

1 (Sem-5/FYUGP) ENG 41 MJ

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 Wertebaker'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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1 (Sem-5/FYUGP) ENG 42 MJ

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*?

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- (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?

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- (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 : ENG0500304

( Fiction : Modern and After )

Full Marks : 60

Time : 2½ hours

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

1. Answer the following : 1×8=8

- (a) What is the name of Antoinette's family estate in the novel *Wide Sargasso Sea*?
- (b) What happens to Paul at the end of the story, *The Rocking-Horse Winner*?
- (c) What happens to Lieutenant Kotler at the end of the narrative of *The Boy in the Striped Pyjamas*?
- (d) Who is the protagonist of the story, *Where Are You Going, Where Have You Been*?
- (e) Who is the narrator of part one of the novel *Wide Sargasso Sea*?

- (f) What is the name of the man who helps Bruno with his tyre swing and then with his injury in *The Boy in the Striped Pyjamas*?
- (g) Who is Christophine in the novel *Wide Sargasso Sea*?
- (h) By what name does Rochester address Antoinette in the novel *Wide Sargasso Sea*?

2. Answer any six of the following questions :

2×6=12

- (a) What is the significance of the title *Wide Sargasso Sea*?
- (b) What is the central message conveyed through the story *The Rocking-Horse Winner*?
- (c) What is the role of Ellie Oscar in the story *Where Are You Going, Where Have You Been*?
- (d) Why does Maria, the maid, say some nice things about Bruno's father?
- (e) What is interesting about the tour flyer called the Johnny Dewhurst Tour?
- (f) What is the role of Daniel Cosway in the novel *Wide Sargasso Sea*?
- (g) Why does Bruno have to wear striped pyjamas?

- (h) What is the significance of the ending of the story *Where Are You Going, Where have You Been*?
- (i) What is the significance of the 'whispering house' in *The Rocking-Horse Winner*?
- (j) Who is Arnold Friend and what is his role in the story *Where Are You Going, Where have You Been*?

3. Answer any four of the following :

5×4=20

- (a) Discuss briefly the theme of memory and trauma in *Wide Sargasso Sea*.
- (b) What were the main causes of the First World War and how did they differ from the causes of the Second World War?
- (c) How do twentieth century novels explore the social and ethical implications of environmental crises?
- (d) Write a short essay on the setting of the story *England* by Graham Swift.
- (e) How does the story *The Rocking-Horse Winner* explore the destructive effects of greed and the desire for wealth?
- (f) How does the story *Where Are You Going, Where have You Been* depict the tension between adolescence and adulthood?

- (g) Describe the main factors that create tension and misunderstanding between Antoinette and Rochester in the novel *Wide Sargasso Sea*.
- (h) Comment on the relationship between Bruno and Gretel.

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

10×2=20

- (a) Examine critically the theme of madness and entrapment in the novel *Wide Sargasso Sea*.
- (b) How does Joyce Carol Oates use Connie's thoughts and perceptions to develop her character? What role does music and pop culture play in shaping Connie's false sense of reality? 5+5
- (c) Comment on the connections binding politics, colonialism and decolonization.
- (d) Write a critical essay on the theme of cultural differences and identity confusion in *England*.
- (e) Examine critically the interplay between childhood innocence and the destructive effects of materialism in *The Rocking-Horse Winner*.

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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?

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- (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?

( 3 )

- (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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