

2017

ENGLISH

[Honours]

PAPER – VII

Full Marks : 90

Time : 4 hours

The figures in the right hand margin indicate marks

Candidates are required to give their answers in their own words as far as practicable

[NEW SYLLABUS]

1. Answer any *one* of the following questions : 10 × 1

- (a) Give a brief account of the development of Indian English novel during 1930s with special reference to any two novelists.

(b) Write a note on the Post-Independence Indian English poetry with reference to any two major poets.

2. Answer any *one* of the following questions : 10 × 1

(a) Comment on Kamala Das's quest for emancipation in *An Introduction*.

(b) Write a note on Ramanujan's humanitarian concern as expressed in his poem *A River*.

(c) Comment on the poet's vision of Indian life in *Night of the Scorpion*.

3. Answer any *one* of the following questions : 15 × 1

(a) How does the conflict between religion and contemporary politics contribute to the development of the plot of Girish Karnad's play *Tughlaq* ?

(b) Critically comment on the significance of the title of the play *Silence ! The Court is in Session*.

4. Answer any *one* of the following questions : 15 × 1

(a) Examine the role of Bimla in the novel *Clear Light of Day*.

(b) Write a note on R. K. Narayan's art of characterization with special reference to the character of Vasu in *The Man Eater of Malgudi*.

(c) Consider Khushwant Singh's *Train to Pakistan* as a Partition novel.

5. Answer any *one* of the following questions : 10 × 1

(a) Bring out the significance of the title of the short story 'Interpreter of Maladies'.

(b) Show how, in 'Delhi is Not Too Far', Arun represents the dreams and aspirations of common people living in an Indian sleepy town.

(c) Consider *The Wife's Letter* as a narrative of the interplay of two minds.

6. Answer any *two* of the following questions : 5 × 2

(a) Bring out the implications of 'hunger' in the poem *Hunger*.

(b) "But not because of its magnificence/dear is the casuarina to my soul :"— What makes the casuarina tree so dear to the poet ?

(c) Comment on the importance of the character of Ratan Singh in Karnad's play *Tughlaq*.

(d) "In short, 'woman is a wife for a moment, but a mother for ever'," — Locate and Comment.

(e) Bring out the significance of the ending of *The Wife's Letter*.

(f) Do you think that Mr. Kapasi is an able interpreter in the story *Interpreter of Maladies* ? Discuss briefly.

7. Write a critical appreciation of any *one* of the following passages and add your comments :

(12 + 8) × 1

(a) Don't curse the darkness
since you're told not to,
but don't be in a hurry
to light a candle either.

The darkness has its secrets
which light does not know.

It's a kind of perfection,
while every light
distorts the truth.

I met a man once
who had wasted half his life,
partly in exile from himself,
partly in a prison of his own making.

An energetic man, an active man.
I liked his spirit
and saw no hope for him.

I saw him cheerful
in the universal darkness
as I stood grimly
in my little light.

(b) Dramatic poetry is to experience as wine is to the grape : this is true both of the conception and of the speech which is the bodily vehicle of the conception. Prose is the unintoxicating utterance of common experience ; in poetry, the utterance has been fermented into metre and heady imagery. To use spoken poetry for the medium of drama is, therefore, to obey, simply, and without violence, the fundamental nature of drama right through, from first conception to ultimate expression. Prose drama is an adulteration. But, of course, even adulterated wine can intoxicate though not so handsomely as the pure vintage ; and I would not be understood to imply that avowedly poetic drama is the only one which can appeal to the patronage of Dionysus. But I certainly do mean to imply that the fundamentally enjoyable qualities in prose drama, yes, even in drama dealing with the politics and

economics of everyday affairs, are those qualities which have their freest and fullest exercise in poetic drama ; and I say that these qualities are diluted in prose drama because the stuff of prose drama-external imitation-is less disturbing, therefore a weaker solvent of our ordinary states of mind, than the stuff of poetic drama, which is emotional imitation.
