

# RAMAKRISHNA MISSION VIDYAMANDIRA

(Residential Autonomous College affiliated to University of Calcutta)

B.A./B.Sc. FOURTH SEMESTER EXAMINATION, MAY 2017

SECOND YEAR [BATCH 2015-18]

ENGLISH (Honours)

Paper : IV

Date : 18/05/2017

Time : 11 am – 3 pm

Full Marks : 100

[Use a separate Answer Book for each Group]

## Group – A

1. Write short notes on **any one** :

Corn Laws; Reform Bill of 1832; Impact of the Industrial Revolution

(1 × 5)

2. Answer **any one** question of the following:

(1 × 15)

a) Write a short essay on Pre-Raphaelite poetry with special reference to **any one** writer.

b) Assess the literary contribution of **any two** major women novelists of the Victorian period.

c) Indicate the importance in the history of English literature of **any two** of the following authors:

Oscar Wilde, Thomas Carlyle, William Thackeray, Charles Swinburne, Elizabeth Barrett Browning, Walter Pater, Matthew Arnold

3. Answer **any one** question of the following:

(1 × 15)

a) Do you agree with the view that Tennyson's *Ulysses* is a poem of escape? Give reasons for your answer.

b) "I saw that Poe had done the utmost it was possible to do with the grief of the lover on earth and so I determined to reverse the condition and give utterance to the yearning of the loved one in heaven". How far is this explanation of D. G. Rossetti useful for an understanding of *The Blessed Damozel*?

4. a) What role do issues of social class and gender play in Lewis Carroll's *Alice in Wonderland*.

Or,

(15)

b) In what way can Alice's *Adventures in Wonderland* be considered a satirical critique of Victorian education on society and politics?

## Group – B

5. Answer **any one** question of the following:

(1 × 16)

a) Write a critical appreciation of Derozio's *To India My Native Land*.

b) Is Kamala Das's *An introduction* a poem of self-assertion? Justify your answer.

6. a) Critically comment on the structure of the novel *Kanthapura* by Raja Rao.

Or,

(18)

b) Comment on the representation of Dalits, Muslims, and women in Raja Rao's *Kanthapura*.

7. a) Is *Hayavadana* a representative play of the "theatre of the roots"? Justify your answer.

**Or,**

(16)

b) How successful is Girish Karnad in creating an 'amoral space' for the fulfilment of feminine desire in *Hayavadana*? Give reasons for your answer.

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