

JADAVPUR UNIVERSITY  
BACHELOR OF ARTS IN ENGLISH  
FIRST YEAR SECOND SEMESTER EXAMINATIONS, 2025  
MINOR: THE VICTORIAN PERIOD

Time: Two Hours

Full Marks: 30

CO1. At the end of this course, students will be able to identify the cardinal features of the selected novels.  
Answer any one of the following questions: (1 x 10 = 10)

1. a) Is Charles Dickens's *Oliver Twist* a simplistic tale of the triumph of good over evil or a complex social critique of crime and criminality? Argue your case with appropriate examples from the novel.
- b) On the basis of your reading of Emily Brontë's *Wuthering Heights*, write an essay on Lockwood and Nelly Dean as unreliable narrators.
- c) "In Thomas Hardy's *The Mayor of Casterbridge*, Michael Henchard is actively responsible for his destiny." Elaborate.
- d) In what ways does Bram Stoker deal with the late-Victorian ideal of the New Woman in *Dracula*? Validate your answer with suitable textual illustrations.

CO2. At the end of this course, students will be able to acquire knowledge of the conventional as well as innovative interpretations of the selected poems.  
Answer any one of the following questions: (1 x 10 = 10)

2. a) Would you consider the Duke Alfonso of Ferrara in Robert Browning's "My Last Duchess" a psychopath? Justify your answer.
- b) How does Alfred, Lord Tennyson's "Ulysses" depict the eponymous protagonist's pursuit of knowledge and the unknown, and how does this reflect the poem's meditation on human curiosity and the limits of experience? Answer with close reference to the poem.
- c) Examine the ways Elizabeth Barrett Browning counters the Victorian idea of the *femina sensualis* in Sonnet XLIII from *Sonnets from the Portuguese*.
- d) Do you think Matthew Arnold's rewriting of a famous episode from *Shahnameh* in *Sohrab and Rostum: An Episode* resonated with his contemporary readers? If yes, then how? Give examples in support of your answer.
- e) Compare and contrast Laura's and Lizzie's ways of engaging with the river goblins in Christina Rossetti's "Goblin Market."

CO3. At the end of this course, students will be able to carry out detailed scholarly analyses of the selected non-fictional texts.  
Answer any one of the following questions: (1 x 5 = 5)

- 3 a) Write a note on Thomas Carlyle's reflections on Dante and William Shakespeare in "The Hero as Poet."

b) Summarise John Ruskin's views on the term "pathetic fallacy" offered in the third volume of *Modern Painters*.

c) Analyse the prose style of Walter Pater with reference to his non-fictional writings.

CO4. At the end of this course, students will be able to examine the critical contexts of the selected plays. Answer any one of the following questions: (1 x 5 = 5)

4 a) Discuss the appropriateness of the title of George Bernard Shaw's *Arms and the Man*.

b) Comment on the theme of identity as dramatised in Oscar Wilde's *The Importance of Being Earnest*.

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