

RAMAKRISHNA MISSION VIDYAMANDIRA

(Residential Autonomous College affiliated to University of Calcutta)

B.A./B.Sc. SECOND SEMESTER EXAMINATION, MAY 2016

FIRST YEAR [BATCH 2015-18]

ENGLISH (Honours)

Paper : II

Full Marks : 100

Date : 18/05/2016

Time : 11 am – 3 pm

[Use a separate Answer Book for each group]

Group – A

1. Write a brief note on **any four** of the following terms: (4 × 5)
Canon, Sonnet, Ode, Pastoral, Criticism, Point of View, Stream of Consciousness
2. Name and explain the figures of speech in **any three** of the following: (3 × 5)
 - (a) Wild West Wind, thou breath of Autumn's being
Thou from whose unseen presence the leaves dead
Are driven, like ghost from an enchanter fleeing,
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes!
 - b) Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time
And all our yesterdays have lighted fools
The way to dusty death.
 - c) Hail to thee, blithe spirit!
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.
 - d) The woods decay, the woods decay and fall,
The vapours weep their burthen to the ground,
Man comes and tills the field and lies beneath,
And after many a summer dies the swan.
Me only cruel immortality,
Consumes:
 - e) The glories of our blood and state
Are shadows, not substantial things:
There is no armour against Fate;
Death lays his icy hands on kings:
Sceptre and Crown
Must tumble down,
With the poor crooked scythe and spade.
3. Write a critical appreciation of **any one** of the following passages: (1 × 15)
 - a) Beyond all this, the wish to be alone.
However the sky grows dark with invitation cards
However we follow the printed directions of sex
However the family is photographed under the flag-staff.
Beyond all this, the wish to be alone.

Beneath it all, the desire for oblivion runs
Despite the artful tensions of the calendar,
The life insurance, the tabled fertility rites,
The costly aversion of the eyes away from death
Beneath it all, the desire for oblivion runs.

- b) From Ibsen to Albee, the living room has symbolized all that is valuable to the Western bourgeoisie. It is one's refuge from the socio-political forces raging in the world outside, as well as the battleground where values essential to one's individuality are fought out and defended. But nothing of consequence ever happens or is supposed to happen in an Indian living room! It is the no-man's -land, the empty, almost defensive front the family presents to the world outside.

Space in traditional home is ordered according to caste hierarchy as well as hierarchies within the family. Whether a person is permitted inside the compound, allowed as far as the outer verandah, or admitted into the living room depends on his or her caste and social status. And it is in the interior of the house, in the kitchen, in the room where gods are kept, or in the backyard, where family problems are tackled, or allowed to fester, and where the women can have a say. Thus the living room as the location of dramatic action made nonsense of the very social problems the playwrights set out to analyse, by distorting the caste dimensions as well as the position of women in the family.

How could these playwrights have so misunderstood the geography of their own homes? The three-walled living room was a symptom of a much more serious malaise: the conceptual tools they were using to analyse India's problems were as a secondhand and unrealistic as the European parlour. The writers were young, angry, and in a hurry. The concepts defined for them by their English educators were new and refreshing and seemed rational. If the tools didn't quite fit the shifting ambiguities of social life, reality could be adjusted to fit these attractive imports. It may also be said that the refusal to go beyond the living room exactly mirrored the reluctance of these Westernized, upper-caste writers to go to the heart of the issues they were presenting.

Group – B

4. Answer **any one** question of the following: (1 × 5)
- a) *studia humanitatis*
 - b) Public executions as entertainment
 - c) The Ninety-Five Theses
5. Answer **any one** question of the following: (1 × 15)
- a) Who are the University Wits? Evaluate the contribution of any two of them in the development of English drama.

- b) Trace the growth and evolution of Elizabethan sonnets with special reference to any two writers.
- c) How do the writers of the City Comedy present the citizens of London? Discuss any two plays to substantiate your answer.

6. Answer **any one** question of the following: (1 × 15)

- a) Do you agree with the view that Sidney's 'Loving in Truth' is not a love poem but a poem about how to write a love poem? Answer with close reference to the text.
- b) Discuss Shakespeare's use of tradition and individual talent in his sonnets.
- c) 'In "The Good Morrow", Donne fuses physical and spiritual love' – Do you agree? Justify your answer with illustrations.

7. Answer **any one** question of the following: (1 × 15)

- a) With close reference to Marlowe's *Doctor Faustus*, analyse the dichotomy between traditional Christian theology and the Calvinist belief in predestination.
- b) Scholar R. M. Dawkins once called Faustus a Renaissance man who had to pay the medieval price of being one? Do you think this is an accurate characterization of Marlowe's tragic hero?

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