

Ba/ALTE (BA)–401

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(4th Semester)

ALTERNATIVE ENGLISH

Paper : ALTE (BA)–401

(Prose, Poetry, Play and Language Skills)

(PART : A—OBJECTIVE)

(Marks : 16)

Each question carries 2 marks

1. Why was Sitwell's twenty-sixth year 'one of the most enjoyable' of his life?
2. Who was Charles Bradlaugh? What was his challenge against the 'old elderly gentleman'?
3. Who is Mr. Hodge?
4. Describe Maugham's journey from Pagan to the Circuit House.
5. What incident convinced Wasserkopf that he ought to ask for a refund of his tuition fees?
6. How is Wasserkopf marked 'excellent' in physical culture?
7. Write a few sentences on the character of the father in *Night of the Scorpion*.
8. What are the different stages of life described in *Indian Weavers*?

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(4th Semester)

ALTERNATIVE ENGLISH

Paper : ALTE (BA)–401

(Prose, Poetry, Play and Language Skills)

Full Marks : 70

Pass Marks : 45%

Time : 3 hours

(PART : B—DESCRIPTIVE)

(Marks : 54)

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

1. (a) Why do you think Sitwell agrees with the friend who said “he had never known happiness until he reached seventy”? Elaborate. 10

Or

- (b) What are Shaw’s opinions on *The Religion of the Future*?
2. (a) “The game had become a wild, unscientific cricket, following no rules.” Elucidate with instances from the text. 10

Or

- (b) How is the author and the Czecho-Slovak different as travellers?

3. (a) Describe how humour arise through characters in the play *Refund*. 10

Or

- (b) After studying *Refund*, what do you conclude on the character of Wasserkopf? Substantiate your answer with examples from the play.

4. (a) Give a critical appreciation of the poem, *Indian Weavers*. 10

Or

- (b) Discuss on the themes of Nissim Ezekiel’s *Night of the Scorpion*.

5. Write a précis of the following passage and give a suitable title : 14

A book is essentially not a talked thing but a written thing—written, not with the view of mere communication, but of permanence. The book of talk is printed only because its author cannot speak to thousands of people at once; if he could, he would—the volume is mere multiplication of his voice.

You cannot talk to your friend who is miles away. If you could, you would. You write instead—that is a mere conveyance of voice. But a book is written not to multiply the voice merely, not to carry it merely, but to preserve it. The authors have something to say which they perceive to be true and useful, or helpfully beautiful. So far as they know, no one has yet said it; so far as they know, no one else can say it. They are bound to say it clearly and melodiously if they may—clearly at all events. In the sum of their life, they find this to be the thing or the group of things, revealed to them; this is the piece of true knowledge or insight, which their share of sunshine and earth has permitted them to seize. They would set it down forever, engrave it on rock, if they could, saying, “This is the best of me”. This is their ‘writing’—it is, in their small human way and with whatever degree of true inspiration is in them, their inscription. That is a ‘Book’. That is a book for all time.

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