

**3 (Sem-5/CBCS) ENG HC 1**

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( Held in 2022 )

**ENGLISH**

Paper : ENG-HC-5016

**( British Literature : The 20th Century )**

( Honours Core )

*Full Marks : 80*

*Time : 3 hours*

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

1. Answer the following questions : 1×10=10
- (a) What did Marlow find most intriguing about an old book left for him written by Towson?
  - (b) Where does Kurtz die?
  - (c) Name the male character who proposes marriage to Clarissa and is refused.
  - (d) In which month does the novel, 'Mrs. Dalloway' take place?
  - (e) From where is the epigraph of 'The Love Song of J. Alfred Prufrock' taken?
  - (f) What does the poet mean by the line, "That is no country for old men"?

- (g) Who is the speaker in the poem, 'Standing Female Nude' by Carol Ann Duffy?
- (h) What does the poet recite in the church in the poem, 'Church Going'?
- (i) "I should be glad for another death." What does the speaker want to mean here?
- (j) Fill in the blanks :  
"He disappeared in the dead of \_\_\_\_\_  
The brooks were \_\_\_\_\_, the airports  
almost deserted"  
Auden

2. Answer the following questions : 2×5=10

- (a) What role does Sally Seton play in Clarissa's life?
- (b) Why does Marlow lie to Kurtz's fiancée about Kurtz's last words?
- (c) What does "women come and go/Talking of Michelangelo" mean in T. S. Eliot's 'The Love Song of J. Alfred Prufrock'?
- (d) What, according to Philip Larkin, is the purpose of going to church?
- (e) How does Auden commemorate Yeats in his poem, 'In Memory of W. B. Yeats'?



3. (a) Write on any *two* of the following :  $5 \times 2 = 10$

- (i) Marlow  
 (ii) Kurtz  
 (iii) Clarissa Dalloway  
 (iv) Septimus Warren Smith

(b) Explain with reference to the context  
 (any *two*) :  $5 \times 2 = 10$

(i) O sages standing in God's holy fire  
 As in the gold mosaic of a wall,  
 Come from the holy fire, perne in a gyre,  
 And be the singing-masters of my soul.

(ii) A serious house on serious earth it is  
 In whose blent air all our  
compulsions meet,  
 Are recognized, and robed as destinies.

(iii) Six hours like this for  
a few francs.

Belly nipple arse in  
the window light,  
 he drains the colour  
from me.

(iv) And indeed there will be time  
 To wonder, 'Do I dare?' and, 'Do I dare?'  
 Time to turn back and descend  
the stair,  
 With a bald spot in the middle of  
my hair—

( Turn Over )

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

10×4=40

- (a) Would you agree that 'Heart of Darkness' is flawed in its privileging of the perspective of the coloniser over that of the colonised? Give a well-balanced response.
- (b) "In 'Heart of Darkness', knowledge seems to be more important than action." Discuss.
- (c) How does Virginia Woolf deploy female perspectives on the world to interrogate the world of men in 'Mrs. Dalloway'? Give a reasoned answer.
- (d) Write an essay on the narrative technique of 'Mrs. Dalloway', showing how this technique differs from the traditional mode of story-telling.
- (e) Would you consider J. Alfred Prufrock as a representative of the human condition in the twentieth century? Discuss.
- (f) Give a critical estimate of the use of symbolism in W. B. Yeats' poem, 'Sailing to Byzantium'.
- (g) Write a critical appreciation of either 'The Second Coming' or 'Casualty'.
- (h) Discuss the animal imagery in Ted Hughes' poem, 'Hawk Roosting'.

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2021

( Held in 2022 )

ENGLISH

Paper : ENG-HC-5026

( Women's Writing )

( Honours Core )

Full Marks : 80

Time : 3 hours

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

1. Answer the following/Fill in the blanks :

1×10=10

- (a) When was *A Vindication of the Rights of Woman* published?
- (b) Who is Bertha's husband in the story, *Bliss*?
- (c) Is Senanayak the oppressor of Draupadi? Answer yes or no.
- (d) Whom does Adrienne Rich address as 'my fierce half brother'?
- (e) "A man in black with a \_\_\_\_\_ look."

- (f) What is there in every Catholic home according to the poem, *Bequest*?
- (g) What does 'the otherness of lovers' mean in the poem, *Advice to Women*?
- (h) According to Wollstonecraft, "the perfection of our nature and capability of happiness must be estimated" by what?
- (i) How did Kuhila Bai's son die in the story, *Celebration*?
- (j) "And I a \_\_\_\_\_ woman."

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

2×5=10

- (a) Why does Rassundari Devi compare herself to a fish caught in the net?
- (b) Why does Kuhila Bai feel closest to the second Bengali housewife? How is she different from Kuhila Bai?
- (c) What is Plath's ambivalent relationship with her father?
- (d) Why does the speaker smile 'endlessly and vacuously' in the poem, *Bequest*?



- (e) What bothers Celie about her father's second wife?
- (f) How did Dopdi and Dulna escape during the 'Operation Bakuli'?
- (g) How does Adrienne Rich change her view regarding Orion over the course of time?

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

5×4=20

- (a) What role did religion play in the life of Rassundari Devi?
- (b) Critically comment on the following lines :  
That stare of perpetual surprise  
in those great green eyes  
will teach you  
to die alone.
- (c) How, according to Wollstonecraft, did the writings in circulation contribute to the myth of male supremacy and female weakness?
- (d) How does Plath's 'Electra' complex come through in the poem, *Daddy*?

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- (e) Narrate, in your own words, Celie's response after the discovery of all the letters sent by her sister.
- (f) Critically comment on the character of Kuhila Bai in the story, *Celebration*.

4. Answer any four of the following questions :

10×4=40

- (a) "Gender is a social construct." Explain with reference to *A Vindication of the Rights of Woman*.
- (b) "In *Draupadi*, Mahasweta Devi uses many different voices, yet the subaltern thrust of the narrative stands out." Discuss.
- (c) Comment critically on the title of *The Colour Purple*.
- (d) Why does Plath use holocaust imagery? Do they underplay Lady Lazarus's pain?
- (e) "Rassundari Devi's transgressive desires are at the centre of her life narration." Discuss.
- (f) Comment on the narrative technique that Katherine Mansfield uses in the story, *Bliss*.

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