest period of Indian literary history, we cannot give any specific data and regarding the later periods we can give only a few particulars. Even today the most significant researchers differ about the age of the most important Indian literary works, not by about a few years or decades, but even by a few centuries, if not by one or two millenia. What can be ascertained with a certain degree of precision is mostly a sort of relative chronology.

Group – C

3. Write an essay on *any one* of the following topics: 40×1

(a) The Empowerment of Indian Women: Myth or Reality. (b) The Changing Face of Rural India. (c) Child Rights. (d) Heritage Conservation. (e) Representations of the 'Family' in Indian Television Serials.

Group – D

4. Give the substance of *any one* of the following and add a short critical note : 12+8

(a) In the downhill of life, when I find I'm declining
May my last lot no less fortunate be
Than a snug elbow-chair can afford for reclining,
And a cot that o'erlooks the wide sea;
With an ambling pad-pony to pace o'er the lawn,
While I carol away idle sorrow,
And blithe as the lark that each day hails the dawn
Look forward with hope for tomorrow.

With a porch at my door, both for shelter and
shade too,
And as the sunshine or rain may prevail;
And a small spot of ground for the use of the
spade too,

With a barn for the use of the flail;
A cow for my dairy, a dog for my game,
And a purse when a friend wants to borrow;
I'll envy no Nabob his riches or fame,
Nor what honours may wait him tomorrow.

(b) A realist artist very often holds a mirror to the events of his time and faithfully reflects it. A cartoonist goes perhaps one step further. The mirror image is subjected to personal interpretation. Like the child that adds mischievous accents to any drawing that it comes across, the artist adds a mocking line, sags further a droop, pulls up an eyebrow, in short exaggerates a defect and a cartoon is born. This, however, is not a child's play ... A cartoonist drinks deep at the stream of life, savours its every drop, but shows his discontent only when he stumbles on something unpalatable. It is fished out and held for public view with extra setting and light. ... The cartoons do not lead through claustrophobic corridors of heavy thinking. They are more like windows and allow cross ventilation. The artist

looks around the world, and finds enough subject matter. The world in turn gets to know what brews in a creative thinker's mind.

SEVENTH PAPER – 2018

Full Marks – 100

Group – A

1. Answer *any one* question (800 words) : 20×1

(a) "*Look Back in Anger* is novel in theme but conventional in form". Do you agree? Give reasons for your answer. (b) Comment on the title of *Look Back in Anger*. (c) Comment on the role that the absent Ronnie plays in Wesker's *Roots*. (d) How does *Roots* reflect the social mobility of post-war British society?

Group – B

Each answer should be within 800 words

2. (a) Does *Pygmalion* have a satisfying ending? Substantiate your argument with appropriate textual references. 20

Or, (b) Critically examine the portrayal of Henry Higgins in *Pygmalion*.

3. (a) Critically analyse the elegiac elements in *Riders to the Sea*. 20

Or, (b) Examine Synge's presentation of Maurya. Does she submit to her fate or transcend it? Give reasons in support of your view.

Group – C

4. Answer *any two* questions (800 words each) : 20×2

(a) Explore the role of the supernatural in Tragedy. (b) Discuss the characteristics of the Epistolary Novel with illustrative references. (c) "Comedy is characterized not only by its happy ending but also by its prevailing happy spirit." Discuss with relevant examples. (d) Identify and discuss the conventions of the Epic with suitable illustrative references.

EIGHTH PAPER – 2018

Full Marks – 100

Attempt any one group

Group – A

(Indian Writing in English)

All answers must be written within 800 words

1. Answer *any two* questions : 20×2

(a) Comment on the title of R.K.Narayan's novel *Guide*. (b) What are the central concerns in Anita Desai's novel *Voices in the City*?