

3 (3) ENG M 4 (N/O)

2 0 1 3

ENGLISH

(Major)

Paper : 3.4

Time : 3 hours

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

(New Syllabus)

Full Marks : 90

GROUP—A

SECTION—(a)

**Answer Question No. 1 and any two
from this Section**

- 1.** Attempt a critical analysis of the scope and variety of nonfictional prose as a literary type in the light of your reading of the essays prescribed in your syllabus. 18

- 2.** How, according to Addison, does *The Fairy Way of Writing* address itself to the imagination to make 'new worlds of its own'? 18

3. Comment critically on the intermingling of humour and pathos in Lamb's *The South Sea House*. 18
4. Discuss William Hazlitt as a personal essayist with special reference to his essay, *The Indian Jugglers*. 18
5. Write a critical note on the significance of Verrier Elwin's *A Pilgrimage to Tawang* as travel literature. 18

SECTION—(b)

6. Explain, with reference to the context, any two of the following : $10 \times 2 = 20$
- (a) The fractional furthing is as dear to his heart as the thousands which stand before it. He is the true actor, who, whether his part be a prince or a peasant, must act it with like intensity.
- (b) A novel is the least concentrated form of art. A novel can be taken up or put down more easily than a play or a poem.
- (c) We should ask for no absolutes, or absolute. Once and for all and forever, let us have done with the ugly imperialism of any absolute.

- (d) In certain kinds of writing, particularly in art criticism and literary criticism, it is normal to come across long passages which are almost completely lacking in meaning.

GROUP—B

7. Write a critical note on Gandhi's spiritual quest in the light of your reading of the first five chapters of his autobiography, *The Story of My Experiments with Truth*.

16

Or

Discuss Anne Frank's *Diary* as a stark example of Jewish persecution under Adolf Hitler. Advance your argument in the context of the first five entries in her *Diary*.

(Old Syllabus)

Candidates **eligible** for Internal Assessment shall answer from PART—I only (Marks : 90)

Candidates **not eligible** for Internal Assessment shall answer both from PART—I and PART—II (Marks : 100)

PART—I

(Marks : 90)

GROUP—A

Section—(a)

Answer Question No. 8 and any two from this Section

8. Attempt a critical survey of the essay as a form with special reference to the modern essays suitably illustrating from the relevant prescribed texts. 18
9. Illustrate Addison's gift of humour and irony from the prescribed text. 18
10. How does Orwell link the decay of the English language to politics in his essay, *Politics and the English Language*? 18

11. Why, according to Virginia Woolf, is the woman writer no longer 'bitter and angry'? Give a reasoned answer. 18
12. "The monastery awoke nostalgic memories of Oxford or even, for I am a broad-minded person of Cambridge." Comment. 18

Section—(b)

13. Explain, with reference to the context, any two of the following : $9 \times 2 = 18$
- (a) Fiction was, as fiction is, the easiest thing for a woman to write.
- (b) It was said of Socrates that he brought Philosophy down from Heaven, to inhabit among men
- (c) Alas! how many a mild Madonna have I known to come in—a Raphael!—keep its ascendancy for a few brief moons—then, after a certain intermedial degradations, from the front drawing-room to the back gallery, thence to the dark parlour

- (d) It follows that any struggle against the abuse of language is a sentimental archaism, like preferring candles to electric light or hansom cabs to airplanes. Underneath this lies the half-conscious belief that language is a natural growth and not an instrument which we shape for our own purposes.

GROUP—B

14. Attempt a critical assessment of Johnson as an essayist with special emphasis to his style from your reading of *Life of Milton*. 18

Or

Enumerate the obstacles that Narayan encountered as a young writer with reference to *My Days*.

(7)

PART—II

(Marks : 10)

(In lieu of Internal Assessment)

15. Compare and contrast between Addison and Lamb as essayists with special reference to their prose style, illustrating from the prescribed texts. 10

Or

“If thought corrupts language, language can also corrupt thought.” Discuss with reference to Orwell’s essay.
