

**2011**

*Time : As in Programme*

*Full Marks : 100*

*The figures in the right-hand margin indicate marks.*

*Answer all questions.*

1. Annotate any **two** of the following with reference to the context : 10×2 = 20

(a) Now certainly he was a fair prelaat

He was nat pale, as a porpyned goost

A fat swan loved he best of any roost

His palfrey was as broun as is a berye.

**OR**

So pleasant was his in principio

Yet wolde he have a ferthyng er he wente:

His purchas was wel better than his rente

And rage he koude as it were right a whelpe

**OR**

4.

That dremes been significaciouns  
As wel of joye as tribulaciouns  
That folk endure in this lyf present  
Ther nedeth this argument  
The verray preeve sheweth it in dede.

OR

5.

And in thy servicyce dide al his poweer  
Moore for delit than world to multiplye  
Why woltestow suffer him on thy day to dye ?  
(b) O reason not the need: our basest beggars  
Are in the poorest thing superfluous  
Allow not nature more than Nature needs  
Man's life is cheap as beast's.

OR

Pt- II-

Men must endure  
Their going hence, even as their coming hithe  
Ripeness is all

OR

How beauteous mankind is !  
O brave new world.  
That has such people in it !

OR

We are such stuff

As dreams are made on: and our little life  
Is rounded with a sleep.

- (c) Hell hath no limits, nor is circumscribed  
In one self-place, for where we are is hell.  
And where hell is there must we ever be.

OR

See, see, where Christ's blood streams  
In the firmament!  
One drop would save my soul, half a drop:  
Ah! My Christ!-

OR

I count this world a tedious theatre,  
For I do play a part in't 'gainst my will.'

OR

Cover her face, mine eyes dazzle;  
She died young.

- (d) Infernal world! And thou, profoundest Hell,  
Receive thy new possessor, one who brings  
A mind not to be changed by place or time,  
The mind is its own place, and in itself  
Can make a Heaven of Hell, a Hell of Heaven.

OR



At once, as far as angels ken, he views  
The dismal situation waste and wind:  
A dungeon horrible, on all sides round,  
As one great furnace flamed, yet from those flames  
No light, but rather darkness visible.

OR

She is all states, and all Princes, I,  
Nothing else its.  
Princes doe but play us; compar'd to this,  
All honor's mimique; All wealth alchimie.

OR

Let sea-discoverers to new worlds have gone,  
Let maps to others, worlds, on worlds have shown,  
Let us possess one world each hath one,  
and is one.

2. Give an account of the English clergy in  
Chaucer's time. 16

OR

Write a note on the women characters in  
Chaucer's **The Prologue**.

OR

Bring out the human significance of the fable in **The Nun's Priest's Tale**.

OR

Discuss **The Nun's Priest's Tale** as an example of the reversal of situation.

3. Write a critical note on the dramatic significance of the 'storm scenes' in **King Lear**. 16

OR

Attempt a character sketch of Edmund in **King Lear**.

OR

Write a note on the theme of forgiveness in **The Tempest**.

OR

Compare and contrast the personalities of Ariel and Caliban in **The Tempest**.

4. Discuss **Dr. Faustus** as a Renaissance play. 16

OR

Trace the fall of **Dr. Faustus**.

OR

Critically examine Bosola's role in the bed chamber scene (IV, II) in **The Duchess of Malfi**.

OR

Write a note on the theme of corruption in **The Duchess of Malfi**.

5. Write a note on Milton's grand style with reference to **Paradise Lost** (Bk. I and II) 16

OR

Show how Satan enjoys the sympathy of Milton in **Paradise Lost** (Bk. I and II).

OR

Attempt a critical appreciation of Donne's **The Canonization**.

OR

Write a note on the religious poems of Donne.

6. Bring out Bacon's ideas about 'death "or" revenge.' 16

OR

Write a note on Bacon's worldly wisdom with reference to the essays you have read.

OR

Write an essay on Sidney as a literary critic.

OR

Bring out Sidney's ideas about Poetry.





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1. Annotate with critical comments, any one of the following relating to its context : 10

(a) True, 'tis an unhappy circumstances of life, that Love shou'd ever die before us, and that the man so often who'd out live the Lover. But say what you will, 'tis better to be left, than never to have been lov'd.

**OR**

Why, one makes lovers as one pleases and why live as long as one pleases and they die as soon as one pleases ; And then if one pleases, one makes more.

- (b) So you will fly out ! Can't you be cool, like  
me ? What the devil good can passion do ! –  
Passion is of no service, you impudent, over-  
bearing reprobate !

OR

But the point we would request of you is, that  
you will promise to forget this fellow – to  
illiterate him, I say, quite from your memory.

- (c) Desire of power, on earth a vicious weed,  
Yet sprung from high is of celestial seed :  
In God 'tis glory and when men aspire,  
'Tis but a spark too much of heavenly fire.

OR

Those very jews who at their very best,  
Their humour more than loyalty exprest,  
Now wondered why so long they had obeyed  
As ideal monarch which their lands had made.

- (d) Then rose the seed of Chaos, and of night,  
To blot out order and extinguish light,



Of dull and venal a new world to mould,  
And bring saturnian days of lead and gold.

OR

Thy hand, great Anarch ; lats the curtain fall ;  
And universal Darkness buries all.

2. Make a critical analysis of the following : 10

- (a) As to all the disputes, wrangling, strife and contention which has happened in the world about religion, whether niceties in doctrines, or schemes of Church government, they were all perfectly useless to us ; as, for aught I can yet see, they have been to all the rest in the word. We had the sure guide to Heaven, namely, the Word of God ; and we had, blessed be God, comfortable views of the spirit of God, teaching and instructing us by His words, leading us into all truth and making us both willing and obedient to the instruction of His word : and I cannot see the least use that the greatest knowledge of the disputed points in religion, which have made such

confusion in the world, would have been to us, if we could have obtained it.

OR

- (b) But, great allowances should be given to a King who lives wholly secluded from the rest of the world, and must therefore be altogether unacquainted with the manners and customs that most prevail in other nations ; the want of which knowledge will ever produce many prejudices and a certain narrowness of thinking from which we and the politer countries of Europe are wholly exempted. And it would be hard indeed, if so remote a Prince's notions of virtue and vice were to be offered as a standard for all mankind.

OR

- (c) For all which I shall not look on myself as accountable to any court of critical jurisdiction whatever : for as I am, in reality, the founder of a new province of writing, I am at liberty to make what laws I please therein and these

laws, my readers, whom I consider as my subjects are bound to believe and obey ; with which that they may readily and cheerfully comply ; I do hereby assure them, that I shall principally regard their case and advantages in all such institutions ; for I do not, like a jure divino tyrant, imagine that they are my slaves, or my commodity. I am, indeed set over them for their own good only, and was created for their use and not they for mine.

3. Give a critical account of Mirabell-Millamant relationship in **The Way of the World**. 16

OR

Examine the appropriateness of the title of the play, **The Way of the World**.

OR

"**The Rivals** blends the satirical and the sentimental to brilliant effect." Discuss.

OR

UH - 2/6

( 5 )

( Turn over )



Analyse and comment on the character and role of Mrs. Malaprop in **The Rivals**.

4. "The Biblical framework in **Absalom and Achitophel** admirably suits the purpose of Dryden's political satire. 16

OR

"Dryden is a master of the art of exaggeration." Discuss with reference to any two portraits in **Absalom and Achitophel**.

OR

"**The Dunciad, Book IV**" is a profound study of cultural decline." Discuss.

OR

Write a note on Pope's use of the heroic couplet in **The Dunciad, Book-IV**.

5. Is Crusoe portrayed as everyman or an exceptional individual? Give a reasoned answer. 16

OR

Comment on Defoe's use of the memoir form in **Robinson Crusoe**.

OR

"**Gulliver's Travels** brings into focus Swift's progressive disillusionment about man." Substantiate.

OR

Bring out the significance of **Gulliver's Travels** in Liliput.

6. Discuss Fielding's skill in the construction of plot in **Tom Jones**. 16

OR

Examine the charge of immorality against the character of **Tom Jones**.

7. Comment on Addison and Steele's style of essay writing. 16

OR

Give a critical estimate of the country gentleman as presented in **De Coverly Papers**.

OR

Write a note on Dr. Johnson's portrayal of Milton  
as a poet in the **Lives of Poets**.

OR

Discuss the elements of biography with reference  
to **The Lives of Poets**.



UH-2/6(500)

(8)

Pt-I-MA(ENG)  
DDCE-II



**2011**

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*Answer all questions.*

1. Annotate with critical comments, any **one** of the following passages, relating it to its context : 10
  - (a) So, like a home-bound labourer, I pursued  
My way beneath the mellowing sun , that shed  
Again to bend the Sabbath of that time  
To a servile yoke.

**OR**

- such verify is the First  
Poetic spirits of our human life,  
By uniform control of after years,  
In most, abated or suppressed ; in some,  
Through every change of growth and of decay,  
Pre-eminent till death.

(b) He is a portion of the loveliness

Which once the made more lovely ; he doth bear

His part, while the one spirit's plastic stress

Sweeps through the dull dense world,

compelling there,

All new successions to the forms they wear.

**OR**

## The splendours of the Firmament of time

May be eclipsed, but are extinguished not.

(c) No voice, no lute, no pipe, no incense sweet

From chain-swung censer teeming ;

No shrine, no grave, no oracle, no heat

Of pale-mouth'd prophet dreaming.

### Was it a vision or a waking dream ?

Fled is that music : Do I wake or sleep ?

(d) The mystic glory swims away :

From off my bed the moonlight dies ;

And closing eaves of wearied eyes

I sleep till dusk is dipt grey.

**OR**

Ring out the old, ring in the new

Ring, happy bells, across the snow.

The year is going, let him go ;

Ring out the false, ring in the true.

2. Critically analyse **one** of the passage and add comments on the characteristics of the age and the author : 10

(a) Only one more, Papa ; only for Mr. Elton ! You like Mr. Elton, Papa ; I must look about for a wife for him. There is nobody in High bur who deserves him-and he has been here a whole year and has fitted up his house so comfortably that it would be a shame to have him single any longer ; and I thought when he is joining their hands today, he looked so very much as if he would like to have the same kind office done for him ! I think very well of Mr. Elton and this is the only way I have of doing him a service.

(b) "O why have you treated me so monstrously, Angel ! I do not deserve it. I have thought it all over carefully, and I can never, never forgive you ! You know that I did not intend to wrong you - why have you so wronged me ? You



are cruel, cruel indeed ! I will try to forget you. It is all injustice I have received at your hands !"

- (c) "Methodist or no Methodist ..... it's the flesh and blood folks are made on as makes the difference. Some cheeses are made o' skimmed milk and some o' new milk, and it's no matter what you call 'em, you may tell which is which by the look and the smell"

3. Discuss **The Prelude** as an autobiographical poem. 16

OR

The first two books of **The Prelude** are the examples of Wordsworth's poetic art at its best. Elucidate.

OR

Write a note on the Shelley's Platonism with reference to "Adonais."

OR

Comment on the elegiac form of the poem "Adonais"

4. Write an appreciation of Keats "Ode on a Grecian Urn". 16

OR

Write a note on Keats, imagery with reference to Odes.

5. "In Memoriam is an intense expression of the mood of its poet as well as that of his age." 16

OR

"In Memoriam" is a long poem made up of short poems. Discuss.

6. Bring out Jane Austen's social awareness with special reference to **Emma**. 16

OR

Present a character study of Harriet Smith in **Emma**.

OR

**Adam Bede** deals with higher Human Nature and the mystery of Love. Discuss.

OR

Sketch the character of Adam.

7. Write a note on Dickens' art of characterization in **Great Expectations**. 16

OR

**Great Expectations** deals with Pip's growth and personal development. Discuss.

OR

Discuss **Tess of the Urbervilles** as a modern novel.

OR

Sketch the character of Angel Clare.



OR

OR

UH - 3/6 (500)

(6) Pt-I-MA (ENG) DDCE - III



**2011**

*Time : As in Programme*

*Full Marks : 100*

*The questions are of equal value.*

*Answer all questions.*

1. Write a critical assessment of Plato's view of art presented in **The Republic**.

**OR**

What is the quarrel between poetry and philosophy that Plato discusses in **The Republic** ?

**OR**

Write a note on Aristotle's conception of imitation.

**OR**

How does Aristotle's distinguish the different forms of poetry ?

2. 'Nothing can please many, and please long, but just representations of general nature.' How does

Dr. Johnson apply this criterion in judging the works of Shakespeare ?

OR

Discuss Dr. Johnson's views about Shakespeare's originality.

OR

Make an assessment of Coleridge as a critic with reference to **Biographia Literaria**, Chapter XIII and IV.

OR

Write a note on Coleridge's theory of poetry.

3. Write a note on Leavis's views expressed in 'Under Which King, Bezonian.'

OR

Justify, the title of the essay 'Under Which King, Bezonian.'

OR

Critically examine Cleanth Brooks' views on irony and paradox in poetry.

OR

Discuss Brooks' view that 'Paradox is the language appropriate and inevitable to poetry.'

4. Discuss Derrida's views on deconstruction.

OR

Write a note on Derrida's critique of Levi-Strauss.

OR

Foucault argue that the idea of the author is not a timeless category but a 'function' of discourse. Do you agree ? Give your opinion.

OR

Comment on Foucault's view that the author is 'a certain functional principle.'

5. Write short notes on any **two** of the following :

- (a) Myth Criticism
- (b) Reader Response Theory
- (c) New Historicism
- (d) Post Modernism

