

RAMAKRISHNA MISSION VIDYAMANDIRA

(Residential Autonomous College affiliated to University of Calcutta)

B.A./B.Sc. SECOND SEMESTER EXAMINATION, MAY 2018

FIRST YEAR [BATCH 2017-20]

ENGLISH (Honours)

Paper : II

Date : 19/05/2018

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 terms : [4×5]
 - a) Ballad
 - b) Criticism
 - c) Elegy
 - d) Pastoral
 - e) Imagery
 - f) Ode
 - g) Point of View
 - h) Plot

2. Name and explain the figures of speech in **any three** of the following : [3×5]
 - a) Milton! thou should'st be living at this hour:
England hath need of thee; she is a fen
Of stagnant waters: altar, sword and pen,
Fireside and heroic wealth of hall and bower.
 - b) Ah, love let us be true,
To one another! For the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light.
 - c) The Boast of Heraldry, the Pomp of Power,
And all that Beauty, all that Wealth e'er gave,
Awaits alike th'inevitable Hour,
The Paths of Glory lead but to the Grave.
 - d) Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come.
 - e) Earth has not anything to show more fair;
Dull would he be of soul who could pass by
A slight so touching in its majesty
The city now doth like a garment wear
the beauty of the morning.

3. Make a critical analysis of **any one** of the following passages : [1×15]
 - a) How do I love thee? Let me count the ways.
I love thee to the depth and breath and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of every day's
Most quiet need, by sun and candlelight.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use

In my old griefs, and with my childhood's faith.
 I love thee with a love I seemed to lose
 With my lost saints, — I love thee with the breath,
 Smiles, tears, of all my life! and, if God choose,
 I shall but love thee better after death.

- b) People like labels. When we think about plays there is a natural tendency to group them into categories according to their subject matter and the way in which it is treated. The commonest dramatic categories are tragedy and comedy, terms which refer to the Plath's overall tone and substance, and we may subdivide them respectively into domestic tragedies, heroic tragedies, or love tragedies; or into romantic comedies, farcical comedies, and sentimental comedies; and so on. Putting it simplistically, by comedies we mean plays that aim to make us laugh and that have a more or less happy ending-often marriage- and when we speak of tragedies we mean plays that end unhappily, usually with the death of one or more of their central characters.

This categorization- grouping some plays by their form, others by their subject matter- has permanently – affected discussions of them. The events of history can be dramatically represented in a variety of ways; to give examples only from Shakespeare, he shapes the events of the reigns of Richard II and Richard III into the form most obviously associated with tragedy, culminating in the death of a central character, but he dramatizes the happenings of the reigns of Henry IV and Henry V over three plays which include the death of Henry IV but do not make this into a climactic event, which include many complexly comic episodes involving Shakespeare's most comic character, Sir John Falstaff, and which culminate not, as we should expect in a tragedy, with the death of Henry V but, as in a comedy, with his successful wooing of the Princess of France and with the hope of unification of their two kingdoms.

Group - B

4. Write a note on **any one** of the following : [1×5]
 a) Puritanism b) Babbington Plot c) The Counter Reformation
5. Answer **any one** of the following : [1×15]
 a) Discuss the main features of the city comedy. How did Ben Jonson contribute to its enrichment?
 b) Discuss critically Elizabethan fictional prose with special reference to the salient fictional prose writers of this period.
 c) Give a critical estimate of Elizabethan and Jacobean Revenge Tragedy with reference to any two major playwrights.
6. Answer **any one** of the following questions : [1×15]
 a) Discuss Sidney's poem 'Loving in Truth' as a critique of the literary practice of slavishly imitating the masters.
 b) Write critically on Shakespeare's imagery in the sonnets prescribed in your course.
 c) In what respects may *The Good Morrow* be called a typically Metaphysical poem.

Or,

Comment on Marvell's treatment of love and time in his poem *To His Coy Mistress*.

7. Answer **any one** of the following questions : [1×15]
 a) From proud philosopher, master of all human knowledge, to an errand-mongering trickster is a brief sketch of the progress of Dr. Faustus. Do you agree? Argue with reference to Christopher Marlowe's play *Doctor Faustus*.
 b) '*Doctor Faustus* is the finest of England's morality plays and the first of her tragedies'. Discuss.

————— × —————