

2011

**ELECTIVE ENGLISH (General)**

SEVENTH PAPER

( Revised New Syllabus )

Time : 3 hours

Full Marks : 100

*The figures in the margin indicate full marks.*

1. Answer any **one** of the following : 15

(a) Analyze *Our Casuarina Tree* as a memory poem.

(b) Evaluate *Africa* as an anti-imperialist poem.

(c) Attempt a critical appreciation of *Boat-ride along the Ganga*.

2. Answer any **two** of the following : 5×2=10

(a) Why is the casuarina tree compared to a 'huge python'?

(b) Does Tagore idealize Africa in the poem?

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- (c) "... blessed be its incarnadined glory ..." Briefly explain the phrase 'incarnadined glory'.
- (d) Write a short note on Dasasvamedh Ghat.
- (e) How does the casuarina tree record the human pain and regret?
3. Answer any **one** of the following : 20
- (a) Trace the evolution of Ghasiram Kotwal.
- (b) Evaluate Tendulkar as a playwright with reference to *Ghasiram Kotwal*.
- (c) Bring out the significance of the title, *Naga-Mandala*.
- (d) Trace the development of Rani.
4. Answer any **one** of the following : 5
- (a) How could Ghasiram manage to impress Nana on their first meeting?
- (b) "Ghasiram Raj is here." Briefly describe the Ghasiram Raj.
- (c) How does Naga fall in love with Rani?
- (d) Comment on the role of the 'story' in *Naga-Mandala*.

5. Answer any **one** of the following : 20
- (a) Discuss *Coolie* as a social novel.
- (b) Discuss different roles Munoo plays in *Coolie*.
- (c) Discuss the appropriateness of the title of *He who Rides a Tiger*.
- (d) Give a brief account of the character of B-10.
6. Develop the following into a story : 15
- It was Rima's first day in college. As she entered the classroom she looked for a place to sit. Rather forgetful of her surroundings, Rima was eager to meet the professor. The bell rang and the person who sat on the teacher's chair took Rima by complete surprise ...
7. Answer any **one** of the following : 15
- (a) Define the sonnet and discuss its various forms.
- (b) What are the hallmarks of an ideal short story?

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FIFTH PAPER

( Revised New Syllabus )

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Full Marks : 50

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GROUP—A

Answer any **two** questions :

13×2=26

1. Consider *Ulysses* as a dramatic monologue.
2. Discuss Browning's treatment of love in *The Last Ride Together*.
3. Discuss how *Strange Meeting* reveals the brutal reality of war.
4. Discuss Frost as a nature poet with special reference to the poems prescribed in your syllabus.
5. Critically appreciate *I Hear America Singing*.

## GROUP—B

6. Answer any **three** of the following : 3×3=9

(a) Explain Browning's concept of "The instant made eternity".

(b) "I cannot rest from travel;  
I will drink life to the lees."

Comment on the explorative character of the speaker.

(c) Write briefly on the significance of the title, *Strange Meeting*.

(d) Account for the poet's silence in *I Hear America Singing*.

(e) Comment on the title, *The Road Not Taken*.

(f) What do the roads in Frost's poem represent?

## GROUP—C

7. Identify and explain the figures of speech contained in any **three** of the following :  
3×3=9

(a) Statesmen are the pillars of the State.

(b) I came, I saw, I conquered.

(c) O wild west wind, thou breath of autumn's being.

(d) Man proposes, God disposes.

(e) Fair is foul and foul fair.

(f) A strongman struggles with the storms of fate.

8. Scan any **one** of the following passages, naming the prevailing metre and mentioning the variations, if any : 6

(a) Higher still and higher  
From the Earth thou springest,  
Like a cloud of fire,  
The blue deep thou wingest,  
And singing still dost soar and soaring  
ever singest.

(b) An age at least to every part  
And the last age should show your heart.  
For Lady you deserve this state,  
Nor would I love at lower rate.

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SIXTH PAPER

( Revised New Syllabus )

Time : 2 hours

Full Marks : 50

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GROUP—A

Answer Question No.1 and any ~~two~~ from the rest :

14×3=42

1. (a) Discuss the dramatic importance of the 'Banquet scene' in *Macbeth*.

Or

- (b) Critically comment on Shakespeare's use of the supernatural in *Macbeth*.

2. (a) *She Stoops to Conquer*, as a comedy, contains some serious social message. Discuss.

Or

- (b) What dramatic function is served by the Hastings-Neville sub-plot?

3. (a) *Arms and the Man* is a maturation story of the heroine. Do you agree? Comment.

Or

- (b) Show how Shaw blends entertainment with instruction in *Arms and the Man*.

4. (a) Critically analyse the Jimmy-Alison relationship in *Look Back in Anger* with substantial reference from the text.

Or

- (b) Bring out the significance of the title, *Look Back in Anger*.

5. (a) Comment on Miller's treatment of women characters in *All My Sons*.

Or

- (b) "There is a fusion of Greek and Christian elements in Miller's tragedies." Discuss the observation with reference to *All My Sons*.

GROUP—B

Answer Question No.6 and any *one* from the rest :

4×2=8

6. (a) "Come you spirits/That tend on mortal thoughts..." Who invokes the spirits and why?

Or

- (b) "...Why do you dress me/In borrow'd robes?" Name the speaker and the person spoken to. State the figurative meaning of the lines.

Or

- (c) "It is too full o' the milk of human kindness." Who is the person spoken of? How does the speaker describe his nature?

7. "There's morality, however, in his reply." What is 'his reply'? Why does the speaker think that there is morality in it?
8. "It is not the weapon of a gentleman." What is the weapon? Why does the speaker object to the weapon?
9. Comment on the character of Colonel Redfern.
10. What does Jerry finally do as an idealist?

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SECOND PAPER

( Revised New Syllabus )

Time : 2 hours

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GROUP—I

Answer any **two** of the following :

13×2=26

1. Examine the imagery in the sonnets of Shakespeare on your syllabus.
2. Attempt a critical appreciation of *The Anniversarie*.
3. "The Lucy Poems are gems of simple, sensuous and passionate poetry." Do you agree? Give reasons for your answer.
4. How does the poet characterize the 'Blithe Spirit' in *To a Skylark*?

( 2 )

GROUP—II

Answer any **three** of the following : 3×3=9

5. "O fearful meditation!"  
What is the 'meditation' and why is it  
'fearful'?
6. "Or snorted we in the seven sleepers den?"  
What is the significance of the allusion?
7. "Increasing store with loss and loss with  
store."  
Bring out the underlying idea.
8. How does the poet describe the beauty of  
Lucy?
9. Who is characterized as 'Type of the Wise'  
and why?
10. Comment on "Our sweetest songs are those  
that tell of saddest thought".

GROUP—III

11. Critically appreciate the following verse  
excerpt : 15  
Who hath not seen thee oft amid thy store?  
Sometimes whoever seeks abroad may find  
Thee sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind;

( 3 )

Or on a half-reap'd furrow sound asleep,  
Drows'd with the fume of poppies,  
                                while thy hook  
                        Spares the next swath and all its  
                                twined flowers :  
And sometimes like a gleaner thou dost keep  
Steady thy laden head across a brook;  
Or by a cyder-press, with patient look,  
Thou watchest the last oozings  
                                hours by hours.

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**GROUP—I**

**Answer any one of the following :**

12

1. Discuss how Lamb intermingles tears and smiles in his essays prescribed for you.
2. Analyze Lamb's prose style with reference to his essays that are on your syllabus.
3. Attempt a critical appreciation of Lamb's essay, *New Year's Eve*.

( 2 )

GROUP—II

Answer any two of the following :  $12 \times 2 = 24$

4. Why was Mr. Bacon still a sad man and what was the bigger bet he pined to win?
5. Bring out the aptness of the title, *Ever Such a Nice Boy*.
6. How did Flejg overcome his fears?
7. How is the beeman portrayed in *A Dream of Winter*?

GROUP—III

Answer the following :  $7 \times 2 = 14$

8. (a) "There remains a conflict between our actual experience of art and our thought of experience." Explain.

Or

- (b) "There is a symptom common to all kinds of art which we call 'rhythm',—and really a symptom of this freedom." Explain.

( 3 )

9. (a) Briefly explain the meaning of the hackneyed epigram "Le style c'est c'homme".

Or

- (b) Why does Symonds think that when we speak of style we have to take into account those qualities of national character embedded in national speech?

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