

Balurghat College (Govt. Sanctioned)

Balurghat, Dakshin Dinajpur

Test Examination, 2019

Part-II, English (Honours), Paper-III &IV

Full Marks: 100

Time: Four Hours

A. Answer any *six* of the following questions. 10 × 6=60

1.(a) Show how Milton in his 'Invocation' in *Paradise Lost*, Book I has converted a pagan epic convention into a Christian prayer.

Or,

(b) Discuss Milton's grand style with special reference to *Paradise Lost*, Book I.

Or,

(c) Discuss *Samson Agonistes* as a tragedy.

Or,

(d) Evaluate *Samson Agonistes* as a journey from temptation to salvation.

2.(a) Critically comment on the character of Shadwell as presented in Dryden's *MacFlecknoe*.

Or,

(b) Would you consider *MacFlecknoe* a mock-heroic poem? Support your answer.

Or,

(c) How does Pope's employment of the supernatural machinery enhance the elements of mockery in *The Rape of the Lock*?

Or,

(d) The part Belinda plays in the social drama of *The Rape of the Lock* is at once despicable and endearing. Discuss.

3.(a) "Parallel to the framework of religious significance, there is a framework of economic doctrine in *Robinson Crusoe*." Discuss.

Or,

(b) Discuss the role played by Friday in *Robinson Crusoe*.

Or,

(c) Evaluate *Joseph Andrews* as a comic-epic in prose.

Or,

(d) Discuss Fielding's use of realism in *Joseph Andrews*.

4.(a) Examine Goldsmith's use of comic devices in *She Stoops to Conquer*.

Or,

(b) Miss Neville is a foil to Miss Hardcastle. Do you agree?

Or,

(c) Would you consider *The Rivals* a revived comedy of manners? Argue your answer.

Or,

(d) Mrs. Malaprop exists in *The Rivals* only as a source of entertainment. Do you agree?

5.(a) "Without contraries there is no progression." How does Blake present the contraries in "The Lamb" and "The Tyger".

Or,

(b) What are distinct stages of Wordsworth's evolution as a poet of nature? Argue with special reference to the poems of your syllabus.

Or,

(c) Show how "The Rime of the Ancient Mariner" naturalises the supernatural.

6.(a) Attempt a critical appreciation of "On the Castle of Chillon".

Or,

(b) Consider Shelley as a lyric poet with reference to "To a Skylark".

Or,

(c) Examine the romantic qualities in Keats' poetry with reference to "Ode to a Nightingale" and "To Autumn".

7.(a) Lamb is called 'a visualiser of memories'. Examine the remark with reference to the prescribed essays.

Or,

(b) Attempt a close reading of "Christ's Hospital Five and Thirty Years Ago".

Or,

(c) Do you consider Thomas De Quincy as the writer of impassioned prose? Argue with reference to the prescribed essays.

Or,

(d) Evaluate "Joan of Arc" as a historical essay.

8.(a) Examine the theme of marriage and property in Austen's *Pride and Prejudice*.

Or,

(b) In what sense is *Pride and Prejudice* an education of its heroine, Elizabeth Bennet?

Or,

(c) Examine Scott's *Kenilworth* as a historical romance.

Or,

(d) Elucidate the narrative technique of *Kenilworth*.

B. Answer any *four* of the following questions.

5×4=20

1.(a) Explain the Vallombrosa simile.

Or,

(b) "All is not lost [...]". What is the implied loss? How does the speaker catalogue 'all' that is 'not lost' ?

Or,

(c) Comment on the title of *Samson Agonistes*.

Or,

(d) Comment on the role of Dalila in *Samson Agonistes*.

2.(a) "Methinks I see the New Arion sail"- Elucidate.

Or,

(b) "The mantle fell to the young prophet's part" - Who is the 'young prophet'? How does the mantle fall to him?

Or,

(c) "And now unveil'd the toilet stands displayed [...]". - How does Pope change the dressing table into a shrine of beauty?

Or,

(d) "Not half so fixed the Trojan could remain,

While Anna begged and Dido raged in vain." - Bring out the significance of the allusion.

3.(a) "A very troublesome fellow this, as I ever met with". - Who is the speaker? Who is the 'troublesome fellow' and why is he called so?

Or,

(b) "There's morality, however, in his reply" - What is 'his reply'? Why does the speaker think that there is 'morality' in it?

Or,

(c) "When I was your age, such a description would have made me fly like a rocket!" - Locate and explain.

Or,

(d) "I do not mean to distress you" - Locate the context and identify 'I' and 'you'. Comment on their relationship.

4.(a) Explain- "We are called by his name".

Or,

(b) "Nature never betray

The heart that loves her" - Explain.

Or,

(c) Comment on the figure of Life-in-Death in Coleridge's "The Rime of the Ancient Mariner".

5.(a) Why is the ocean called "Glorious mirror"?

Or,

(b) What are the effects of the West Wind on the sky?

Or,

(c) Comment on Keats' sensuousness with reference to his "Ode to Autumn".

6.(a) "Every man hath two birth days"- Bring out the significance of the statement.

Or,

(b) Describe the annual feast of the chimney sweepers.

Or,

(c) What satire do you trace in De Quincey's essay "On Murder Considered as One of the Fine Arts"?

Or,

(d) How do you consider De Quincey's "On the Knocking at the Gate in Macbeth" as a Shakespearean criticism?

C. Find out the figures of speech and tropes from any *one* of the following passages and explain them. 10×1= 10

1. "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."

Or,

2. "The winds come to me from the fields of sheep,

And all the earth is gay;

Land and sea

Give themselves upto jollity

Doth every Beast keep holiday."

D. Scan any *one* of the following passages fully. 10×1= 10

1. "Water, water, everywhere,

And all the boards did shrink;

Water, water, everywhere,

Nor any drop to drink".

Or,

2. "We look before and after,

And pine for what is not:

Our sincerest laughter

With some pains is fraught;

Our sweetest songs are those that tell of saddest thought."

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