

[This question paper contains 6 printed pages.]

1316

Your Roll No.

B.A. (Hons.) / II

D

ENGLISH – Paper IV

(English Literature – II)

Time : 3 Hours

Maximum Marks : 100

*(Write your Roll No. on the top immediately
on receipt of this question paper.)*

Note:– The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning. These marks will, however, be scaled down proportionately in respect of the students of regular colleges, at the time of posting of awards for compilation of result.

*Attempt all the **Four** questions.*

*Question No. 1 has **three** parts and
Question No. 2 has **two**. Each part of
Q. Nos. 1 & 2 has to be answered.*

P.T.O.

1. (a) (i) Identify, explain and critically comment on the following :

“Is’t not enough you make a nun of me, but you must cast my sister away too, exposing her to a worse confinement than a religious life ?”

OR

- (ii) Discuss Willmore’s attitude towards women and matrimony in the play *The Rover*.

- (b) (i) Identify, explain and critically comment on the following :

“How can I live without thee, how forgo
Thy sweet converse and love so dearly joined,
To live again in these wild woods forlorn ?
Should God create another Eve, and I
Another rib afford, yet loss of thee
Would never from my heart; no, no, I feel
The link of nature draw me: flesh of flesh,
Bone of my bone thou art, and from thy state
Mine never shall be parted, bliss or woe.”

OR

(ii) "Great are thy virtues, doubtless, best of fruits,

Though kept from man, and worthy to be admired,

Whose taste, too long forborne, at first assay

Gave elocution to the mute, and taught

Thy tongue not made for speech to speak thy praise:

Thy praise he also who forbids thy use,

Conceals not from us, naming thee the Tree
Of Knowledge, knowledge both of good and evil;

Forbids us then to taste, but his forbidding

Commends thee more, while it infers the good

By thee communicated, and our want:

For good unknown, sure is not had, or had

And yet unknown, is as not had at all."

(c) (i) "The misery of us that are born great —

We are forc'd to woo, because none dare
woo us:

And as a tyrant doubles with his words,

And fearfully equivocates, so we

Are forc'd to express our violent passions

In riddles, and in dreams, and leave the path
 Of simple virtue, which was never made
 To seem the thing it is not. Go, go brag
 You have left me heartless — mine is in your
 bosom,

I hope 'twill multiply love there. You do
 tremble:

Make not your heart so dead a piece of flesh
 To fear, more than to love me: sir, be
 confident —

What is't distracts you? This is flesh, and
 blood, sir;

'Tis not the figure cut in alabaster
 Kneels at my husband's tomb. Awake,
 awake, man!

I do here put off all vain ceremony,
 And only do appear to you a young widow
 That claims you for her husband, and like a
 widow,

I use but half a blush in't."

OR

- (ii) Write a note on the role of Bosola in the play
The Duchess of Malfi. (15×3=45)

2. (a) (i) "How easy is it to call rogue and villain, and that wittily! But how hard to make a man appear a fool, a blockhead, or a knave without using any of these opprobrious terms!" In light of the above statement discuss Dryden's views on satire.

OR

- (ii) Why, according to Machiavelli, is it especially necessary for a prince to have flexibility of disposition to meet the demands of circumstances? (8)

(b) Write a brief note on :

- (i) Heroism in the Christian epic.

OR

- (ii) The woman as playwright, actress and character in Restoration theatre. (7)

3. (i) Discuss how, in *The Rape of the Lock*, Pope uses a mock-epic framework to imaginatively portray the world of feminine sensibility.

OR

- (ii) Critically comment on how *The Rape of the Lock* satirizes the displaced values of a world that sets more stock on appearances than realities. (20)

P.T.O.

4. (i) The presiding theme of *Antony and Cleopatra* is not love but success. Do you agree? Give a reasoned answer.

OR

- (ii) Cleopatra is both a victim of male dominance as well as a subverter of male authority in Shakespeare's *Antony and Cleopatra*. Discuss. (20)