

# BAMANPUKUR HUMAYUN KABIR MAHAVIDYALAYA

B.A. Honours 5<sup>th</sup> Semester-2020

## ENGACOR12T-ENGLSIH (CC12)

### EARLY 20<sup>TH</sup> C BRITISH LITERATURE

#### *Assignment/Suggestive Questions*

End Semester Exam

Full Marks- 50

#### SECTION-I

1. Write any **one** of the following questions in not more than **500 words**: 15x1= 15  
(Questions cannot be attempted from the text which is attempted in the Question no. 2.)
  - i. Make a critical analysis of the poem 'Lake Isle of Innisfree' or 'Sailing to Byzantium' by W. B. Yeats.
  - ii. Write a note on the use of imagery in Yeats' poem 'Lake Isle of Innisfree' or 'Sailing to Byzantium'.
  - iii. Discuss Eliot's 'Preludes' or *The Love Song of J. Alfred Prufrock* as a modern poem.
  - iv. Critically discuss the use of imagery in Eliot's 'Preludes' or *The Love Song of J. Alfred Prufrock*.
  - v. Write a short essay on the use of allusion in Eliot's *The Love Song of J. Alfred Prufrock*.
  - vi. Write a note on the significance of the title of 'Preludes' or *The Love Song of J. Alfred Prufrock* by T. S. Eliot.
  - vii. Bring out Wilfred Owen's attitude to war as reflected in his poem 'Spring Offensive'.
  - viii. What attitude of Rupert Brooke to war do you find in his poem 'Peace'? Discuss.
  - ix. Compare and contrast the attitude to war, of the poets Wilfred Owen and Rupert Brooke with special reference to their poems respectively 'Spring Offensive' and 'Peace'.
  - x. Critically analyse Rupert Brooke's poem 'Peace' as a sonnet.
  - xi. Write a critical analysis of the poem 'Musée des Beaux Arts' by W. H. Auden.
  - xii. How does Auden portray the 'indifference of others to a distant individual's suffering' in 'Musée des Beaux Arts'? Discuss.
2. Explain with reference to the context any **one** from the following passages, in around **200 words**:  
(Questions cannot be attempted from the text which is attempted in the Question no. 1.) 5x1=5
  - i. And I shall have some peace, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings;  
There midnight's all a glimmer, and noon a purple glow,  
And evening full of linnet's wings. (Lake Isle of Innisfree)
  - ii. That is no country for old men. The young  
In one another's arms birds in the trees, (Sailing to Byzantium)
  - iii. —Those dying generations—at their song,  
The salmon-falls, the mackerel-crowded seas,  
Fish, flesh, or fowl, commend all summer long  
Whatever is begotten, born, and dies. (Sailing to Byzantium)

- iv. And therefore I have sailed the seas and come  
To the holy city of Byzantium. (Sailing to Byzantium)
- v. O sages standing in God's holy fire  
As in the gold mosaic of a wall,  
Come from the holy fire, perne in a gyre,  
And be the singing-masters of my soul. (Sailing to Byzantium)
- vi. Consume my heart away; sick with desire  
And fastened to a dying animal  
It knows not what it is; and gather me  
Into the artifice of eternity. (Sailing to Byzantium)
- vii. Or set upon a golden bough to sing  
To lords and ladies of Byzantium  
Of what is past, or passing, or to come. (Sailing to Byzantium)
- viii. Let us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherised upon a table; (The Love Song of J. Alfred Prufrock)
- ix. In the room the women come and go  
Talking of Michelangelo. (The Love Song of J. Alfred Prufrock)
- x. I have measured out my life with coffee spoons; (The Love Song of J. Alfred Prufrock)
- xi. To say: 'I am Lazarus, come from the dead,  
Come back to tell you all, I shall tell you all'— (The Love Song of J. Alfred Prufrock)
- xii. No! I am not Prince Hamlet, nor was meant to be;  
Am an attendant lord,..... (The Love Song of J. Alfred Prufrock)
- xiii. I grow old...I grow old...  
I shall wear the bottoms of my trousers rolled. (The Love Song of J. Alfred Prufrock)
- xiv. We have lingered in the chambers of the sea  
By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown. (The Love Song of J. Alfred Prufrock)
- xv. Six o'clock.  
The burnt-out ends of smoky days. (Preludes)
- xvi. The showers beat  
On broken blinds and chimney-pots,  
And at the corner of the street  
A lonely cab-horse steams and stamps. (Preludes)
- xvii. The morning comes to consciousness  
Of faint stale smells of beer  
From the sawdust-trampled street  
With all its muddy feet that press  
To early coffee-stands. (Preludes)
- xviii. You dozed, and watched the night revealing  
The thousand sordid images  
Of which your soul was constituted;  
They flickered against the ceiling. (Preludes)
- xix. And when all the world came back  
And the light crept up between the shutters  
And you heard the sparrows in the gutters,  
You had such a vision of the street

- As the street hardly understands; (Preludes)
- xx. His soul stretched tight across the skies  
That fade behind a city block,  
Or trampled by insistent feet  
At four and five and six o'clock; (Preludes)
- xxi. I am moved by fancies that are curled  
Around these images, and cling:  
The notion of some infinitely gentle  
Infinitely suffering thing. (Preludes)
- xxii. Wipe your hand across your mouth, and laugh;  
The worlds revolve like ancient women  
Gathering fuel in vacant lots. (Preludes)
- xxiii. For though the summer oozed into their veins  
Like an injected drug for their bodies' pains,  
Sharp on their souls hung the imminent lines of grass,  
Fearfully flashed the sky's mysterious glass. (Spring Offensive)
- xxiv. Hour after hour they ponder the warm field—  
And the far valley behind, where the buttercup  
Had blessed with gold their slow boots coming up,  
Where even the little brambles would not yield,  
But clutched and clung to them like sorrowing hands. (Spring Offensive)
- xxv. No alarms  
Of bugles, no high flags, no clamorous haste—  
Only a lift and flare of eyes that faced  
The sun, like a friend with whom their love is done. (Spring Offensive)
- xxvi. And instantly the whole sky burned  
With fury against them; earth set sudden cups  
In thousands for their blood; and the green slope  
Chasmed and steepened sheer to infinite space. (Spring Offensive)
- xxvii. Some say God caught them even before they fell. (Spring Offensive)
- xxviii. Now, God be thanked Who has matched us with his hour,  
And caught our youth, and wakened us from sleeping. (Peace)
- xxix. Oh! We, who have known shame, we have found release there,  
Where there's no ill, no grief, but sleep has mending, (Peace)
- xxx. Nothing to shake the laughing heart's long peace there  
But only agony, and that has ending;  
And the worst friend and enemy is but Death. (Peace)
- xxxi. About suffering they were never wrong,  
The Old Masters:... (Musée des Beaux Arts)
- xxxii. They never forgot  
That even the dreadful martyrdom must  
Run its course.... (Musée des Beaux Arts)
- xxxiii. In Breughel's Icarus, for instance: how  
everything turns away  
Quite leisurely from the disaster; (Musée des Beaux Arts)

## SECTION-II

3. Write any **one** of the following questions in not more than **500 words**: 15x1= 15
- Write a short essay on the narrative technique employed by Joseph Conrad in *The Heart of Darkness*.
  - Interpret Kurtz's dying words "The horror! The horror!" in Joseph Conrad's *The Heart of Darkness*.
  - Describe the use of 'darkness' both in the book's title and as a symbol throughout Joseph Conrad's *The Heart of Darkness*.
  - Analyse *The Heart of Darkness* from post colonial point of view.
  - Critically analyse Marlow's character in Joseph Conrad's *The Heart of Darkness*.
4. Write any **one** of the following questions in not more than **500 words**: 15x1= 15
- Write a short essay on the use of symbols in Virginia Woolf's *To the Lighthouse*.
  - How do men and women in Virginia Woolf's *To the Lighthouse* respond to the gender roles? Discuss.
  - What is the significance of water (especially the sea) throughout the novel? Discuss.
  - Analyse the character of Mrs. Ramsay and her relationship with others.
  - What does the lighthouse signify to individual people in the novel, and do they invest it with symbolic meanings that resonate with their own characters and relationship? Discuss.
  - Write a short note on the use of stream-of-consciousness technique as used by Virginia Woolf in her novel *To the Lighthouse*.

## Assignment

**Internal Exam** Full Marks- 20 (+5 on attendance)

1. Write any **one** of the following questions in not more than **500 words**: 15x1= 15
- Analyse D. H. Lawrence's *Sons and Lovers* as an autobiographical novel.
  - Analyse the character of Paul Morel in D. H. Lawrence's *Sons and Lovers*.
  - Discuss D. H. Lawrence's *Sons and Lovers* as a bildungsroman.
  - Interpret the relationship between Paul and Gertrude in terms of Oedipus complex.
  - Justify the title of the novel *Sons and Lovers*.
  - Discuss D. H. Lawrence's *Sons and Lovers* as psychological novel.
2. Write any **one** of the following questions in not more than **200 words**: 5x1= 5
- Analyse any one of the women-character from D. H. Lawrence's *Sons and Lovers* given below- Gertrude, Miriam, Clara
  - Nottingham mining District as described in D. H. Lawrence's *Sons and Lovers*.
  - Write a short note on the use of symbols in D. H. Lawrence's *Sons and Lovers*.
  - Write a short note on the character of William Morel.