

RAMAKRISHNA MISSION VIDYAMANDIRA

(Residential Autonomous College affiliated to University of Calcutta)

B.A./B.Sc. SECOND SEMESTER EXAMINATION, MAY 2019

FIRST YEAR (BATCH 2018-21)

ENGLISH (Honours)

Date : 16/05/2019

Time : 11.00 am – 3.00 pm

Paper : II

Full Marks : 100

[Use a separate Answer Book for each group]

Group – A

1. Write a note on **any four** of the following: (20)
(a) Canon; (b) Criticism; (c) Imagery; (d) Ballad; (e) Ode; (f) Pastoral Elegy;
(g) Point of view; (h) Stream of Consciousness
2. Name and explain the figures of speech in **any three** of the following: (15)
 - a) Where pasly shakes a few, sad, last grey hairs,
Where youth grows pale, and spectre-thin, and dies;
Where but to think is to be full of sorrow.
 - b) Failures are the pillars of success.
 - c) All the worlds a stage,
And all the men and women merely players
They have their exits and their entrances.
 - d) Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it
Pourest thy full heart
In profuse strains of unpremediated art.
 - e) Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more.
3. Give a critical analysis of **any one** of the following passage: (15)
 - a) Four Seasons fill the measure of the year;
There are four seasons in the mind of man:
He has his lusty Spring, when fancy clear
Takes in all beauty with an easy span:
He has his Summer, when luxuriously
Spring's honied cud of youthful thought he loves
To ruminate, and by such dreaming high
Is nearest unto heaven: quiet coves
His soul has in its Autumn, when his wings
He furlth close; contented so to look

On mists in idleness - to let fair things
Pass by unheeded as a threshold brook.
He has his Winter too of pale misfeature,
Or else he would forego his mortal nature.

- b) The way we see things is affected by what we know or what we believe. In the Middle Ages when men believed in the physical existence of Hell the sight of fire must have meant something different from what it means today. Nevertheless their idea of Hell owed a lot to the sight of fire consuming and the ashes remaining - as well as to their experience of the pain of burns.

When in love, the sight of the beloved has a completeness which no words and no embrace can match: a completeness which only the act of making love can temporarily accommodate. Yet this seeing which comes before words, and can never be quite covered by them, is not a question of mechanically reacting to stimuli. (It can only be thought of in this way if one isolates the small part of the process which concerns the eye's retina.) We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach - though not necessarily within arm's reach. To touch something is to situate oneself in relation to it. (Close your eyes, move round the room and notice how the faculty of touch is like a static, limited form of sight.) We never look at just one thing; we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are.

Group – B

4. Write a note on **any one** of the following topics: (5)
(a) Gunpowder Plot (b) Studia Humanitatis (c) Calvinism
5. Answer **any one** of the following questions: (15)
a) How did English dramatists adapt the Senecan tragedy to suit the taste of the Elizabethan audience? Answer with reference to any two playwrights.
b) Consider how Metaphysical love poetry marks sharp stylistic and thematic breaks from the sort of verse written by their predecessors.
c) Who were the major Elizabethan writers of prose fiction? Consider their contribution to the development of English prose with reference to some of their major works.
6. Answer **any one** of the following questions: (15)
a) Sidney's "Loving in Truth" is an assertion of his poetic creed. Do you agree? Answer with close reference to the poem.
b) Critically comment on Shakespeare's treatment of his mistress in sonnet 130('My Mistress's eyes are nothing like the sun') highlighting his use of imagery.
c) Critically examine Marvell's use of the 'carpe diem' theme in 'To His Coy Mistress'.
7. Answer **any one** of the following questions: (15)
a) Comment, with close reference to the text, on Marlowe's adaption of the medieval morality tradition in his play *Doctor Faustus*.
b) Comment with reference to the text on the significance of the master – slave dialectic in Marlowe's *Doctor Faustus*.