

2022

ENGLISH

(Honours)

Paper Code : III - A & B

(New Syllabus)

Full Marks : 100

Time : Four Hours

Paper Code : III - A

(Marks : 20)

Choose the correct answer.

Each question carries 1 Mark.

1. Who among the following edited *The Rambler* ?
 - (A) Edmund Burke
 - (B) Oliver Goldsmith
 - (C) Samuel Johnson
 - (D) Richard Steele
2. Who wrote *The Seasons* ?
 - (A) Wilkie Collins
 - (B) James Thomson
 - (C) R. B. Sheridan
 - (D) Thomas Gray
3. Which foreign dramatist influenced Restoration Comedy?
 - (A) Luigi Pirandello
 - (B) Molière
 - (C) Henrik Ibsen
 - (D) Amiri Baraka

4. The theatres were re-opened after the end of Puritan Interregnum in —
- (A) 1662
 - (B) 1652
 - (C) 1660
 - (D) 1671
5. John Dryden's *Aureng-zebe* is set in —
- (A) India
 - (B) England
 - (C) Scotland
 - (D) Spain
6. Dr. Johnson's *A Dictionary of the English Language* was first published in —
- (A) 1740
 - (B) 1745
 - (C) 1750
 - (D) 1755
7. Who among the following was NOT a "Graveyard Poet"?
- (A) Robert Blair
 - (B) Thomas Parnell
 - (C) Alexander Pope
 - (D) Thomas Gray
8. Who wrote *A Satyr Against Mankind* in 1675?
- (A) William Wycherley
 - (B) John Wilmot
 - (C) John Dryden
 - (D) James Boswell

9. The English Civil War of the seventeenth century broke out between the King and the Parliament in —
- (A) 1641
 - (B) 1642
 - (C) 1643
 - (D) 1644
10. Who wrote *Leviathan or the Matter, Forme and Power of a Commonwealth, Ecclesiasticall and Civil* ?
- (A) Thomas Hobbes
 - (B) Robert Burton
 - (C) Thomas Overbuy
 - (D) John Earle
11. Who described Dr. Johnson as “the old bear that we seemed all to stand in awe of” ?
- (A) Thomas Gray
 - (B) James Boswell
 - (C) Alexander Pope
 - (D) Richard Steele
12. Who wrote *The School for Scandal* ?
- (A) Samuel Johnson
 - (B) Ricahrd Steele
 - (C) Richard Brinsley Sheridan
 - (D) Oliver Goldsmith
13. The author of *The Adventures of David Simple* is —
- (A) Charlotte Mew
 - (B) Mary Wortley Montague
 - (C) Sarah Fielding
 - (D) Arabella Fermor

14. The first play of William Congreve was —
- (A) *The Double Dealer*
 - (B) *Love for Love*
 - (C) *The Way of the World*
 - (D) *The Old Bachelor*
15. The Glorious Revolution, that forced James II to flee, occurred in —
- (A) 1688
 - (B) 1677
 - (C) 1691
 - (D) 1689
16. Who among the following does not belong to the Puritan period?
- (A) Andrew Marvell
 - (B) George Herbert
 - (C) Francis Bacon
 - (D) John Milton
17. Who was an exponent of “anti-sentimental comedy”?
- (A) William Congreve
 - (B) Oliver Goldsmith
 - (C) Dr. Samuel Johnson
 - (D) Alexander Pope
18. Who among the following wrote : *A Sentimental Journey through France and Italy* ?
- (A) Lawrence Sterne
 - (B) Tobias Smollett
 - (C) Henry Fielding
 - (D) Jane Austen

19. What was the nature of the journal *The Spectator* ?

- (A) Weekly
- (B) Daily
- (C) Fortnightly
- (D) Monthly

20. What is the first name of Gulliver in Jonathan Swift's *The Gulliver's Travels* ?

- (A) Daniel
 - (B) Samuel
 - (C) Nigel
 - (D) Lemuel
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Paper Code : III - B

(Marks : 80)

*The figures in the margin indicate full marks.
Candidates are required to give their answers
in their own words as far as practicable.*

1. Identify and explain the figures of speech and tropes from any *one* of the following passages. 10×1=10

- (a) The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddlebags on which he was lying, smoking, as was his custom, innumerable cigarettes, Lord Henry Wotton could just catch the gleam of the honey-sweet and honey-coloured blossoms of a laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid jade-faced painters of Tokio who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness and motion. The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive. The dim roar of London was like the bourdon note of a distant organ.

In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement, and gave rise to so many strange conjectures.

- (b) Hail to thee, blithe Spirit!

Bird thou never wert,

That from Heaven, or near it,

Pourest thy full heart

In profuse strains of unpremeditated art.

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.

2. Scan any *one* of the following stanzas, mention the meter and indicate variations, if any : 10×1=10

(a) My lips were wet, my throat was cold,
My garments all were dank;
Sure I had drunken in my dreams,
And still my body drank.

(b) And you, great sculptor — so, you gave
A score of years to Art, her slave,
And that's your Venus, whence we turn
To yonder girl that fords the burn!

3. Answer any *one* of the following questions in about 300 words : 10×1=10

- (a) Critically comment on the significance of the construction of the Pandemonium in Milton's *Paradise Lost* (Bk-I).
- (b) Critically examine Milton's invocation to the Muse at the beginning of *Paradise Lost* (Bk-I).
- (c) Critically consider *Samson Agonistes* as a closet drama.
- (d) Discuss how Milton uses and usurps his Biblical sources in *Samson Agonistes*.

4. Answer any *one* of the following questions in about 100 words : 5×1=5

- (a) "The mind is its own place, and in itself can make a heaven of hell, a hell of heaven..."
— Who says this and when? Bring out the implication of this comment.
- (b) How is Satan's physical stature described in Milton's *Paradise Lost* (Bk-I).
- (c) How was Samson made a captive in *Samson Agonistes*?
- (d) What is the role of Manoa in Milton's *Samson Agonistes*?

5. Answer any *one* of the following questions in about 300 words : 10×1=10

- (a) Would you consider Dryden's *Mac Flecknoe* a mock heroic poem? Substantiate your answer with adequate textual illustrations.

- (b) “The combination of geniality with witty contempt gives *Mac Flecknoe* its special flavor” — Elucidate.
- (c) Consider Pope’s *The Rape of the Lock* as a social satire.
- (d) Critically assess Alexander Pope’s use of images and symbols in *The Rape of the Lock*.
6. Answer any *one* of the following questions in about 100 words : 5×1=5
- (a) Briefly comment on Dryden’s portrayal of Shadwell in *Mac Flecknoe*?
- (b) How does Flecknoe bless his son during his coronation?
- (c) ‘I sing — This verse to Caryll, Muse! is due’
— Who is Caryll ? What is due to him, and why?
- (d) What is the difference between Gnomes and Sylphs in *The Rape of the Lock*?
Discuss briefly.
7. Answer any *one* of the following questions in about 300 words : 10×1=10
- (a) Discuss why *Robinson Crusoe* has been called at once realistic and allegorical.
- (b) Consider *Robinson Crusoe* as a colonial narrative.
- (c) Discuss Fielding’s moral vision as revealed in *Joseph Andrews*.
- (d) Comment on the plot construction of *Joseph Andrews*.
8. Answer any *one* of the following questions in about 100 words : 5×1=5
- (a) What is the narrative significance of Crusoe’s discovery of the single footprint in *Robinson Crusoe*?
- (b) Briefly comment on the circumstances of Crusoe's rescue from the uninhabited island.
- (c) Briefly comment on the first encounter between Joseph Andrews and Parson Adams.
- (d) Discuss briefly how the true identity of Joseph is revealed towards the fag end of *Joseph Andrews*.
9. Answer any *one* of the following questions in about 300 words : 10×1=10
- (a) Discuss *She Stoops to Conquer* as a comedy of intrigue.
- (b) Discuss the significance of the sub-title of the play *She Stoops to Conquer*.
- (c) Consider *The Rivals* as a comedy of Manners.
- (d) Comment on Sheridan’s art of characterization in the play *The Rivals*.

10. Answer any *one* of the following questions in about 100 words : 5×1=5

- (a) What role does Betty Bouncer play in *She Stoops to Conquer*? Discuss briefly.
 - (b) How does Tony Lumpkin befool his mother?
 - (c) Briefly comment on the significance of the duel scene in *The Rivals*.
 - (d) How is Lucy responsible for conflict in *The Rivals*?
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