

139(A)/NS

UG-III/Eng.-V(H)/NS/20

2020

ENGLISH

[HONOURS]

Paper : V

[NEW SYLLABUS]

Full Marks : 100

Time : 4 Hours

The figures in the right-hand margin indicate marks.

Candidates are required to give their answers in their own words as far as practicable.

Answer all the questions.

I. A. Answer any **four** of the following questions:

2×4=8

- i) Name two lyrical dramas of Shelly which are reworkings of Aeschylean plays.
- ii) Mention the two critical phrases used by Keats in reference to his reading of Shakespeare and Wordsworth.
- iii) Name the poet who has selected 'humble and rustic life' in his poems and why?
- iv) Give the names of two of Jane Austen's novels in which the heroines are 'vivaciously intelligent'.
- v) Who is called 'Scotch Fielding' and by whom?

[Turn over]

- vi) Mention the poem which introduces a country parson as a narrator. What does the narrator explore in the poem?

B. Answer any **three** of the following questions:

5×3=15

- i) Who is called the 'Shakespeare of Romance writers'? Describe her contribution to the English novel of the Romantic period.
- ii) Comment on Byron's use of *ottava rima* with reference to *Don Juan*.
- iii) Who is the author of *Characters of Shakespeare's Plays*? Comment critically on the importance of the book.
- iv) Write a short note on the Odes of John Keats.
- v) Write a short essay on any one of the women novelists of the Romantic period except Jane Austen.

2. A. Answer any **three** of the following questions:

2×3=6

- i) 'He played an ancient ditty' – Mention the 'ancient ditty' and what does it mean?

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- ii) How does Keats describe 'a draught of vintage'?
- iii) Which place is called 'a savage place'? Why is it called 'haunted'?
- iv) Who smiled to see his 'work' and what did he create?
- v) Why does Shelley want to be the 'lyre' of the West Wind?

B. Answer any **two** of the following questions :

5×2=10

- i) Comment on the functional importance of the multiple questions in 'The Tyger'.
- ii) Describe the points of similarity between the poet and the West Wind.
- iii) What would the poet do if he can revive within him 'her symphony and song'?
- iv) Describe after Byron 'The most unquiet imp on earth'.

C. Answer any **two** of the following questions:

15×2=30

- i) The lime-tree bower is both a prison and sanctuary for the poet. Discuss with appropriate references from the text. What

makes it a representative poem of the Romantic period?

- ii) 'Until at length the smothered fire broke out' – Explain the phrase 'smothered fire' and in which context is it used? Do you think that it is a commentary on hypocrisy in social relationship?
- iii) How does 'Ode to a Nightingale' explore the Romantics' concern with the theme of mutability and transience?

3. A. Answer any **three** of the following questions:

2×3=6

- i) What makes the author refer to 'tall scapulla' and in which context?
- ii) Who are called 'tender novices'? Mention other epithets Charles Lamb uses to describe them.
- iii) What is 'epopee'? What according to Thomas de Quincey, is the function of various literary genre's?
- iv) What, according to Hazlitt is Coleridge capable of doing?

- v) Who is the first person speaker of 'Christ's Hospital'? Describe the meal served to the underprivileged boarders of the school.

B. Answer any **two** of the following questions:

5×2=10

- i) Comment on any **one** of the following portraits in *Essays of Elia*

(a) Matthew Field; (b) George Dyer

- ii) 'Christ's Hospital' is a perfect specimen of Lamb's art of mystification – Discuss.

- iii) Why does Hazlitt think that 'the soul of a journey is liberty, perfect liberty'?

- iv) How does Thomas de Quincey establish the superiority of the 'power literature'?

4. Answer any **one** of the following questions:

15×1=15

- i) In *Frankenstein* Mary Shelley has transformed the standard Gothic tradition of the Romantic period – Discuss. Comment critically on the subtitle of the novel – 'The Modern Prometheus'.

- ii) Assess *Northanger Abbey* as a novel that explores the condition of women in society.