2025

ENGLISH

(Major)

Paper : ENG0500104

(British Drama : Victorian to Postmodern)

Full Marks : 60

Time : 2½ hours

The figures in the margin indicate full marks for the questions

1. Answer the following questions : 1×8=8

(a) Why are the mother and daughter standing under the portico of St. Paul's Church in the play, *Pygmalion*?

(b) Who is the main character in *Pygmalion*?

(c) What is the central theme of the play, *Murder in the Cathedral*?

(d) Critics often compare Stoppard's *Rosencrantz and Guildenstern Are Dead* with another play by Samuel Beckett. Write the name of the play.

(e) Who is the author of *The Ash Girl*?

(f) How old is Ash in *XYZ* ?

(g) Who is called the father of the problem play?

(h) Who is the father of the Theatre of the Absurd?

2. Answer any *six* of the following questions : 2×6=12

(a) What are the basic themes of *Pygmalion*?

(b) What does Tom Stoppard think of Hamlet in *Rosencrantz and Guildenstern Are Dead*?

(c) Why is the play, *Rosencrantz and Guildenstern Are Dead* considered absurdist?

(d) Why was Episode 38 of Pokémon banned?

(e) What is the story of *The Ash Girl* ?

(f) Mention two important themes of Wertenbaker's plays.

(g) What does avant-garde mean in literature?

(h) What is the concept of realism in English literature?

(i) What is discussion play or thesis play?

(j) Define the term 'Theatre of Catastrophe' and give its aims.

3. Answer any *four* of the following questions : 5×4=20

(a) Explain Eliot's use of Greek Tragedy shaping his play, *Murder in the Cathedral*. How does an understanding of tragedy help to inform the play's message?

(b) Describe Eliza Doolittle's transformation throughout the play.

(c) Discuss the theme of lost identity in *Rosencrantz and Guildenstern Are Dead*.

(d) Uncertainty is one of the major themes of *Rosencrantz and Guildenstern Are Dead*. How far is it true?

(e) What is the plot of *The Ash Girl*?

(f) Write a brief note on Expressionism.

(g) Define Surrealism. Mention some of the major proponents of surrealism.

(h) Explain the power of the chorus through any one act of the play, *Murder in the Cathedral*.

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

(a) "*Pygmalion* is more than just a story of a flower girl's transformation. It is a social commentary." Discuss with reference to key scenes and characters.

(b) The play, *Rosencrantz and Guildenstern Are Dead* reflects the quest for meaning. Explain.

(c) Discuss how the author reinterprets the traditional Cinderella story in *The Ash Girl.*

(d) Discuss *Murder in the Cathedral* as a poetic drama.

(e) Discuss Farce drama with examples. What is Comedy of Horrors in literature?

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2025

ENGLISH

(Major)

Paper : ENG0500204

(Life Narratives)

Full Marks : 60

Time : 2½ hours

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

1. Answer the following as directed : 1×8=8

(a) Name the tragedy written by John Dryden, which was based upon the story of *Antony and Cleopatra.*

(b) Elkanah Settle was chastised by Dryden under the name of _____ in the second part of *Absalom and Achitophel.*

(Fill in the blank)

(c) Which language did Ismat Chughtai learn from Taya Abba?

(d) Where did Ismat Chughtai pass her childhood days?

(e) What was the name of the last slave-carrying ship as mentioned in *Barracoon?*

(f) When was the Abolition Act passed in America?

(g) Who is Mrs. A. P. Strong to whom Emily Dickinson addressed some of her letters?

(h) Jhumpa Lahiri compares the book designers to _____. (Fill in the blank)

2. Give brief answers to the following questions (any *six*) : 2×6=12

(a) What does Jhumpa Lahiri mean by her phrase, 'nakedness' of the book?

(b) "That was when I realized that though illiterate and uncultivated, Mangu was not stupid." Which incident made Ismat Chughtai change her earlier perspective on Mangu?

(c) Why did the King of Dahomey participate in slave trade?

(d) What is the Middle Passage?

(e) Where was William A. Dickinson in November, 1851, when Emily wrote the letter to him? How was he related to Emily?

(f) Why was John Dryden so disturbed by the success of *Empress of Morocco*?

(g) Who were the 'two most distinguished wits of the nobility' who declared themselves Dryden's enemies?

(h) What is the original title of Ismat Chughtai's memoir, *A Life in Words*?

(i) What personal feelings does Jhumpa Lahiri experience while seeing her book covers?

(j) Mention a theme that is invariably present in Dickinson's poetry as well as letters. Give the name of a poem to justify your answer.

3. Answer the following questions (any *four*) : 5×4=20

(a) Describe the experiences of slavery as recounted by Kossola in *Barracoon*.

(b) Write a note on the rituals and customs of the ethnic group to which Kossola belonged.

(c) Analyze the letter written by Emily Dickinson to William A. Dickinson on November 17, 1851, focussing on the emotional and familial dynamics reflected in the text.

(d) Comment on Jhumpa Lahiri's views on the relationship between the author and the book designer.

(e) "My story *Lihaaf* has been accused of obscenity." How does the accusation expose the regressive norms of patriarchy prevailing in Chughtai's time?

(f) "There was therefore before the time of Dryden no poetical diction, no system of words at once refined from the grossness of domestic use ..." Comment on the changes brought in by Dryden to the field of poetical diction.

(g) How does Samuel Johnson assess Dryden's translation of the classics?

(h) How does Chughtai depict her family background in shaping her rebellious consciousness?

4. Answer the following questions (any *two*) : 10×2=20

(a) Discuss how Dickinson expresses in her letters her feelings and emotional connection with the recipients despite physical distance from them.

(b) How can you establish *Barracoon* as an account of personal history?

(c) Samuel Johnson's *Life of John Dryden* is not merely a biographical sketch, but a piece of literary criticism. Explain.

(d) How does Jhumpa Lahiri use the metaphor of clothing to explore the issues of authorship and identity?

(e) How does Ismat Chughtai blend her personal experiences with the larger context of gender disparity in colonial and postcolonial India?

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2025

ENGLISH

(Major)

Paper : ENG0500404

(Literary Criticism)

Full Marks : 60

Time : 2½ hours

The figures in the margin indicate full marks for the questions

1. Answer the following as directed : 1×8=8

(a) What, according to Coleridge, is the body of poetic genius?

(b) "Poetry is not a _____ of emotion, but an _____ from emotion."

(Fill in the blanks)

(c) Coleridge in *Biographia Literaria* calls _____ magical and synthetic power.

(Fill in the blank)

(d) What is the subject matter of poetry according to Wordsworth?

(e) Honest criticism and sensitive appreciation is directed upon the poet.

(Write True or False)

(f) In which year Wordsworth's Preface to the *Lyrical Ballads* was published?

(g) What does Matthew Arnold consider as the distinguishing feature of great poetry?

(h) According to Aristotle, what is the most important element of tragedy?

2. Answer any *six* of the following questions : 2×6=12

(a) What is Negative Capability according to Keats? Give examples.

(b) What is the main function of poetry according to Sidney?

(c) According to Arnold, what is the primary function of poetry?

(d) Why does Johnson say that Shakespeare has no heroes?

(e) When was Coleridge's *Biographia Literaria* published? In which chapter of this book, he discussed about Imagination?

(f) What is Intentional Fallacy according to W. K. Wimsatt and Monroe C. Beardsley?

(g) Explain at least two shortcomings of Shakespeare according to Johnson.

(h) What does Wordsworth mean by 'essential passions of the hearts'?

(i) What do you mean by Anagnorisis? Give one example.

(j) What is T. S. Eliot's view on historical sense in *Tradition and Individual Talent*?

3. Answer any *four* of the following questions : 5×4=20

(a) Explain the four charges brought against poetry by Stephen Gosson.

(b) Explain T. S. Eliot's views on tradition from your reading of his essay, *Tradition and Individual Talent.*

(c) Discuss the differences between fancy and imagination according to Coleridge.

(d) Write a note on the sources of sublime as mentioned by Longinus in his essay, *The Sublime.*

(e) What is Imitation according to Plato? Explain Plato's views on poetry.

(f) Why does Wordsworth choose situations from 'humble and rustic life' in his Preface to the *Lyrical Ballads*?

(g) What does Leavis mean by 'enactment' in a literary work? How does it differ from simply 'stating' something?

(h) What is the relationship between form and content according to Cleanth Brooks?

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

(a) Discuss Eliot's theory of impersonality.

(b) Define tragedy and explain its various parts from your reading of Aristotle's *Poetics*.

(c) Explain Samuel Johnson's statement, "Shakespeare's plays are neither tragedies nor comedies".

(d) What is 'the touchstone method' as described in Arnold's *The Study of Poetry*?

(e) Explain the major concerns of Wordsworth in his Preface to the *Lyrical Ballads*.

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2025

ENGLISH

(Minor)

Paper : ENG0500604

(Fiction : Modern and After)

(Set–B)

Full Marks : 60

Time : 2½ hours

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

1. Answer the following questions : 1×8=8

(a) Who is Paul's uncle, who encourages his betting?

(b) What is Ecocriticism?

(c) Who is Arnold Friend in *Where Are You Going, Where Have You Been?* ?

(d) Who are the two boys central to *The Boy in the Striped Pyjamas*?

(e) What is the name of Paul's uncle who he tells about his 'gift' in Lawrence's short story?

(f) Name one European nation that established colonies across many countries.

(g) What is the primary setting of Part One of the novel, *Wide Sargasso Sea*?

(h) Who wrote the famous book, *The Second Sex*?

2. Answer any *six* of the following questions : 2×6=12

(a) Why did Rochester rename Antoinette 'Bertha'?

(b) What finally happens to Paul after he makes his last bet?

(c) What does Paul hope to achieve by riding the rocking horse?

(d) How does music influence Connie's behaviour in the story?

(e) What does the fence in the novel, *The Boy in the Striped Pyjamas* symbolize?

(f) Why does Bruno deny knowing Shmuel in front of Kotler?

(g) What is the central conflict in Graham Swift's *England*?

(h) Mention any two feminist theorists known for their work on women's rights and gender equality.

(i) Define decolonisation.

(j) Name two modernist novelists.

3. Answer any *four* of the following questions : 5×4=20

(a) How does Jean Rhys portray Antoinette's relation with her family during her childhood at Coulibri?

(b) Enumerate how the World Wars changed the themes of modern fiction.

(c) How did decolonization influence the emergence of postcolonial literature?

(d) Discuss the main theme of Graham Swift's short story, *England*.

(e) Analyse the central motif of the short story, *Where Are You Going, Where Have You Been?*.

(f) Comment on the representation of gender or class in any one text from your syllabus.

(g) Why do Bruno and Gretel have a difficult time understanding what's really going on at Out-With?

(h) Examine *The Rocking-Horse Winner* as a critique of materialistic society.

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

(a) Discuss the role of family—Bruno's family and Shmuel's family—in presenting contrasting realities during the Holocaust in *The Boy in Striped Pyjamas*. What does this reveal about privilege, power and humanity?

(b) Discuss in detail how *Wide Sargasso Sea* rewrites *Jane Eyre* by giving voice to the silenced.

(c) Analyse the influence of major historical events such as the World Wars, decolonization, and 9/11 on the evolution of literary themes and styles in the modern era.

(d) Analyse Joyce Carol Oates' story as a portrayal of teenage vulnerability and the predatory nature of adult power. How does Oates create fear and psychological manipulation?

(e) Enumerate how Graham Swift's *England* reflects the narrator's personal journey.

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2025

ENGLISH

(Minor)

Paper : ENG0500504

(Life Narratives)

(Set—B)

Full Marks : 60

Time : 2½ hours

The figures in the margin indicate full marks for the questions

1. Answer the following questions : 1×8=8

(a) Who called John Dryden the 'father of English literature' ?

(b) In *Life of Dryden*, what famous phrase did Pope use to describe the variety and quality of Dryden's work?

(c) Who is the subject of Hurston's book, *The Last Known Survivor of the trans-Atlantic Slave Trade*?

(d) In which year did Hurston interview the last slave of the trans-Atlantic slave trade?

(e) How many siblings did Chughtai have?

(f) What was Chughtai's father's profession?

(g) Who encouraged Chughtai to excel academically?

(h) Why did Zora Neale Hurston's *Barracoon* remained unpublished for nearly a century?

2. Answer any *six* of the following questions : 2×6=12

(a) According to Johnson, what was Dryden's greatest contribution to English literature?

(b) What is Johnson's opinion on Dryden's judgement of his own works?

(c) What does Lahiri mean by the term 'Copertina' ?

(d) What does the concept of the 'naked book', as stated by Lahiri, stand for?

(e) What happened to the slave ship 'Clotilda' when it arrived in Alabama?

(f) How does Dickinson describe friendship in her letters to Abiah Strong?

(Continued)

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(f) What was Chughtai's father's profession?

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(e) What happened to the slave ship 'Clotilda' when it arrived in Alabama?

(f) How does Dickinson describe friendship in her letters to Abiah Strong?

(g) What can be inferred about Dickinson's religious views from her letter to A. P. Strong?

(h) What literary devices does Dickinson use in her letters?

(i) What was Chughtai's initial feelings about being a girl and how did it change?

(j) How did Chughtai's family view gender equality in theory versus practice?

3. Answer any *four* of the following questions : 5×4=20

(a) What picture does Dickinson give in her letter to her brother, Austin dated November 17th, 1851?

(b) Analyze the significance of Hurston's decision to preserve the last slave's story in his own dialect.

(c) Discuss the extent of African involvement in the slave trade as depicted in Lewis' narrative.

(d) Examine the theme of trauma and memory in Hurston's book.

(e) Describe the concept of Africa town and its importance to Lewis and the other survivors of the 'Clotilda'.

(f) Describe Johnson's assessment of Dryden's humour and wit.

(g) Analyze Johnson's comments on Dryden's poetic style.

(h) Critically analyze Dickinson's letter to Mrs. A. P. Strong.

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

(a) Explain the concept of 'identity' in Hurston's *Barracoon : The Story of the Last Slave.*

(b) "Kossola's story is one of traumas but also of resilience." Elaborate.

(c) Examine how Chughtai addresses taboo subjects such as female sexuality, class conflict and societal hypocrisy in her memoir.

(d) Give a definition of biography. Discuss Johnson's *Life of Dryden* as a biography.

(e) Discuss how Lahiri uses 'clothing' and 'uniform' as metaphors for external presentation versus internal identity.

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2025

ENGLISH

(Minor)

Paper : ENG0500504

(Life Narratives)

(Set–A)

Full Marks : 60

Time : 2½ hours

The figures in the margin indicate full marks for the questions

1. Answer the following questions : 1×8=8

(a) Who was 'Mrs. A. P. Strong' to whom Emily Dickinson wrote several letters in her youth?

(b) What is the original title of Ismat Chughtai's *A Life in Words : Memoirs*?

(c) Which school did Dryden attend in London?

(d) Zora Neale Hurston's non-fiction story is based on interviews with which personality?

(e) Who is William A. Dickinson?

(f) Which descent does Ismat Chughtai come from?

(g) What is Jhumpa Lahiri's full name?

(h) Jhumpa Lahiri won the Pulitzer Prize Award for which of her books?

2. Answer any *six* of the following questions : 2×6=12

(a) Why was Ismat Chughtai summoned by court and in which year?

(b) Who is Ali Azghar in the chapter, *Dust in the Caravan* in Chughtai's memoir?

(c) What is Samuel Johnson's overall view of Dryden?

(d) What is Dr. Johnson's opinion on Dryden's poetry?

(e) Who is Zora Neale Hurston?

(f) Where was Cudjoe Lewis captured?

(g) What idea do you get about Dickinson's relationship with her brother through the letter?

(h) What is *The Clothing of Books* about?

(Continued)

(i) What is the role of the cover of a book according to Lahiri?

(j) Why is Dryden considered as the 'father of English Criticism' by Johnson?

3. Answer any *four* of the following questions : 5×4=20

(a) Write a note on the literary significance of Dickinson's letters.

(b) How does Zora Neale Hurston's work, *Last of the Slaves* contribute to history?

(c) Discuss the relationship between the text and its cover after Lahiri.

(d) According to Johnson, what are Dryden's limitations in his critical approach?

(e) What are the non-fiction genres in literature?

(f) What are the important features of an autobiography?

(g) Write a note on the visitors of Emily Dickinson in the letter addressed to Mrs. A. P. Strong.

(h) How does Johnson contribute to the development of biographies?

(Turn Over)

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

(a) What is a memoir? Discuss Ismat Chughtai's *A Life in Words* as a memoir.

(b) Discuss Dryden as a critic with reference to *Life of Dryden.*

(c) Describe Kossola's feelings about his home in Africa. How did Hurston record and write Kossola's words from her interview?

(d) Describe how girls' education has been presented in Ismat Chughtai's *A Life in Words.*

(e) Discuss the dilemma of identity that Lahiri associates herself with. How does she connect it to the relationship between the book and its cover and the author and reader?

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2025

ENGLISH

(Minor)

Paper : ENG0500604

(Fiction : Modern and After)

(Set–A)

Full Marks : 60

Time : 2½ hours

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

1. Answer the following as directed: 1×8=8

(a) Judith Butler is known for her work in the field of

(i) fiction

(ii) folklore

(iii) gender (Choose the correct option)

(b) What amount does Paul initially give his mother, anonymously, from his winnings?

(c) Who is Connie?

(d) What was Bertha Mason's original name used to be?

(e) Name any one novel of your choice which focuses on environmental crisis.

(f) World War II began in the year _____. (Fill in the blank)

(g) Who is the author of *The Boy in the Striped Pyjamas*?

(h) When was *England and Other Stories* published?

2. Answer any *six* of the following questions : 2×6=12

(a) Briefly write about the impact of 9/11 attacks in the USA.

(b) Define eco-criticism. Name one theorist of this field.

(c) Name two postmodern novelists.

(d) Name two Art Movements that inspired literary modernism.

(e) What is the significance of the rocking horse in *The Rocking-Horse Winner*?

(f) What name does Arnold Friend write on his car? What is the significance of his presence in the story?

(g) What kind of relationship does Antoinette have with Christophine?

(h) Why was Bruno's father interested in Lieutenant Kotler's father?

(i) What is the Holocaust?

(j) Why is England important to the mother's identity in Graham Swift's short story?

3. Answer any *four* of the following questions : 5×4=20

(a) "Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being." Explain this statement.

(b) In what way does fiction respond to environmental crisis? Examine how writers portray ecological degradation and its impact on communities with suitable examples.

(c) How does postmodern fiction deconstruct traditional representations of class and race? Elaborate with special reference to any two texts of your choice.

(d) Examine the relationship between Paul and his mother. How does it shape the tragedy of the story, *The Rocking-Horse Winner*?

(e) Discuss how Joyce Carol Oates explores the tension between adolescence and adulthood in Connie's character.

(f) Examine the significance of the portrayal of madness in *Wide Sargasso Sea*. How does Rhys challenge the idea of the 'mad woman in the attic'?

(g) What is the symbolic significance of the word 'out-with' in *The Boy in the Striped Pyjamas*?

(h) How does Swift explore the idea of memory and belonging in the story, *England*?

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

(a) Comment on the growth and development of fiction in the English language in the 20th century. Substantiate your answer with appropriate examples.

(Continued)

(b) In what ways can the story, *Where Are You Going, Where Have You Been?* be read as a modern American crime tale? Comment on the elements of suspense, psychological terror and the uncanny.

(c) Consider *Wide Sargasso Sea* as a feminist text. How does Rhys critique patriarchal and colonial oppression through the experiences of Antoinette and other women in the novel?

(d) What is postcolonial rewriting and what are some of its objectives? Give a well-argued answer with special reference to Jean Rhys' *Wide Sargasso Sea*.

(e) What problems do historians and educators see in the portrayal of Auschwitz and Jewish prisoners in *The Boy in the Striped Pyjamas*? Do you think these issues affect the literary merit of the novel? Elaborate.

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