

MA/ENG 1/2017

LORETO COLLEGE, KOLKATA

DEPARTMENT OF ENGLISH

M.A. (ENGLISH) PART I EXAMINATION 2017
(UNDER UNIVERSITY OF CALCUTTA)

PAPER I

Full marks: 80

Time: 3 hrs 30 mins

Reading time: 15 mins

Unit II

Answer **Question No. 4 and any two** from the rest.

1 a) Discuss Chaucer's art of characterisation with specific reference to one male and one female character from among the pilgrims in *The General Prologue to The Canterbury Tales*. 15

OR

1 b) Critically examine the order of presentation of the pilgrims in *The General Prologue to The Canterbury Tales*. Would you agree that it is as spontaneous and artless as it appears? 15

2 a) Justify *The Nun's Priest's Tale* as a beast fable with epic overtones. 15

OR

2 b) Why is *The Nun's Priest's Tale* called a dream allegory? Explain with textual references. 15

3 a) How typical is *Sir Gawain and the Green Knight* as a medieval romance? 15

OR

3 b) Would you consider Sir Gawain to be a failure as the hero of a medieval romance in view of your reading of the ending of the poem *Sir Gawain and the Green Knight*? 15

4. Write critical notes on **any two**: 5x2

- a) The father and son in the *The General Prologue*
- b) The connection between the two characters who sing the song 'Come hither, love, to me'!
- c) Chaunticleer's physical appearance
- d) Pertelotte's remedies for Chaunticleer's malady
- e) Sir Gawain's shield
- f) The poet's description of the Green Knight

Unit III

Answer **Question No. 9 and any two** from the rest.

5. a) Why is *Measure for Measure* called a problem play? Answer with close reference to the text. 15

OR

5 b) Why is the Duke in *Measure for Measure* called 'the Duke of dark corners'? Comment on the appropriateness of this description. 15

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6. a) *The Winter's Tale* is a "broken-backed drama" where tragedy is averted. Discuss. 15

OR

6 b) Analyse the theatrical effectiveness of the last scene in *The Winter's Tale*. 15

7 a) Discuss Shakespeare's presentation of the theme of insanity in *King Lear* with special reference to the depiction of false and true madness in the play. Justify your answer. 15

OR

7 b) Would you agree that political and moral issues are enmeshed in *King Lear*? Discuss with reference to the last four lines of the play. 15

8 a) Examine the view that Shakespeare's *Richard II* questions critically the medieval concept of kingship. 15

OR

8 b) Do you consider Richard II to be a tragic hero? Give reasons for your answer. 15

9. Answer **any two** of the following: 5x2

a) Comment on the role of Lucio in *Measure for Measure*.

b) Discuss Angelo's treatment of Mariana in *Measure for Measure*.

c) Write a note on Shakespeare's use of the pastoral in *The Winter's Tale*.

d) Explain with reference to the context:

Affection! thy intention stabs the centre:

Thou dost make possible things not so held,

Communicat'st with dreams;

e) Write a short note on paradoxes in *King Lear*.

f) Examine **any one** storm scene in *King Lear*.

g) Critically comment on The Bishop of Carlisle's speech in Act IV Sc I of *Richard II*.

h) Explain with reference to the context :

Now is this golden crown like a deep well

That owes two buckets, filling one another,

The emptier ever dancing in the air.

LORETO COLLEGE, KOLKATA

M.A. PART I EXAMINATION IN ENGLISH, 2017

RECEIPT OF MARKSHEETS

- 1. Anasuya Manna**
- 2. Antara Kundu**
- 3. Debasree Ghosal**
- 4. Disha Banerjee**
- 5. Mrikula Sen**
- 6. Natasha Dhanraj**
- 7. Pari Khaitan**
- 8. Rohini Bakhundi**
- 9. Sabina Parveen**
- 10. Shazia Imam**

23 September 2017

MA/ENG 1/2017

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PAPER II

Full marks: 80

Time: 3 hours 30 mins
Reading time: 15 mins

UNIT II

Answer **Question No. 5 and any two** from the rest:

- 1 a) "It will not be advisable to read *The Spanish Tragedy* as a play concerned with only political issues." Discuss. 15
- OR**
- b) "The two titles of Thomas Kyd's *The Spanish Tragedy* are neither satisfactory nor appropriate." Is this statement acceptable? 15
- 2 a) Bosola is a malcontent with a profound imagination. Discuss with reference to *The Duchess of Malfi*. 15
- OR**
- b) Analyse the view that political power and gender domination are inseparable in *The Duchess of Malfi*. 15
- 3 a) Critically consider the view that monstrosity is one of the key themes of *Volpone*. 15
- OR**
- b) Discuss critically Jonson's use of the elements of classical satire in *Volpone*. 15
- 4 a) Write an essay on the metaphysical conceit with respect to the poems of Andrew Marvell and Henry Vaughan. 15
- OR**
- b) In Herbert's poetry one sees a tension that reflects a continuing dialectic between an egocentric vision and a resolving insight. Justify your answer with suitable references. 15
- 5 Answer **any two** of the following: 5x2
- a) (i) Write a note on the role of the Ghost of Andrea in *The Spanish Tragedy*.
- OR**
- (ii) Annotate and comment on the following:
Vindicta mihi!
Ay, heav'n will be reveng'd of every ill;
Nor will they suffer murder unrepaid.
Then stay, Hieronimo, attend their will.

- b) Annotate and comment on the following:
(i) Though we are eaten up of lice, and worms,
And though continually we bear about us
A rotten and dead body, we delight
To hide it in rich tissue.

OR

- (ii) Explain the relevance of the description of the French court at the beginning of *The Duchess of Malfi*.

- c) Annotate and comment on the following:

- (i) You shall ha' some will swallow
A melting heir, as glibly as your Dutch
Will pills of butter

OR

- (ii) Comment briefly on the Epilogue to *Volpone*.

- d)(i) Write a brief note on palm, oak and bays with respect to Andrew Marvell's poem *The Garden*.

OR

- (ii) Annotate and comment on the following:

Our hands were firmly cimented
With a fast balme, which thence did spring,
Our eye-beames twisted, and did thred
Our eyes, upon one double string;

UNIT – III

Answer **Question No. 10 and any two** from the rest:

- 6a) "Samson's violent and vengeful final act is no different from that of the modern suicide bomber." Discuss. 15

OR

- c) Consider the validity of Dr Johnson's contention that *Samson Agonistes* has a beginning and end but no middle. 15

7. a) Dryden's *Absalom and Achitophel* is topical in reference and universal in significance. Discuss. 15

OR

- b) The polemical purpose of Dryden's satire in *Absalom and Achitophel* is to expose the folly and crime in party politics. Would you agree? Give reasons for your answer. 15

- 8a) Is *Gulliver's Travels* a parody of the travelogue or an attempt at political satire? Comment with suitable references to the text. 15

OR

- b) In *Gulliver's Travels*, Swift explores the arbitrary nature of language and meaning. Explain with suitable references to the text. 15

9 a) Sterne problematizes the concept of 'beginning' from the very beginning of his novel. In doing this is he taking his readers for a ride or riding them on to a philosophical conundrum? Examine with references to the text. 15

OR

b) *Tristram Shandy* redefines the relationship of the author and the reader to the extent that it makes possible Calvino's post-modern novel *If on a Winter's Night a Traveller*. Comment. 15

10. Answer **any two** of the following: 5x2

a) (i) Who would be now a father in my stead?
Wherefore did God grant me my request,
And as a blessing with such pomp adorned?

OR

(ii) But in my country where I most desire,
In Ecron, Gaza, Asdod and in Gath
I shall be named among the famoussest
Of women...

b) (i) Evaluate Dryden's treatment of the character of Zimri

OR

(ii) Answer with reference to the context:
The good old cause reviv'd, a Plot requires.
Plots, true or false, are necessary things,
To raise up Common-wealths, and ruin Kings.

c) (i) Comment on the inventory of things found in the pockets of Gulliver in Book 1.

OR

(ii) Write a note on the significance of any two topical references in Book 3 of *Gulliver's Travels*

d) i) Write a note on the clock and the interruption which spoiled Tristram's prospects in this world.

OR

(ii) Briefly paraphrase any one of the many memorable digressions in *Tristram Shandy*.

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PAPER III

Full marks: 80

Time: 3 hours 30 mins

Reading time: 15 mins

UNIT II

Answer **Question No.5 and any two** from the rest:

- 1a) Discuss *The Prelude* Book I and Book XII as part of Wordsworth's spiritual autobiography. 15
- OR**
- 1 b) "There are in our existence spots of time that with distinct pre-eminence retain a renovating virtue." Analyse the significance of "spots of time" in Books I and XII of *The Prelude*. 15
- 2a) Comment on the narrative technique of *Frankenstein*. How does it affect the theme of quest inherent in the novel. 15
- OR**
- 2 b) Attempt a critical analysis of the monster's character standing in stark contrast to that of Victor himself in *Frankenstein*. 15
- 3a) How does Shelley present Prometheus as an archetypal rebel? 15
- OR**
- 3 b) "A radical interpretation of an ancient myth" – is this an adequate description of Shelley's *Prometheus Unbound*? 15
- 4a) Discuss *Mary Barton* as an Industrial Novel 15
- OR**
- b) Give a character sketch of John Barton as a representative of the Victorian working class. 15
5. Write short notes on **any two** of the following: 5x2
- a) (i) The character of Elizabeth in *Frankenstein*
- OR**
- (ii) Justin Moritz in *Frankenstein*.
- b) (i) The boat stealing episode in *The Prelude* Book I.
- OR**
- (ii) "Vulgar joys" of childhood in *The Prelude* Book I.

c) (i) The role of Demogorgon in *Prometheus Unbound*.

OR

(ii) The reason why earth dares not speak like life in *Prometheus Unbound*.

d) (i) The Trial in *Mary Barton*

OR

(ii) Harry Carson in *Mary Barton*

UNIT III

Answer **Question No. 10 and any two** from the rest:

6a) *Jane Eyre* charts the journey of the protagonist's quest for self knowledge. Discuss. 15

OR

6b) Critically examine the significance of the locations in *Jane Eyre*. 15

7a) Critically examine the use of irony in Browning's dramatic monologue with suitable illustrative examples. 15

OR

7b) Analyse the relationship of landscape and theme in *Child Roland to the Dark Tower Came*. 15

8a) According to Arnold what do the terms "sweetness" and "light" in *Culture and Anarchy* signify? To what extent can they coexist? 15

OR

8b) Give an account of the three classes into which Arnold divides Victorian society in *Culture and Anarchy*. What are their virtues and their flaws? 15

9a) Comment on Dickens' treatment of domesticity in *Dombey and Son*. 15

OR

9b) Discuss Dickens' delineation of women characters with special reference to Florence in *Dombey and Son*. 15

10. Answer **any two** of the following: 5x2

a) (i) The significance of the splintered chestnut tree in *Jane Eyre*.

OR

(ii) The importance of the incident of the Red Room in *Jane Eyre*.

b) (i) Assess the ways in which Browning draws on Shakespeare in his *Caliban Upon Setebos*.

OR

(ii) Discuss Browning's presentation of the figure of the blind horse in *Childe Roland to the Dark Tower Came*.

c) (i) Mention four examples that Arnold gives as persons who embody his ideal. Why does he select them?

OR

(ii) What, according to Arnold, will reconcile class divisions?

d) (i) The death scene of Paul Dombey

OR

(ii) The significance of railways in the plot of *Dombey and Son*.

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PAPER IV

Full marks: 80

Time: 3 hours 30 mins

Reading time: 15 mins

UNIT II

Answer Question No.4 and any two from the rest.

1 a) Discuss Joyce's blending of styles in *A Portrait of the Artist as a Young Man*. 15

OR

1 b) How is the Mother archetype relevant in *A Portrait of the Artist as a Young Man*. 15

2a) "Conrad's *Heart of Darkness* is less about Africa than it is about the anxieties and suffering of Europe". Do you agree? Justify your answer. 15

OR

2 b) Assess the role of the narrator in *Heart of Darkness*. 15

3a) Trace the spiritual-aesthetic tension in the poems of W.B. Yeats. 15

OR

3b) Comment on the use of symbols, myths and archetypes in Yeats's poetry. 15

4. Answer any two of the following: 5x2

a) Write short notes on

(i) The bird-girl image in *A Portrait of the Artist as a Young Man*

OR

(ii) Epiphany in *A Portrait of the Artist as a Young Man*

b) Comment critically on:

(i) The death of Fresleven the Dane in *Heart of Darkness*

OR

(ii) Marlow's encounter with the two women in the Company's office in *Heart of Darkness*

c) (i) Write a critical note on the image of the gyre in *Sailing to Byzantium*.

OR

(ii) Comment critically on the following line: "I must lie down where all the ladders start."

UNIT III

Answer **Question No.9 and any two** from the rest:

5a) Discuss *Rosencrantz and Guildenstern Are Dead* as metafiction. 15

OR

5b) *Rosencrantz and Guildenstern Are Dead* is a modern play in a Renaissance setting. Discuss. 15

6a) In *Waiting for Godot* Becket proposes an aesthetics of silence to talk adequately about the human condition. Comment. 15

OR

6b) In *Waiting for Godot* nothing happens twice. What does this statement tell us about the narrative structure and theatrical impact of the play? 15

7a) Memories of persons, places and events are constantly re-imagined by Heaney as gestures of restoration and renewal. Does this make Heaney a poet of limited nostalgia? Comment with reference to the poems. 15

OR

7b) Write a critical analysis of Heaney's poem *Punishment*. 15

8a) What role does the Chorus play in T.S. Eliot's *Murder in the Cathedral*? Do you think the Chorus undergoes a change in the course of the play? 15

OR

8b) Analyse the conflict between 'acting' and 'suffering' in *Murder in the Cathedral*. 15

9. Answer **any two** of the following: 5x2

a) (i) Write a short note on the phrase "sunlit absence" in the poem *Mossbawn Sunlight*.

OR

(ii) Can the poem *Terminal* be considered a declaration of Heaney's poetics?

b) (i) Write a short note on the initial reception history of *Waiting for Godot*

OR

(ii) Explain with reference to the context: "Nothing to be done."

c) (i) Write a note on the roles of the Player and the Tragedians in *Rosencrantz and Guildenstern Are Dead*.

OR

(ii) Comment on the coin-tossing episode in *Rosencrantz and Guildenstern Are Dead*.

d) Locate and annotate the following:

- (i) A Christian martyrdom is never an accident, for saints are not made by accident. Still less is a Christian martyrdom the effect of man's will to become a saint, as a man by willing and contriving may become a ruler of men.

OR

- (ii) Seven years we have lived quietly,
Succeeding in avoiding notice,
Living and partially living.
There have been oppression and luxury,
There have been poverty and license,
There have been minor injustice.
Yet we have gone on living,
Living and partly living.