



**2021/TDC(CBCS)/EVEN/SEM/  
ENGDSE-601T/080**

**TDC (CBCS) Even Semester Exam.,  
September—2021**

**ENGLISH**

**( 6th Semester )**

Course No. : ENGDSE-601T

Full Marks : 70

Pass Marks : 28

Time : 3 hours

*The figures in the margin indicate full marks  
for the questions*

Honours students will answer Option—A and  
Pass students will answer Option—B

**OPTION—A**

**( For Honours Students )**

Course No. : ENGDSE-601T (A)

**( LITERARY CRITICISM )**

**SECTION—A**

Answer any *twenty* of the following questions :

1×20=20

1. Who advised Wordsworth to write the 'Preface' to the 1800 edition of the *Lyrical Ballads* and why?



2. In what context does Wordsworth refer to Catullus, Terence and Lucretius in the 'Preface'?
3. Why does Wordsworth say, "Ordinary things should be presented to the mind in an unusual aspect"?
4. What is the primary reason for Wordsworth to choose humble and rustic life for his poems?
5. Whose works, according to Wordsworth, are driven into neglect by frantic novels, sickly and stupid German tragedies?
6. In the 'Preface' to the 1800 edition of the *Lyrical Ballads*, Wordsworth quotes an entire sonnet. Whose sonnet is quoted and why?
7. What does Wordsworth mean when he says that a poet is a man who has a greater knowledge of human nature?
8. What is the one restriction that a poet has according to Wordsworth?
9. When was the manuscript of *Biographia Literaria* completed and when was it published?

10. Who is Descartes whom Coleridge mentions in chapter XIII of *Biographia Literaria*?
1. In how many chapters is *Biographia Literaria* divided?
2. What is primary imagination according to Coleridge?
3. In which chapter of *Biographia Literaria*, Coleridge talks about imagination and fancy?
4. How does Coleridge distinguish between prose and poem?
5. In chapter XIV of *Biographia Literaria*, Coleridge says, "With this view I wrote *The Ancient Mariner*". What does the view refer to?
6. What is the 'Body' of poetic genius according to Coleridge?
7. When was Virginia Woolf's essay, *Modern Fiction* published and what was its original title?
8. According to Virginia Woolf, who are the two English novelists whose works have a strange air of simplicity?



19. Who are the three writers whom Virginia Woolf calls materialist?
20. Towards the end of the essay, *Modern Fiction*, Virginia Woolf refers to a continental influence upon modern English fiction. Which influence is she referring to and why?
21. Where did T. S. Eliot's essay, *Tradition and The Individual Talent* first appear and in which year?
22. What does T. S. Eliot mean by extinction of personality in relation to a poet?
23. In what context does T. S. Eliot refer to Agamemnon and Othello?
24. How can a sense of tradition be obtained by a poet?
25. In *Principles of Literary Criticism*, I. A. Richards begins chapter 1 with a quotation. Whose quotation is used and what is its significance?
26. What does I. A. Richards say about the current state of critical theories?
27. Mention the names of two writers whom I. A. Richards mentions with regard to their utterances.

28. Why does I. A. Richards say that the term 'night' evokes various thoughts and feelings?
29. What does I. A. Richards say about the current state of the theory of aesthetics?
30. What is the title of chapter 2 of *Principles of Literary Criticism*?
31. How many uses of language does I. A. Richards propose in chapter 34 of *Principles of Literary Criticism*?
32. What does I. A. Richards mean by 'Truth may be equivalent to sincerity'?
33. Why does Cleanth Brooks say that paraphrasing a poem for its prose meaning could be disastrous?
34. In what context does Cleanth Brooks refer to *The Rape of the Lock*?
35. According to Brooks, why has Donne appealed to us of late?
36. Why does Brooks say that Wordsworth's *Intimations Ode* is a 'parable about poetry'?



37. In which collection does Brooks' essay, *The Language of Paradox* occur and when was it published?
38. How does Cleanth Brooks suggest that the language of poetry is the language of paradox?
39. According to Brooks, what forces us to regard paradox as intellectual rather than emotional?
40. What does Brooks mean by the statement "We must be prepared to accept the paradox of the imagination itself"?

## SECTION—B

Answer any five questions :

2×5=10

41. What reason/reasons is/are given by Wordsworth for writing the 'Preface' to the 1800 edition of the *Lyrical Ballads*?
42. Explain briefly what Wordsworth means when he says, "The end of poetry is to produce excitement in coexistence with an overbalance of pleasure".
43. What does Coleridge say about the conflict between mathematics and philosophy?

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44. Explain Coleridge's concept of Fancy.
45. What does Virginia Woolf say about the novels of James Joyce?
46. Explain T. S. Eliot's concept of a poet's relationship with the past.
47. What is I. A. Richards' concept of 'aesthetic state' or 'aesthetic mode'?
48. How does I. A. Richards distinguish two sets of causes that trigger most of the mental events?
49. What according to Brooks are the twin concomitants of paradox?
50. What does Cleanth Brooks say about the terms 'ambiguity', 'paradox' and 'irony'?

## SECTION—C

Answer any five questions :

8×5=40

51. Assess William Wordsworth's conception of a poet.
52. Examine the preface to the *Lyrical Ballads* (1800) as an important document on poetic criticism.

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( Turn Over )



53. Explain, in detail, what Coleridge means by the phrase 'willing suspension of disbelief' and analyze its importance in the context of poetry.
54. Discuss Coleridge's views on fancy and imagination.
55. Critically examine Virginia Woolf's idea of modern fiction.
56. Discuss T. S. Eliot's impersonality theory of poetry.
57. Why does I. A. Richards think that critical theories are in chaos?
58. Write a note on I. A. Richards' list of difficulties that poetry can present.
59. Assess the main arguments of Cleanth Brooks as you find in *The Language of Paradox*.
60. Explain what Cleanth Brooks says about the structure of poetry.

## OPTION—B

( For Pass Students )

Course No. : ENGDSE-601T (B)

( BRITISH LITERATURE : POST WORLD WAR II )

## SECTION—A

Answer any *twenty* of the following questions :

1×20=20

1. What is the name of the Professor who is Jim Dixon's boss?
2. Name the young woman who lives with the Welches.
3. Who is Bertrand?
4. Name Bertrand's girlfriend.
5. What is the name of Christine's uncle?
6. Who offers Jim a higher-paying job?
7. Welch tells Jim to deliver a public lecture on behalf of what department?
8. Who is that student who probably knows more about history than Jim does?



9. *Sexing the Cherry* explores the relationship between the Dog-Woman and whom?
10. Against whom does the Dog-Woman seek vengeance for King Charles' execution?
11. Where does Jordan find Fortunata?
12. In which profession does Nicholas Jordan decide to join?
13. Whom does Artemis kill?
14. How does the Dog-Woman see the plague on England?
15. Who suggests to Nicholas Jordan to burn down the factory?
16. By what means do Jordan and the Dog-Woman escape London?
17. The play, *Look Back in Anger* opens on a Sunday evening of which month of the year?
18. Is *Look Back in Anger* a realist play or an escapist play?
19. Jimmy Porter belongs to which class?

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20. In Act 2 of *Look Back in Anger*, with whom does Alison make lunch?
21. Why does Colonel Redfern, Alison's father, come to her?
22. With whom does Alison leave her 'goodbye' note?
23. What has happened to Alison's baby?
24. On reading Alison's letter, is Jimmy happy?
25. Where is the story of the screenplay, *My Beautiful Launderette* set?
26. Who is Omar Ali's father?
27. Does Hussein love Britain's/British society?
28. Why has Omar become his father's caregiver?
29. Who is Nasser?
30. Who is Tania?

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( Turn Over )



31. What is the name of Nasser's mistress?
32. Name any one outsider to the Pakistani community as represented in the screenplay, *My Beautiful Launderette*.
33. *Church Going* is a poem of how many stanzas?
34. Name any one item the speaker finds inside the church in *Church Going*.
35. How much does the speaker in *Church Going* drop in the donation box?
36. From whose point of view is *Hawk Roosting* told?
37. *Hawk Roosting* is a poem of how many stanzas?
38. What does 'hooked head and hooked feet' mean in *Hawk Roosting*?
39. Into how many parts is the poem, *Casualty* divided?
40. Whose death does the poem, *Casualty* describe?

## SECTION—B

Answer any five questions :

2×5=10

41. How is Margaret Peel still alive after having tried to commit suicide?
42. How does Gore-Urquhart impress Dixon at the summer ball?
43. Why does the Dog-Woman fear losing Jordan in *Sexing the Cherry*?
44. What is the significance of fruit in *Sexing the Cherry*?
45. How do Jimmy and his friend Cliff earn their livelihood in Osborne's *Look Back in Anger*?
46. What are the reasons for Jimmy's anger against his wife?
47. Describe, in brief, uncle Nasser's garage in *My Beautiful Launderette*.
48. What role does Salim play in the screenplay, *My Beautiful Launderette*?



49. With what description does the poem, *Church Going* begin?
50. How does the speaker describe 'the man' in the first few lines of the poem, *Casualty*?

## SECTION—C

Answer any five questions :

8×5=40

51. Comment on the relationship between Jim Dixon and Bertrand.
52. Discuss Kingsley Amis' *Lucky Jim* as a Campus novel.
53. Justify the appropriateness of the title, *Sexing the Cherry*.
54. Write a note on the major thematic concerns of Winterson's *Sexing the Cherry*.
55. How is Jimmy Porter portrayed as an 'angry young man' in *Look Back in Anger*.
56. Briefly discuss the character of Helen as portrayed in *Look Back in Anger*.
57. Discuss the theme of identity in *My Beautiful Launderette*.

58. Comment on the roles of women characters in the screenplay, *My Beautiful Launderette*.
59. Analyze the theme/themes of Larkin's *Church Going*.
60. Analyze the central idea of Ted Hughes' poem, *Hawk Roosting*.

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