

2024

ENGLISH — HONOURS

Paper : DSCC - 2

[Introduction to English Literature (Prose)]

Full Marks : 75

*The figures in the margin indicate full marks.*

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

Section - I

1. Answer *any one* of the following questions within 600 words : 15×1
  - (a) Write an essay on Elizabethan prose with special reference to any one major writer.
  - (b) Discuss the rise of the eighteenth century novel with special reference to any one writer.
  - (c) Analyse James Joyce's contribution to twentieth century prose.
2. Answer *any one* of the following within 200 words : 5×1
  - (a) Write a short note on Sidney's 'Apologie for Poetry'.
  - (b) Comment briefly on Joseph Addison.
  - (c) Write a brief note on Katherine Mansfield.

Section - II

3. Answer *any three* of the following questions within 600 words each : 15×3
  - (a) Discuss Francis Bacon's prose style with reference to 'Of Studies'.
  - (b) Consider Lamb as an essayist with reference to 'Dream Children : A Reverie'.
  - (c) Discuss the significance of the title of 'Araby'.
  - (d) Examine 'Shooting an Elephant' as a study in post-colonialism.
  - (e) Would you agree with the view that the theme of grief and loss is central to 'A Temporary Matter'? Give reasons.
4. Answer *any two* of the following within 200 words each : 5×2
  - (a) Give two examples of Bacon's pragmatic outlook in 'Of Studies'.
  - (b) What is the significance of darkness in 'A Temporary Matter'?
  - (c) Give a description of grandmother Field in 'Dream Children'.
  - (d) Why was the boy disappointed on reaching the fair Araby?
  - (e) "I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool." Elucidate with reference to the context.

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ENGLISH — HONOURS

Paper : SEC-2

(Academic Writing)

Full Marks : 75

*The figures in the margin indicate full marks.*

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

1. Attempt a critical appreciation of *any one* of the following poems :

20×1

- (a) No longer mourn for me when I am dead  
Than you shall hear the surly sullen bell  
Give warning to the world, that I am fled  
From this vile world, with vilest worms to dwell.

Nay, if you read this line, remember not  
The hand that writ it; for I love you so,  
That I in your sweet thoughts would be forgot,  
If thinking on me then should make you woe.

O if, I say, you look upon this verse  
When I perhaps compounded am with clay,  
Do not so much as my poor name rehearse,  
But let your love even with my life decay;  
Lest the wise world should look into your moan,  
And mock you with me after I am gone.

- (b) How happy is he born and taught  
That serveth not another's will :  
Whose armour is his honest thought  
And simple truth his utmost skill!

Whose passions not his masters are,  
Whose soul is still prepared for death,  
Not tied unto the world with care  
Of public fame, or private breath;

Please Turn Over

Who envies none that chance that raise  
 Or vice; who never understood  
 How deepest wounds are given by praise;  
 Nor rules of state, but rules of good;  
 Who hath his life from rumours freed,  
 Whose conscience is his strong retreat;  
 Whose state can neither flatterers feed,  
 Nor ruin make accusers great;  
 Who God doth late and early pray  
 More of His grace than gifts to lend;  
 And entertains the harmless day  
 With a well-chosen book or friend;  
 — This man is freed from servile bands  
 Of hope to rise, or fear to fall;  
 Lord of himself, though not of lands;  
 And have nothing, yet hath all.

2. Write a substance of **any one** of following passages and add a critical note : 12+8

- (a) The poet perhaps is the man who sees the greatness of life best, because he lives most in its beauty and fineness. But my point is that the essayist is really a lesser kind of poet, working in simpler and humbler materials, more in the glow of life perhaps than in the glory of it, and not finding anything common or unclear.

The essayist is the opposite of the romancer, because his one and continuous aim is to keep the homely materials in view; to face actual conditions, not to fly from them. We think meanly of life if we believe that it has no sublime moments, but we think sentimentally of it if we believe that it has nothing but sublime moments. The essayist wants to hold the balance; and if he is apt to neglect the sublimities of life, it is because he is apt to think that they can take care of themselves; and that if there is the joy of adventure, the thrill of the start in the fresh air of the morning, the rapture of ardent companionship, the gladness of the arrival, yet there must be long spaces in between, when the pilgrim jogs steadily along, and seems to come no nearer to the spire on the horizon or the shining embanked cloudland of the West. He has nothing then but his own thoughts to help him, unless he is alert to see what is happening in hedgerow and copse, and the work of the essayist is to make something rich and strange of those seemingly monotonous spaces, those lengths of level road.

- (b) We cannot conceive two men born with the same physical, mental and moral nature, at the same moment, under precisely the same conditions, and using the same language. They would be identical and everything they uttered would be clothed with exactly the same words. The absurdity of this conception brings home to us an important aspect of style. Style is not merely a sign of those national

qualities which are generic to established languages, and which constitute the so-called genius of a race. It is also the sign of personal qualities, specific to individuals, which constitute the genius of a man. Whatever a man utters from his heart and head is the index of his character. The more remarkable a person is, the more strongly he is differentiated from the average of human beings, the more salient will be the characteristic notes of his expression. But even the commonest people have each of them, a specific style. The marks of difference of style are quite obvious in the great literary artists as Dante and Shakespeare, but become less noticeable in the ordinary ranks of daily life. Yet these marks exist, and are no less significant of individuality than the variations between leaf and leaf, upon the lime-trees of an avenue.

3. Write an essay on *any one* of the following topics (in 1000 words) :

35×1

- (a) The importance of English as an international language.
- (b) The Universality of Shakespeare.
- (c) Use of children in advertisements.
- (d) Survival of literature in the age of social networks.
- (e) The Empowerment of Women in India.