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ENGLISH

(Major)

Paper : 3.2

(Victorian Poetry and Fiction)

Full Marks : 80

Time : 3 hours

*The figures in the margin indicate full marks
for the questions*

SECTION—I

1. Answer the following as directed : 1×6=6

(a) What is the dominant mood evoked in *Break, Break, Break*?

(b) Name one mythical figure that has been alluded to in *Isolation : To Marguerite*.

(c) What does the 'Dove' in *The Blessed Damozel* symbolize?

(d) "I caught this morning morning's minion... ."

Who is referred to as 'morning's minion'?

(e) To which profession is the speaker's sense of joy compared in *The Last Ride Together*?

(f) Glory be to God for _____ things... .

(Fill in the blank)

2. Answer the following in brief : 2×5=10

(a) State the theme of Tennyson's *Tears, Idle Tears*.

(b) "How do I love thee? Let me count the ways."

Mention two ways by which the poet articulates her love.

(c) What are the three responses to the experiences of love as depicted in the poem, *A Triad*?

(d) Describe the variety of faces and forms that have been highlighted in the poem, *In An Artist's Studio*.

(e) "She had three lilies in her hand
And the stars in her hair were seven."
What do the 'three lilies' and 'seven stars' refer to?

3. Explain, with reference to the context, any two of the following : 5×2=10

(a) What if we still ride on, we two
With life for ever old yet new,
Changed not in kind but in degree,
The instant made eternity—
And heaven just prove that I and she
Ride, ride together, for ever ride?

(b) Farewell!— and thou, thou lonely heart,
Which never yet without remorse
Even for a moment didst depart
From thy remote and sphered course
To haunt the place where passions
reign—
Back to thy solitude again!

(c) No wonder of it : sheer plod
 makes plough down sillion
Shine, and blue-bleak embers, ah
 my dear,
Fall, gall themselves, and gash
 gold-vermilion.

4. Answer any two of the following : 10×2=20

(a) On the basis of your prescribed poems, assess Tennyson as a lyric poet of his age.

(b) Discuss how Arnold builds up the theme of 'Isolation' in *Isolation : To Marguerite*.

- (c) Write a detailed note on the use of imagery and color by Hopkins in *The Windhover* and *Pied Beauty*.
- (d) Critically analyze *The Blessed Damozel*.

SECTION—II

5. Answer the following in *one* sentence : $1 \times 4 = 4$

- (a) Give the name of the 'excellent tract' written by Lizzy Newberry after she became a minister's wife.
- (b) What was the 'particular stigma' that had been attached to Rhoda Brook?
- (c) By which 'Christian name' did the revolutionaries address each other?
- (d) Which species has been distinguished as the 'largest class' of 'silly novels'?

6. Answer any *two* of the following in brief :

$5 \times 2 = 10$

- (a) "... as they stood they looked at the confiscated property with a melancholy expression "

What was the cause for this 'melancholy expression' of the onlookers?

- (b) "Did you ask me for my name?"

"Assuredly I did."

"One Hundred and Five, North Tower."

What is the significance of the number in the speaker's reply?

- (c) "This theory of ours, like many other pretty theories, has had to give way before observation."

What is this theory that George Eliot refers to in *Silly Novels by Lady Novelists*?

7. Answer any *two* of the following : $10 \times 2 = 20$

- (a) Why did Dicken's make use of two cities in writing *A Tale of Two Cities*? Do the two cities symbolize the use of fact and fiction in the novel? Discuss.

Or

How successful is Dicken's in making use of the motifs of prisons and criminals in *A Tale of Two Cities*? Discuss briefly.

- (b) Examine Hardy's portrayal of the women characters from your reading of the short stories, *The Distracted Preacher* and *The Withered Arm*.
- (c) George Eliot, in *Silly Novels by Lady Novelists*, has made a scathing attack on a 'genus' of woman writers accusing them of writing silly novels. What are the characteristics of such novels? Illustrate from the essay.

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