

RAMAKRISHNA MISSION VIDYAMANDIRA

(Residential Autonomous College under University of Calcutta)

B.A./B.SC. SECOND SEMESTER EXAMINATION, MAY 2012

FIRST YEAR

ENGLISH (Honours)

Paper : II

Date : 21/05/2012

Time : 11 am – 3 pm

Full Marks : 100

[Use Separate Answer Books for each group]

Group - A

(Candidates are required to give their answers in their own words as far as practicable)

1. Write short notes on **any three** of the following literary terms: [3x5]
Stream of consciousness, Canon of literature, ode, blank verse, pastoral, epic.
2. Name and explain the figures of speech in **any two** of the following extracts: [2x5]
 - a) Yes! In the sea of life enisled,
With echoing straits between us thrown,
Dotting the shoreless watery wild,
We mortal millions live alone.
 - b) That time of year thou may'st in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.
 - c) Many a green isle needs must be
In the deep wide sea of Misery,
Or the mariner, worn and wan,
Never could thus voyage on
Day and night, and night and day.
 - d) Earth has not anything to show more fair;
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This city now doth like a garment wear.
3. Scan **any two** of the following passages and comment on the metrical pattern including the variations, if any: [2x5]
 - a) Tyger! Tyger! burning bright
In the forests of the night
What immortal hand or eye
Could frame thy fearful symmetry?
 - b) Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.
 - c) Milton! Thou shouldst be living at this hour:
England hath need of thee: She is a fen
Of stagnant waters: altar, sword and pen,
Fireside, the heroic wealth of hall and bower.

- d) The pale purple even
Melts around thy flight;
Like a star of heaven
In broad daylight
Thou art unseen, yet I hear thy shrill delight.

4. Write a critical analysis of **any one** of the following in about 550 words:

[15]

- a) The seas are quiet when the winds give o'er:
So calm are we when passions are no more
For then we know how vain it was to boast
of fleeting things, so certain to be lost.

Clouds of affection from our younger eyes
Conceal that emptiness which age describes.
The soul's dark cottage, batter'd and decay'd,
Lets in new light through chinks that Time hath made.

Stronger by weakness wiser men become
As they draw near to their eternal home.
Leaving the old, both worlds at once they view
That stand upon the threshold of the new.

- b) Our claim that nonsense is a new literature would be quite indefensible if non-sense were nothing more than a mere aesthetic fancy. Nothing sublimely artistic has even arisen out of mere art, any more than anything essentially reasonable has ever risen out of pure reason. There must be a rich moral soil for any great aesthetic growth. The principle of art for art's sake is a very good principle if it means that there is a vital distinction between the earth and the tree that has its roots in the earth; but it is a very bad principle if it means that the tree could grow just as well with its root in the air. Every great literature has always been allegorical – allegorical of some view of the whole universe. The 'Iliad' is only great because all life is a battle, the 'Odyssey' because all life is a journey, the Book of Job because all life is a riddle. There is one attitude in which we think that all existence is summed up in the word 'ghost'; another and somewhat better one, in which we think it is summed up in the words 'A Midsummer Nights' Dream'. Even the vulgarest melodrama or detective story can be good if it expresses something of the delight in sinister possibilities – the healthy lust for darkness and terror which may come on us any night in walking down a dark lane. If, therefore, nonsense is really to be the literature of the future, it must have its own version of the cosmos to offer; the world must not only be tragic, romantic and religious, it must be nonsensical also. And here we fancy that nonsense will, in a very unexpected way, come to the aid of the spiritual view of things. Religion has for centuries been trying to make men exult in the wonders of creation, but it has forgotten that a thing cannot be completely wonderful so long as it remains sensible.

Group – B

5. Answer **any one** of the following questions in about 150 words:

[4]

- a) Write a brief note on Studia Humanitatis.
b) What is the significance of the Spanish Armada?
c) Write a brief note on the cult of courtly love.

6. Answer **any one** of the following questions in about 450 words:

[12]

- a) Assess the contribution of the University Wits to Elizabethan drama.
b) What is metaphysical poetry? Discuss the achievements of any three metaphysical poets.

- c) Do you agree with the view that the beginning of the English novel can be traced back to the fictional prose of the Elizabethan period. Give reasons for your answer.
7. Answer **any one** of the following questions in about 450 words: [12]
- a) Discuss the central theme of Vaughan's The Retreat and comment on the significance of the title.
- b) Write a note on Shakespeare's imagery with reference to the sonnets (18, 73 and 130) prescribed in your syllabus.
- c) Discuss the innovations introduced by Donne in his love poetry with reference to the poems prescribed for your study.
8. Answer **any one** of the following questions in about 400 words: [10]
- a) 'The essays of Bacon are lessons in disguise'. Do you agree with this view? Answer with reference to Of studies and Of Travaile.
- b) Comment on Bacon's prose style with reference to Of studies and Of Travaile.
9. Answer **any one** of the following questions in about 450 words: [12]
- a) To what extent does Marlowe's Doctor Faustus exemplify the contradictions of the position of the Renaissance man?
- b) Examine the dramatic significance of the Act V scene iii of Doctor Faustus.
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