

# RAMAKRISHNA MISSION VIDYAMANDIRA

(Residential Autonomous College affiliated to University of Calcutta)

B.A./B.Sc. SECOND SEMESTER EXAMINATION, MAY 2017

FIRST YEAR [BATCH 2016-19]

ENGLISH (Honours)

Paper : II

Date : 18/05/2017

Time : 11 am – 3 pm

Full Marks : 100

**[Use a separate Answer Book for each Group]**

## Group – A

1. Write a brief note on **any four** of the following : (4 × 5)  
Canon, interpretation, sonnet, elegy, pastoral, point of view, blank verse, stream of consciousness.
2. Name and explain the figures of speech in **any three** of the following : (3 × 5)
  - a) Let sea-discoverers to new worlds have gone,  
Let maps to other worlds on worlds have shown,  
Let us possess one world, each hath one and is one.
  - b) All the world's a stage,  
And all the men and women merely players  
They have their exits and their entrances.
  - c) We look before and after,  
And pine for what is not;  
Our sincerest laughter;  
With some pain is fraught;  
Our sweetest songs are those that tell of saddest thought.
  - d) Since brass, nor stone, nor earth, nor boundless sea,  
But sad mortality o'er-sways their power,  
How with this rage shall beauty hold a plea  
Whose action is no stronger than a flower?
  - 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 estimate of **any one** of the following passages : (1 × 15)
  - a) "Hope" is the thing with feathers –  
That perches in the soul –  
And sings the tune without the words –  
And never stops – at all –  
And sweetest – in the Gale – is heard –  
And sore must be the storm –  
That could abash the little Bird  
That kept so many warm –  
I've heard it in the chilliest land –  
And on the strangest sea –  
Yet-never – in extremity,  
It asked a crumb – of me.
  - b) In English writing we seldom speak of tradition, though we occasionally apply its name in deploring its absence. We cannot refer to "the tradition" or to "a tradition"; at most, we employ the adjective in saying that the poetry of so-and-so is "traditional" or even "too traditional."

Seldom, perhaps, does the word appear except in a phrase of censure. If otherwise, it is vaguely approbative, with the implication, as to the work approved, of some pleasing archaeological reconstruction. You can hardly make the word agreeable to English ears without this comfortable reference to the reassuring science of archaeology.

Certainly the word is not likely to appear in our appreciations of living or dead writers. Every nation, every race, has not only its own creative, but its own critical turn of mind; and is even more oblivious of the shortcomings and limitations of its critical habits than of those of its creative genius. We know, or think we know, from the enormous mass of critical writing that has appeared in the French language the critical method or habit of the French; we only conclude (we are such unconscious people) that the French are "more critical" than we, and sometimes even plume ourselves a little with the fact, as if the French were the less spontaneous. Perhaps they are; but we might remind ourselves that criticism is as inevitable as breathing, and that we should be none the worse for articulating what passes in our minds when we read a book and feel an emotion about it, for criticising our own minds in their work of criticism. One of the facts that might come to light in this process is our tendency to insist, when we praise a poet, upon those aspects of his work in which he least resembles anyone else. In these aspects or parts of his work we pretend to find what is individual, what is the peculiar essence of the man. We dwell with satisfaction upon the poet's difference from his predecessors, especially his immediate predecessors; we endeavour to find something that can be isolated in order to be enjoyed. Whereas if we approach a poet without this prejudice we shall often find that not only the best, but the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously. And I do not mean the impressionable period of adolescence, but the period of full maturity.

Yet if the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, "tradition" should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition. Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour...

### **Group – B**

4. Write short notes on **any one** of the following : (1 × 5)
  - a) Fall of Constantinople
  - b) Sale of Indulgences
  - c) Henry VIII's marriages
5. Answer **any one** question of the following : (1 × 15)
  - a) Who are University wits? Evaluate their contribution to evolution and development of Elizabethan drama.
  - b) What were the main features of the City Comedy? Discuss with reference to some of its representative plays.
  - c) Write an essay on Metaphysical Poetry with reference to the poetry of any two representative poets.
6. Answer **any one** question of the following : (1 × 15)
  - a) Discuss Wyatt's thematic and structural deviations from his Italian model in "Farewell Love".
  - b) Can we read "My mistress' eyes are nothing like the sun" as an anti-Petrarchan poem? Substantiate your answer with close reference to the text.
  - c) In what way is Donne's The Good Morrow different from the love poetry written by the Elizabethans?

7. Answer **any one** question of the following : (1 × 15)
- a) Analyse Marlowe's *Dr Faustus* as a text that lies at the cusp of a religious culture where residual modes of Catholicism intersected and competed with emerging concepts of Protestantism.
  - b) Comment on the significance of master-slave dialectic in Marlowe's *Dr. Faustus*.

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