

2.(d) Explain how images are used in Arnold's Dover Beach to Achieve particular poetic effects.

Ans.: D.H. Lawrence was a versatile writer and as a modernist his style was very different from of other contemporary writers but it has been very difficult to classify his work and impossible to ignore it. Lawrence unlike most of the other great writers of the period was of working class origins. As for his family background his father was a miner in the midlands of England and the only managed to an escape of the life of a miner himself through his education. His mother was also a source of encouragement and support to him.

This poem is quite simple and its common place meaning should be clear to all the readers. The poem expresses the usual relationship between man and snake. Normally, a person is scared by the snake and therefore tries to kill it. His education and training have taught the man that one should kill the poisonous snakes, but the poet appreciates the beauty, dignity and majesty in the animal and treats it like a guest. However, at the end, the flow of the civilized education prevails and he throws a stick at the snake and immediately regrets it. At the same time the man ultimately understand his own offence and he blames his act as childish, petty and stupid.

The poem is a fine praise of the uncrowned king as the snake. It has not such royal stature and social dignity rather it has a killing instinct. So, wherever one tries to throw any kind of harm to it, it becomes very much rogue to ravage its destroyer on the other hand, man with his rain work always wants to destroy its existence because he cannot endure any harmful object in its path of progress. Man's universal intention is to dominate over other creatures of this world. In this poem the poet throws a light on the different aspect of snake because he was quite charmed with the drastic existence of snake.

In Lawrence's poetry we find a tendency to criticise the so called civilized world especially the culture produced by the modern contemporary society of man's production. Consumerism and mechanisation, the poem that follows setup this opposition between the majesty cruel and sinister through it may be an man's very lucid activity such as killing any object of real dignity.

Q.1(e) Write a critical appreciation of Pied Beauty.

Ans.: Pied Beauty is a curtail sonnet written in sprung rhythm. Instead of 14 lines made up of eight plus six, we have here ten and a half lines. In the octave, the subject, pied or variegated beauty of the world is described through visual examples: skies that are two-toned as streaked cows; the trout that have rose coloured markings on their back; freshly fallen chestnuts that have bright red spots like hot coals; the light-coloured band that can be seen on many finches' wings; landscape that is platted or pieced have all part – coloured beauty. In the sestet the variety is not just visual. The poet wonders why some things are swift, others slow; some are sweet, others sour; some are exceptionally bright, others back-buster. All these have their origin in God. God is single and eternal.

Pied Beauty is cosmic in scope. The poem includes the four universal elements; earth, water, air and fire. The fields, trout, skies and fire coals as described in the poem represent the four elements which this universe is built upon. The poem describes the universe as a total harmony of pied beauty. The pied things of this world are the best earthly image of God's perfection and pied beauty is a finite image of the infinite God.

Pied Beauty is written in sprung rhythm. Sprung rhythm is not an innovation; it is the rhythm natural to English verse before the Renaissance. For Hopkins a single stress made a single metrical foot and it could equally well stand alone in that foot or be accompanied by any number of light, unstressed syllables. As for example, the final half line "Praise him" – the two monosyllables written in sprung rhythm takes up as much time as seven syllables elsewhere in the poem. They are two great concluding chords in a fugue.

The poem's structure of rhythm and sound is remarkable. The structure of the universe is echoed and imitated by the sound and structure of the poem. The relation of sound between the pairs of quality – words – "Swift, slow", "Sweet and sour", "a dazzle and dim" is one of piedness. The pairs of words are opposite in meaning and yet similar in sound, and this similarity in sound leads us to seek a relation of meaning. The poem's structure of sound, like its structure of meaning and like the universe it imitates in little is a complex network of relations of likeness in difference – pied beauty within pied beauty and larger cases of pied beauty embracing smaller.

In addition to it there is an extensive use of alliteration, assonance and rhyme which create a canon of sound repeating in other form the meaning of the poem. The relation between the two stanzas is pied. There is some carry over in rhymes from stanza to stanza, but some of the rhymes are unique to their stanzas. Here all the modes of rhyme are working together to express a vision of the creation as harmonious multiplicity.

Most of all, Hopkins is renowned for his techniques of writing, for which he developed his own technical terms. He believed that every object, event and experience had its own unique, intrinsic pattern to describe this uniqueness and his poetry seeks to go inside every object and experience and draw its special nature.

Q.2 (g) Analyse the central theme of Sylvia Plath's poem Colossus.

Ans.: Sylvia Plath's "The Colossus" unlike most of her "domestic poems," takes place in an imagined "forum", i.e. "a market place or public square", a "place of assembly for people". Here the Fallen Idol is apostrophised or possibly directly addresses by an Electra – like daughter who is simultaneously performing her daughterly duty of endeavouring to "nature and restore, through a sort of band-aid last resort the collapsed massive "ruin". The "ruin" itself is ironically, incapable of speech in its "fallen" condition, its "presence" or "voice" taken over usurped, by strange "Mule-bray, pig-grunt and bawdy cackles.

Sylvia Plath's first volume of verse is appropriately called 'The Colossus'. Although Plath does not refer to it, the title brings to mind the well-known lines from Shakespeare's Julius Caesar; describing the eponymous hero of the play: ".....Why, man, he doth bestride this narrow world / like a colossus. "The reference is to the legendary bronze statue of Apollo at Rhodes. It is such a gigantic figure that towers over the landscape of Sylvia Plath's early work, representing none other than the poet's dead father, much missed, much grieved for. It is the absence of the father that shapes much of Plath's work. Her poems record her reaction to this irreparable personal loss.

The father's absence is one that grows like a tree, as a later poem puts it. It grows to the towering height of a colossus, some seen as a "Man in Black" or as a cruel tyrant. Thus he is not just a Benevolent father-figure but also a malevolent force portending doom and destruction. The poet's attitude towards this colossus is an ambiguous one. In the first place because it is modelled on her father, there is a filial attachment and love. But at the same time because the father, by dying, has deserted his child, there is resentment against him. Such are the dichotomous feelings that Plath expresses in relation to her father through the colossus image.

The colossus is about survivors and survival, about picking up the pieces and going on. Momentarily sheltered and protected within the whorl of the fallen and voiceless "father's left" car. It may be noted that Plath is here cleaning with the lost father theme. Loss of the father is one of the many autobiographical subjects that Plath writes her poetry on. But she tries to impart a universal applicability to the experience through the use of myth. For this reason the father is visualized as a Great God as in "Full Fathom Five". Elsewhere for the same effect she evokes the Electra myth to describe the relationship between herself and her father.

AMBITION

Q. 3 (h) Identify and explain the figures of speech from the given passage

The boast of heraldry, the pomp of power

.....

.....
The paths of glory lead but to the grave.

Ans.: There are several figures of speech in the given passage:

i) There is a case of personification.

In a personification, nature, an abstract idea, or an inanimate objects is given the attribute of a living being.

There are personifications also in 'all that.....e'er gave', 'Beauty' and 'Wealth' two abstract ideas, are given the attribute as well as function of a living being in the verb 'gave'.

ii) There is a case of periphrasis in the inevitable hour.

In a periphrasis, a statement is made in a round-about way.

iii) There is a case of Epigram in 'The pathsgrave'.

In an epigram, there is a contradiction in the apparent meaning of the sentence, which causes a shock and rouses an inner significance.

Q.3.(e) The Poem "Telrphone Conversation" is about the collapse vof communication. Discuss

Ans.: In "Telephone Conversation" racism is one facet of the ideological value system in which white people are inherently superior and black people are inherently inferior, the actions of the white. Colonising peoples were given some perverted justification. Simultaneously the ideological domination of the colonisers ensure that the black people themselves also suffered from a sense of inferiority. Thus the non-white people also began to feel apologetic about their non-white skin colour. The poem that follows is about the racism that pervades a large section of British society and also about the complex reactions of the people who are suffering from racial discrimination.

This poem describes a situation in Britain where the speaker is of African origin and the person on the other end the landlady is white. The speaker has obviously had previous experiences of going to see premises for rent that have been refused to him because of the colour of his skin. The speaker's voice, accent and language must be indistinguishable from that of a "White" speaker. This would indicate that the speaker is educated in the English system and has perfect control over the language and idiom of English.

Q.3 (f).In "An Introduction" what does the speaker say about her first experience of love?

Ans.: Kamala Das begins this poem by telling us, that although she does not know much about politics, she knows the names of those persons, beginning with Nehru, who have wielded political power in this country. She then describes herself as an Indian of a very brown complexion, born in Malabar, having the ability to speak three language, writing actually in two languages and dreaming in the third. Next she speaks sarcastically about the many relatives and friends who used to advise her not to write in English because English was not her mother tongue. In fact, she takes such advisers to task for having given her this advice because she claims the right to speak and write in any language she likes.

Kamala Das goes on to tell us that as she grew up from a child to an adult, her limbs swelled and hair sprouted in one or two parts of her body. Then she asked for love and what she got was a husband who perform the sexual act with her in crudest possible manner. The husband's way of performing this act made her feel miserable.

Q. Scan the following and name the predominant metre:

The curfew tolls the knell of parting day

.....
.....

And leaves the world to darkness and to me.

Ans.: Th

This passage is perfect example of iambic pentametric lines without any variation.

Q.i (f). What are the important features of modern poetry?.

Ans.: The first two decades of the new century were rather bleak in so far as poetry is concerned. The elder poets from the previous age were still the great masters in poetry and in spite of some new developments they wrote poetry in the old traditional manner. Thus Hardy, Masfield, Bridges, Walter De La Mare were still writing though in some ways their poetry felt the impact of the spirit of the new age. The war-poets had produced some good work but when the war frenzy was over, most of them were regarded with a sceptical lifting of the eyebrow by the new generation.

The modern poetry in the hands of the new generation of poets who wrote in the past war period struck a note of revolt against all the standards that had governed English poetry since the Romantic revival. This revolt was the "taproot of modernism" in English poetry but it drew its substance from several other sources.

Eliot is modern and anti-romantic in his reproduction of the degradation of life and dehumanisation of men. He is also modern in his poetic technique. He abjures the romantic conception of life and traditional technique and imagery. He is anti-romantic in his presentation of life.

T.S.Eliot represents for man the best and worst in the Modernist movement Certainly, he is the best representative of Modernism in poetry. His influence both as a poet and as a critic has been felt throughout the twentieth century. This poem is the first of his poems to be written in a distinctly modernist style. Many of the influences on Eliot came from Europe and like many writers of the twentieth century. Eliot drew on intellectual traditions as diverse as Greek and classical philosophy.

This poem was written soon after Europe was engulfed in World War I with many of the nations taking sides in the conflict. The shock to a generation of artists and writers cannot be understood. The shock was probably worse for the group of writers who came to Europe from America as they believed in the traditions of civilisation and culture that Europe seemed to represent. In this poem we meet one of the first antiheroes of the twentieth century as it seems to many writers that heroic acts are no longer possible in the world where good and evil are all confused and individuals can no longer make a mark in the events happening around them.

The first few lines of "The Love Song of J. Alfred Prufrock" represent one of the typical devices of modernism the use of the "daring metaphor". The first line is deceptive in its simplicity, leading the reader on to expect a conventional address to a close one. This complacency is severely disrupted once the metaphor is completed. The remainder of the first section is allusive and evocative in effect. The allusion to a patient etherized upon a table or streets that follow like tedious argument of insidious intent refer to the mental state of the speaker rather than an "Objective" description of surroundings. Life seems to be a series of incompatible, depressing and overwhelming sensations.

This poetry is a greatest landmark in English poetry. He concentrates here on using every means in his power to express "the boredom, the horror and the glory of contemporary world." It represents a complete break with the 19th century tradition.

Q.2. (e).Seamus Heaney's Digging is more metaphoric than literal in connotations.

Explain

Ans.: A land mark poem of Heaney's poetic career, Digging is based on a single idea, the need and value of digging in life, and the recognition and respect a good digger deserves. But the poet's view and intention are not lucid right at the beginning, when he talks about the pen snugly fitting the space between the thumb and fingers of his right hand 'as a gun'. It seems at first that he wants to be a revolutionary explosive sort of writer. And the picture of his looking down the window at the digging operation of his father for making a flower-bed on 'gravelly' soil tends to make the readers assume a total contrast between father and son.

There are in fact, three detailed images of physical digging: the first two concerning the poet's father and the third most elaborate, concerning his grandfather. Heaney shows his father, at present digging flower-beds on 'gravelly ground'. His spade makes a 'clean rasping sound' as it 'sinks into' the 'hardies' soil. In the process of digging the digger's body bends forward, especially the hips and waist are strained. This image recalls to the poet's mind his father's earlier image as a digger of 'potato drills', where twenty years back, he would stoop 'rhythmically' and use his spade with a wonderful skill and timing.

The other digger he shows in action and glorifies is his grandfather, the man who eat more turf in a day than any other man on Toner's bog. The poet noted in his boyhood the sincerity, the speed and the amazing skill of the old man as a digger of peats. He would hardly waste a minute to drink the milk brought by his grandson and would fall at once back to work.

It has been rightly observed that Heaney "challenges the stereotype of paddy with a spade" and he also shows the skill and dignity in the labour of the Irish people and the senses of their work ethic. Two more things are to be noted. The poet celebrates not so much the physical strength of his father and grandfather as their expertise and each man dug up what has real value: food and fuel.

The poet also basically wants to dig but it must be done with a pen instead of a spade.

As poet and writer he resolves to dig the experiences of life intellectually and emotionally to produce the same result, something of real value. It is as admirable as Heaney's final decision to upgrade the simile between pen and gun to the metaphor in which the pen becomes a sublimated spade. It is a daring challenge to the usage, "Calling a spade a spade". "Digging" implies a two-fold operation destruction and recreation removal of unwanted unhealthy accumulation of dirt and preparing the birth of new, fresh, needed things in life. So the poet's creed of 'digging' with his pen is basically the same which found memorable poetic expression in the lyrics of Shelly like 'Ode to the West Wind'.

AMBITION

Q.2. (d). Write a note on the title of the story 'The Lotus-Eater'.

Ans.: Homer in his 'Odyssey' gives a description of the Lotos land. It is a land of sensuous and indolent enjoyment. Lotos is the Greek word for lotus. Lotos-eaters are those who lived in the lotos-land enjoying a life of indolent ease. They ate a flowery food and lived a life of dreamy languorous ease. There is a reference to it in Book IX of Homer's Odyssey. At the end of the Trojan War Ulysses, King of Ithaca wandered through the seas with his mariners in the course of their homeward journey. On the tenth day he got at the land of lotos eaters.

Thomas Wilson, the manager of the Crawford Street branch of the York and City bank is called the lotus eater. He came to Capri an island in the Bay of Naples on a week's visit and at once fell in love with the place. He was so enchanted by the beauty abounding there the moon over the pacid sea, Vesuvius with a great red plume of smoke etc – which even ordinary jabbering porters, hotel touts and tumble down houses just got him. He questioned the justification of his going back to London to resume his office as bank manager there.

Still, cautious by nature that he was, he did not jump to an immediate decision. On the expiry of his week's leave he returned to his desk and waited for a year. All this time he kept thinking of the beauty spots of Capri – the vineyards, the walks over the hills, the moon and the sea and the Piazza. At last the story of the two cities, Sybaris and Crotona, narrated in a historical novel by Marion Crawford settled the matter for him. He resigned his service. With the money bank paid him a gratuity and the sale proceeds of his house, he bought an annuity for twenty-five years. Then began his life of indolence, ease and comfort. Twenty-five years had appeared a very long time to him. But it soon passed off. His fund ran out and he fell on evil days. As he had no occasion to face obstacles during the twenty-five years of ease he lost his mental and physical strength. Even his attempt at suicide proved abortive and his reason foundered. For six years more he had to drag on a miserable existence on the charity of his erstwhile landlord. He then died on a full moon night at a place overlooking the two great racks called Farigliini emerging from the sea. He died perhaps of the excessive beauty of the sight.

His sufferings fend of his life and his life and his death were the consequences of his indolence which the beautiful island of Capri had injected into his veins. Thus he resembled the mariners of Ulysses who were tempted to eat the lotus fruit and spend their days in dreamy and luxurious ease without the least desire to return home.

Homer in the 'Odyssey' recommended valour and sagacity to his readers. In his story 'The Lotus Eater', Somerset Maugham, too in a limited manner harps upon the moral – the baneful influence of indolent life.

Wilson had turned away from the duties of life, the struggle for survival against obstacles. Life took its revenge on him.

The title thus seems to be quite justified.

Q.2.(f). Compare the Charecters of Woodfield and the Boss in The Fly

Attempt a comparative study of Woodifield and the Boss in 'The Fly'.

Ans.: Katherine Mansfield used the technique of parallelism and contrast in delineating the characters of Woodifield and the boss. Both are old. Each is grief-stricken over the death of an only son. Both have a sense of humour. Woodifield shows this in his narration of his daughters making a good bargain in a Belgian hotel. The boss exhibits his humorous disposition in his conversation with Woodifield till a reference about his son's grave is made. He offers Woodifield a draught of costly whisky as an effacious medicine fir his poor memory.

The draught of whisky gingers Woodifield up. He remembers what he had in mind when setting out from home. He gives a pleasant account of the graves of his and the boss's son in Belgium as reported by his daughters. The cemetery, he says looks like a trim garden with a luxuriant growth of flowers and neat roads going round. He recounts in a very light vein how in Belgium his daughters had to pay an

exorbitant price for a small quantity of jam and honey they made a good bargain by stealing the pot of jam. He does not feel the least prick of conscience at the delinquent act of his girls. Nor does he exhibit any sorrow over the death of his son. His recent illness may have rendered him incapable of sorrowing for his son. Or he may have accepted his son's death as natural and inevitable and realised the futility of lamenting over it.

Woodfield's conduct at home and outside is also opposite to that of the boss. He is a grown up baby, possessing a purity curiosity for the new furniture contentiously displayed in the boss's chamber. His mouth waters at the sight of the bottle of whisky fished out by the boss from his cupboard. He is about to cry as he narrates the treatment he receives at the hands of his wife and daughter. He is denied the luxury of tasting delicious beverages at home.

Here, too the boss exhibits a remarkable difference from Woodfield. He is a self-made man physically stronger than Woodfield. He is proud of his affluence and boasts over his superiority to Woodfield. He is also conscious of his son's superiority to other youngmen of his age including Woodfield's son. Therefore he mutters to himself that he cannot recover from the shock of his son's death while Woodfield can live his loss down. This points to his sense of pride for his son. But though physically strong, he is mentally very weak and sensitive. At the mention of his son's grave by Woodfield he is overwhelmed with grief. The death of the fly in his hand assumes a tremendous magnitude to him. The fly's struggle for survival appears in his imagination like his son's dogged fight for life. He is struck with a sense of guilt and terror. His inability to weep has its root in this guilt consciousness.

Q.1 (a) Write an essay on the characteristic features of a short story

Ans.: A short story is a distinct form of literary art. It deals with one single theme. Unity and brevity are essential to the success of a short story. Its plot is generally simple and its style must be suited to the theme. It describes one single incident or one aspect of a character or some craze and experience and a moral problem. All the dialogues characters and incidents must be organically related to this one single theme. Short stories are of various kinds—stories of plot, stories of character, stories of atmosphere, according to the main centre of interest. In the modern short story, the plot is of secondary importance and what matters is situation or atmosphere or sensuous evocation of nature. Symbolism or sensuous recreation of mood and nature forms an important element in modern short story.

Brevity is the soul of a short story. The form of the short story permits little or no digression. The action of a conventional story is compressed within a short time frame and space. Slow unfolding long descriptions any superstation will destroy the total effect. Compression and economy is essential.

It is not possible to "show" many characters in a brief space. This compels the writer to limit his study to few characters. These characters are revealed not rendered. Instead of asserting, for example, "She is a generous person", this is shown through the action – usually at a moment of crisis. A character may be presented by a straight forward account giving necessary information. Additionally the perspective form of consciousness through which the story is told also reveals a character and is integral to the total meaning of the story.

Concentration is achieved by confining action to a single incident. All minor events must contribute to the central illuminating moment. In this respect the short story resembles a "lyric" poem which may seem trivial, but is significant to the character or the reader as it shows up the "truth" of the story from all that went before.

This is where the events take place.

Description of setting is minimized to achieve brevity. Every detail, however must contribute something to the action, characterization or atmosphere. Chekov, the Russian short story writer insisted that if a gun hangs on the wall in the first part of the story, it must be fired before the story ends. Concrete detail is used to establish setting to give verisimilitude. Master artists choose these details as much to reflect the 'mood' of the characters perceiving them as to convey a location for the action or even the characters social standing. "Impressionist" settings often make it difficult to separate 'settings' from aspects of characterization.

There is no norm for structure of a short story. The story may be told as a progressive movement or sequence of events chronologically arranged or as fragmentary, seemingly disconnected episodes. After all life is a jumble of impulses, inconsequential thoughts, tangents, not extraordinary characters or

heroism or preconceived moral design. James Joyce used the term 'epiphany' – a moment of illumination or revelation in the story when everything that has gone before falls into place – when the character or the reader understands the hidden meaning. A word or phrase, a gesture, the sound of jingling coins can provide this enlightenment.

"Point of View" is a term of art which refers to the relationships between the story teller, the story and the reader. The "observation" point from which the story is being told. There are several ways the writer may the writer may guide us into the story.

The short story is a distinct form of literary art which requires more careful and delicate handling than the novel. A short story is completed in itself it has a beginning, a middle an end.

Q.1.(b) Write a critical essay on the title of the novel Great Expectations

Ans.: The expression 'Great Expectations' means the possibility of a great fortune or an ambitious life. Dickens has used the said expression mainly for the hero "Pip", though it applies to some minor characters also like Wemmick, Mr and Mrs Pocket, Herbert and Wopsle in particular.

As for Pip, he is low born and the first root of his great expectations is his love for Estella at first sight. The second root of Pip's great expectations is his possibility of becoming a gentleman. In this respect, Magwitch, becomes the instrument of this expected metamorphoses.

However, both these counts play truant or ephemeral or elusive and delusive to Pip. His illusion comes to nought. It is because Estella hates him and Magwitch himself pays the price of trying to be good in the overwhelming world of crime. It is different thing that finally Pip marries Estella and becomes rich though it is too late.

According to J. Hillis Miller, "love is the only successful escape from the unhappiness of singularity, the unhappiness of being this unique and isolated person, Pip." For Dickens, as for generations of Christian moralists love means sacrifice. Pip must abandon all the proud hopes which have formed the secret core of his life. Pip beams about love then no through Estella, but through the slow change in his relation to Magwitch. Only this change makes possible a transformation of his relation to Estella. Just as Mrs Joe atones for her cruelties to Pip and Joe by bowing down to Orlick so Pip can escape from despair from the total loss of his great expectations only by a change in his attitude towards Magwitch. His acceptance of Magwitch is not only the relinquishment of his great expectations. It is also the replacement of these by a positive assertion that he, Pip alone will be the source of the meaning of his own life. Pip finally accepts as the foundation of his life the guilt which as always haunted him, his secret and gratuitous act of charity to the escaped convict.

Herbert is the son of a poor father. But he has great expectations. He becomes a fairly rich partner in a shipping company. He learns it very late that his attainment of fortune is the result of Pip's secret help to him. It is not at all the result of him own labour or hard efforts.

Mr Wopstle has the dual aim in life (i) He wants to become a great play right. (ii) He also wants to become actor. Mr Wopstle, however, fails to achieve either of the two aims. He earns only ridicule and scorn in the long run.

Mr. Wemmick is only an articulated clerk with Mr. Jaggars. But he dreams of acquiring a lot of portable property. He makes hard labour to fulfil his desire but all his efforts end in a fiasco.

Mrs Pocket is married to a poor tutor. But she dreams of rising high in life. She desires to be a woman of high social status. No doubt, Mr pocket get a part of Miss Hanisham's property at the end, but it may be too late and Mrs Pocket's own efforts all prove futile.

Thus Dickens probably wants to prove the vanity of human wishes. Man's dreams are often dashed to the ground by the circumstances. And even if a man achieves some success in life it is often too late and that not quite adequate and even that hardly with his own conscious efforts. Even acquirement of some share in Miss Hanisham's estate by Mr. Pocket as we know was mainly the result of Pip's persuasion advocated to that strange lady though his own expectations of the lady regarding Estella's marriage to him prove illusory. She can only exclaim. "What have I done? What have I done?"

“Thus, we can say, the title “Great Expectations” is probably ironical in essence and is therefore quit apt. If we take up another typical case in “Great Expectations” as that of Pip and Magwitch in isolation.

In a nutshell from angle, the aptness of the title “Great Expectations” is beyond doubt.

Q. 3.(h) What is Novella?

Ans.: A novella is a narrative encompassing the same technical features as a novel, but dealing with a specific kind of content that determines its specific kind of mid-length form. Originally a short tale of the kind Boccaccio wrote in his ‘Decameron’. Now the word is applied to a story somewhat longer than a short story, but not long enough to be considered a novel, as, for example O.H.Lawrence’s ‘The Virgin and the Gipsy’.

A number of major writers such a Leo Tolstoy, Henry James, Joseph Conrad, William Faulkner and James Joyce have written novellas – Tolstoy’s ‘The Death of Ivan Ilyich,’ Thomas Mann’s ‘Death in Venice’, Dostorvsky’s ‘Notes from the Underground’ and Conrad’s ‘Heart of Darkness’ are regarded as classics in this field. But in the last twenty years a critical consciousness has grown that novellas are distinct literary forms that follow their own tenets of conceptualisation and construction. Novellas are now seen to share more features with the technique of the novel than with the short story, but they are no longer treated as more considerations of novels of normal length.

The important point is the one about the difference of kind rather than degree. The novel, the short story and the novella are not to be differentiated on the degree of their respective lengths, but on the basis of different kinds of subject matter which call for different kinds of structure or form.

Q.2.(e) What role does Aresat’s brother play in The Lagoon?

Ans.: The white man is mainly a listener to the story of sorrow and shame related by Arsat. He is possive and he talks less. But his presence is important for understanding the character of Arsat and his tragedy. His function is also similar that performed by the chorus in a Greek tragedy.

The white man was a friend of Arsat. Despite his feeling of racial superiority the white man admires Arsat’s courage and desperate in danger and war. He likes Arsat not as a man likes his favourite dog but still well enough to help him and asks no question. He likes Arsat for his rational attitude. While other natives are given to superstitious belief Arsat is free from irrational fears of ghosts and evil spirits.

The natives are afraid of the white man. In their opinion he is in league with the Father of Evil and so he can turn down the warning of the well-meaning righteous local people.

His sympathy for Arsat and his long-haired audacious looking consort is genuine. He patiently listens to the account of Malaya’s amour without making any comment. The patient hearing which he gives is an evidence of his sympathy for the poor outcast. The night is over and the girl lies dead. He makes a gesture of goodwill by proposing to wait for Arsat if he is a mood to accompany him. But Arsat is reluctant. The white man leaves the lagoon in his boat looking at Arsat, a lone man in a wide full of illusions.

The white man is thus not a superfluous character. The pity of life that Conrad brings out through the tragedy of Arsat is made more eloquent through the shared experience of the white man. The sense of grief and pity generated by the story of Arsat is communicated to the readers through the passive sharing of the white man in the tragedy of Arsat.

She loved her father Newson warmly a the supposed death of Newson made her very sad when Henchard proposed to her to change his surname. She refused to accept any other name than Miss Newson. At last when she was convinced that her real father was Henchard she poured forth on him all the tender affections of her heart. In the wedding ceremony when Henchard makes his appearance, she deal with him rather harshly, because the memory of the deception he had practised on Newson, still rankles in her mind. The cannot pardon Henchard when she comes to know that Henchard had lied to

Newson. She has grown up as a girl of utmost moral discipline and restraint. At the end of Henchard and the will that he had left for Elizabeth move her deeply – “the unspeakable bitterness of the will deeply affects” her.

Thus this brings out the strength and sincerity of her affection for her so-called unlucky girl stands steady amidst the whirlpool of passions and the general wreck in which the person. She loved were involved.

Q.2. (h). Analyse the character of Elizabeth Jane in “The Mayor of Casterbridge”.

Ans.: In “The Mayor Casterbridge” Hardy shows many women characters. There are Elizabeth Jane, Lucetta, Susan Henchard, Joshua Jopp, Furmity woman. Among them Elizabeth Jane is described here.

Elizabeth Jane is one of the loveliest and tenderise creations of Hardy’s fancy and reminds us of the sweet girl heroines of Shakespeare’s early comedies. She is simple, tender, meek and has none of the vices of other sophisticated girls. She is not swayed by violent passions is not vain, fickle and interested in to ladyism. She is steeped in the atmosphere of pathos from her very first entrance into the story till the last. She is the daughter of Newson and his purchased wife Susan. Thus at an early age Elizabeth was cast adrift in the world and had to help the mother earn-living by netting and such other works in a coastal town. Her mind naturally hungered for expansion and knowledge and the only lesson she learnt in the hard school life was the “lesson of renunciation”. She had thus developed into a sober and thoughtful woman, who took sorrow and calamity easy.

One important feature of Elizabeth’s character is her overmastering passion for learning. It was the ambition in life to see more and understand more. Her fear that people might despise her when they knew what on unfinished girl she was as one that could not talk Italian or show any of the accomplishment had constantly goaded her to study.

Q. 3.. (f) Comment on the role of Ronny Heaslope in Forster’s ‘A Passage to India’.

Ans.: Ronny Heaslop represents the official class or what Forster described as the ‘public school type. Ronny was devoted and conscientious about his duty. He was honest and sincere as far as the British Raj was concerned. He could sacrifice his own interests for the sake of the British rule. He was content to live like all other Englishmen scattered in different parts of the Empire. He confirmed strictly to the rules framed by the English society at Chandrapore.

He may be a flack character but not without a few redeeming features. He may be a caricature but he is not without surprises. Sometimes, he tries to rise to heights though he comes down soon. During the trial scene, he supported his subordinate Mr Das and demonstrated his concern for fair play. He did not suppress the true and frank opinion of Miss Adela. He exhibited remarkable self-control even at the moment of personal frustration.

Q. 3.(d) Why does Benson think that the English temperament is not congenial to essay writing?

Ans.: Benson is of the opinion that the English temperament is not favourable to the development of the essay. It is strange therefore to find quite a few first rate essayists flourishing in England. Englishmen are reserved and secretive. He uses his hands far more than his tongue. The Anglo Saxons prefer doing things to talking about them. For him it is more important to know how to do a thing than why it should be.

The Englishman does not like to reveal his thoughts and maintains complete control of his feelings. His home is his castle. But the essayist must tell of and allow everybody into his innermost thought and feeling about the particular topic. The history of the essay in England shows how the essay develops from objective to subjective type. Lord Brougham had this quality in spite of his being an Englishman. He enjoyed books, but he also enjoyed showing off his enjoyment of them.

Q. Write a brief note on the A Text of Doctor Faustus.

Ans.: Doctor Faustus consists only of scene, of fourteen short scenes. Marlowe never cards to arrange them in Acts and Scenes according to the traditional manner. Some of the recent editors, have, however, attempted to do so. According to this arrangement the first Act consists of the first four scenes. The next two scenes constitute the second Act. The seventh scene with the chorus preceding it is the third Act. Scenes eight, nine, ten and eleven are marked off as the fourth Act. The two scenes from the fifth Act.

It is the dominating figure of Faustus that holds the play together and imparts to it such dramatic quality and imparts to it such dramatic quality and emotional appeal as can never belong to it by any other method. The central personality himself is the play, a living play with living acts and scenes and incidents and episodes. His adventure itself in the realm of knowledge is full of dramatic possibilities; and the conflict in his mind between his allegiance to the Devil and his desire to repent for it and seek God's pardon is, of course, dramatic in the extreme.

Q. Explain:

One short sleep past, we wake eternally,

And death shall be no more. Death thou shall die.

Ans.: This is the concluding couplet of the sonnet, Death is not proud. The poet asks death not to be proud because death is not powerful and dreadful. It puts on pictures of rest and sleep and so much pleasure from it flows. Death means rest of the flesh and delivery of the soul. Death is but a short sleep. When this sleep is over, the soul awakes and lives eternally in heaven. There will be no more death because soul is immortal.

The poet means that soul is enclosed in body and when the soul is released from the trammels of the body, it has a new birth and it lives eternally in heaven. Death means the extinction of body. Once the body is exterminated, the soul is redeemed. The soul does not die; it lives eternally in heaven.

Body and soul relationship is an important aspect of Donne's secular and religious poetry. Donne believes that soul is enclosed in body. Soul has to transcend the body and be ultimately freed from the body.

Q. Doctor Faustus represents the tireless striving after knowledge and power of the Renaissance mind. Comment on the significance of the statement with close reference to the text.

Ans.: Renaissance means the great revival in 14th – 16th centuries of art and letters under influence of classical models.

Marlowe was a rebel and pioneer yet he was a product of his own age. He has introduced Good and Bad Angels a host of minor devils and the Seven Deadly sins with a view to liking Faustus with the other dreams of latter Middle Ages. Doctor Faustus is the reflection of Marlow's own character.

Faustus's insatiable thirst for knowledge his deep interest in his passion for the classics his fanaticism, his deep interest in necromancy; his admiration for Machiavelli and his supra-mundane aspirations and strong will in the pursuit of ideals of beauty or power prove him to be a man of Renaissance.

Faustus's rejection of the traditional subjects of study and turning to magic and practising it for obtaining profit, delight, power, honour and omnipotence. Show that he was a man of Renaissance. He dwells upon the advantages which he will gain as a magician. His ardent curiosity, his desire for self and power and his nationalism are sound qualities of the Renaissance. Renaissance was the great age of discovery of English history. Faustus's desire for gold, pearls, pleasant fruits and princely delicacies for far off places speak of his enlarged outlook and extended horizon.

Faustus's friend refers to the Indians in the Spanish colonies, to the argufies of Venice to Lapland giants and to the annual plate-fee which supplied gold and silver to the Spanish treasury from the New World. The scene also shows Faustus's intention to chase away the Prince of Parma from the Netherlands. The English audience was well aware of the historical fact that the defeat of Spanish Armed alone had prevented

Parma from invading England in 1588. Thus Faustus's dreams of power had a strong appeal for the English people.

In his last soliloquy, Faustus offers to burn his books of magic. It gives us the impression that he attributed his downfall partly to his wrong learning. Faustus certainly embodies the new enquiring and aspiring spirit audacity of thought and temper to Renaissance. He also treats the questions that troubled Italian thinkers with teasing paradoxes. It is a natural instinct that all mortals strive to know all truths by the intellect and to enjoy all items by the will. The soul stirs to reach out towards harmony with the cosmic order. In Doctor Faustus it may be claimed that what we value most at the end is not the piety of the good but rhetoric of the damned.

Doctor Faustus is the first 'Christian Tragedy' in which Marlowe has depicted the human soul as the tragic battlefield. The play has a typical morality play ending. The chorus warns the 'forward wits' against fiendish practices. Faustus is loquacious and takes us deep into his own being. He is exuberant and bold in his actions thoughts deliberations disputing, conjuring, philosophising, defying God and undertaking the hazards. This shows that he infused the old medieval / Christian moral equation with the novel and ambiguous dynamic of the Renaissance. He made Faustus the first modern man and gave him unique fascination and dignity. The story represents a soul torn between over enthusiastic desire on the one hand and the claims of the old teachings which if defied could grow into a sense of alienation from society.

The legend of Faustus is an eye-opener to all Christians to beware of the pitfalls of science pleasure and ambition which had brought about Faustus's damnation. The Good Angel warned Faustus that he would only incur God's wrath upon his head if he reads the book of magic. He also asks him to think of Heaven, The Evil Angel exhorts him to proceed with the famous art of magic and to become the commander of the earth. The appeal to vague and healthy ambitions of an aspirant soul represents the natural ideal of the Renaissance because he shows a wish to launch itself upon the wide world. Faustus is a child of the Renaissance. We are all praise for his love of life, trust in nature and this enthusiasm for beauty. While Faustus makes an ecstatic speech on seeing Helen, he speaks for us all. Power, curious knowledge, enterprise, wealth and beauty are the characteristic traits of Faustus. The same are valued most by Renaissance.

Q. Point out the metaphysical features in Donne's "The Good Morrow."

Ans.: Of the metaphysical poets, John Donne is most singular and typical. "The Good Morrow" is his characteristic metaphysical poem. It shows Donne in his metaphysical triumph, both in his theme and in his technique. The subject matter of his poem is love. The treatment of love in the poem is characteristic of metaphysical love poetry. The poem remains typical of metaphysical and Donne's poetry.

As a characteristic metaphysical "The Good Morrow" reveals even within its brief span, Donne's excellence as the leader of metaphysical poetry. One of the remarkable features in metaphysical poetry is precision. This implies the concentration of some profound thought with a very brief compass. The subject matter of the present poem deals with a quite comprehensive theme – the elemental passion of love, but the poet does not go here for any sort of elaborate reflection on the devotion or steadiness of love or any argument for the power of love. He brings out the essence of the love theme of the poem in a highly concise manner. The genuine and profound devotion of the lover, his yearning and passion for his lady are all precisely brought out in a very concise expression –

'T' ever any beauty I did see,

Which I desir'd and got't was but a dream of tree'

The vastness of the concept of love is a part of metaphysical thought. The metaphysical mind does not elaborate the matter of love. It turns round the depth of feeling and understanding. Donne's rich contention is that love controls all things and is everywhere. This is a specifically metaphysical concept that celebrates love as all-pervasive and all-powerful. Donne's statement is concise but concentrative-

"For love, all love of other sights controules

And makes one little room and everywhere"

The presence of conceits is another feature of metaphysical poetry. Donne's conceits are extremely striking.

His reflections on the profundity of love and the absolute unification of lovers are very happily indicated through the conceits which are brief yet thought provoking. This is particularly marked in the concluding

portion of the poem where the lovers are compared to two hemispheres without sharp North, without declining west. The concluding lines of the poem particularly convey the conceit in which the poet finds their love so much unified that 'none do slacken, none can die'.

Metaphysical poetry is essentially intellectual. The predominance of intellectualism characterises Donne's poetry religious as well as secular. His love poems exhibit more of intellect, less of emotion wit and wisdom go along with the feeling of devotion in his love poetry. The element of wit gives a sort of singularity to Donne's love poems. In "The Good Morrow" for instance, his witticism and wisdom are finely conceived in this enquiry about the way of the lovers before their meeting. The whole approach is vigorously intellectual and this characterises its singularity as a metaphysical poem.

The intellectual element, so dominant in Donne's poetry has given it peculiarity is imagery as well as expression. The poet does not employ, conventional images and phrases but goes rather to geographical and scientific terms. In "The Good Morrow, the poet's imagery to describe the singleness of the devotion of love is white novel. He introduces the 'sea-discoverers' and 'the maps' and indicates how love has one complete world.

Donne's diction as revealed in "The Good Morrow" is simple and straight forward. His metrical swing is not emotionally vibrant but rather intellectually mobile. His diction and rhythm are found quite in keeping with the originality of his presentation and imagery, and this is swely a conspicuous quality of metaphysical lyric poetry.

"The Good Morrow" is one of Donne's celebrated poems that illustrate the genesis of his metaphysical style. In the profundity of theme. The precession of presentation and the novelty of technique, it remains his outstanding and popular work like such poems as "The Flea, 'The Anniversary", "The Sunne Rising", "The Canonization" and so on.

Q. Discuss the significance of the comic scenes in Marlowe's "Doctor Faustus".

Ans.: The first comic scene takes place between Wagner, male servant of Faustus and the two scholars in Act I scene ii. The scholars have asked Wagner an innocent question as to the whereabouts of Faustus. Wagner parodies the same process of reasoning as the scholars of Faustus used to adopt during the discussion. He answers in a roundabout way just to puzzle the scholars. He says the master is corpus natural. Wagner refers to the dining hall as the place of execution and he accepts to see the two scholars hanged at the next session of the court. His playing upon the word execution is comical. Then he reveals to the scholars that Faustus is at cocktail dinner with Valdes and Cornelius, the perfect magicians. It is comical that the servant's wits are sharpened only by overhearing learned discussions between his master and the scholars.

Act I Sc iv also presents a comic scene Wagner wishes to engage a clown as his servant. He refers that the clown is so needful and starving that he would willingly exchange his soul with a shoulder of mutton offered by the devil though it were blood-raw. The clown is not so utterly stupid to accept such a proposition. He knows the value of his soul and would part with it against only well roasted and properly served mutton. He is unwilling to become Wagner's slave by accepting a few coins. The clown had boasted that he could kill any devil to gain the reputation of kill devil. He is however, frightened to total submission when Wagner summons two devils. It is amusing when he utters a curse on them after they have returned. The clown's desire to become a flea is very funny.

Act II sc ii also presents amusing situation when the various sins describe their salient characteristics. The parade of the seven Deadly sins feeds Faustus's soul. It also evoked laughter from the audience. The rest of the comic scenes degenerate into force. They present crude and vulgar humour. Mephistophilis renders Faustus invisible. The silly Faustus snatches the dishes and drinks from the Popes hands and eventually hints him on the ear. He laughs away contemptuously when Mephistophilis warns him to get ready for excommunication.

In Act IV, Faustus makes a pair of horns grow on the head of an insol'ent knight in order to teach him a lesson never to be disrespectful to scholars. Faustus's dealings with a Horse-courser are full of humour. He dismisses him with the words, 'Away, you villain! What don't think I am horse-doctor?' The disappearance of the horse into a pond of water, the Horse-Courser's finding himself sitting on a bundle of hay, the Horse-Courser's pulling off Faustus's by and paying forty dollars for compensation are examples of sheer footers, buffoonery and horseplay. It provides the crudest type of fun.

The jokes of wangner to embarrass; the payment of six pence as compensation for long journey and the parade of the Seven Deadly Sins are sophisticated and fully justified. The practical jokes played on the Horse-courser and harassment of the Pope is Sheet clown age and quite unjustified. It shown

that even an ardent scholar tends to lose his dignity and rejoices in crude and vulgar activities for his pastime after turning into an earring spirit.

The gap comic scenes only bore and irk the audience. It is quite clear that the scenes dealing with buffoonery and clowning have not been written by Marlowe.

Q. What are the two loves that Shakespeare talks of in Sonnet 144? How is the 'tension' between such loves resolved?

Ans.: Once again Shakespeare deplores the relationship which has developed between his mistress and his friend. This relationship undoubtedly caused a lot of perturbation and distress to Shakespeare because of the manner in which his best friend had deceived him, and the manner in which his supposedly faithful mistress had proved unfaithful to him. This sexual relationship between Shakespeare's friend and Shakespeare's mistress caused Shakespeare no end of pain and torment; and he has given expression to this pain and torment in a number of sonnets in various forms. In the present sonnet, for instance, he describes his friend as his angel and his mistress as his evil angel; and he has expressed his doubt about what would happen to his friend who is now in the clutches of an unscrupulous woman with an insatiable sexual appetite.

Here he shows his concern for the welfare of his friend, rejecting his mistress as an evil spirit who might in fact his friend with some terrible disease. This sonnet too belongs to the category of the simplest and the most easily intelligible ones in the sequence. The style is absolutely transparent and lucid.

Q. Who were the Humanists? How did they influence the Renaissance in England?

Ans.: In the modern period Petrarch is supposed to be the originator of humanism. Petrarch, Dante and others also saw their heyday in the regime of Lorenzo de Medici. The humanism spread from Italy to other countries of Europe. Michelangelo, Machiavelli, Leonardo da Vinci, Donatello, Botticelli, Robbia, Ficino, Verrochio, Perugine and Guicciardini were some humanists.

The scholars who had been instrumental in bringing about the revival of learning are known as the Humanists. The term is derived from the Latin Humanists which denoted in classical times the values that the studia-Humanists or the study of the arts subjects was believed to promote. It was through their efforts that the study of language, literature, history and moral philosophy was made part of the academic curriculum. The importance of the work done by the Humanists in directing men's gaze from God to man and from such subjects as logic and metaphysics to those of more humane and mundane interest cannot be overestimated.

Q. What features of Metaphysical Poetry are manifested in the Pulley?

Ans.: The Pulley is a short poem moving in its strangeness. The starting idea that God deprives man of rest so that weariness might turn him towards God when all else fails is typical of Herbert's insight as a poet and saint. The surprise of the title and treatment owes something to Donne.

The pulley is a metaphysical type of 'conceit'. A pulley is a wheel used for raising weights. In the poem it signifies the method. God uses to lift men to Him. He denies men the gift of rest until they seek it in Him. No doubt Herbert had in mind the statement made by St. Augustine 'Thou have made us for thyself and our hearts are restless till they rest in the'. The poet posed a starting idea in the poem. God when all else fails. Palgrave does not use the author's own title The Pulley.

As a religious poet, Herbert has an original and fresh approach. "Herbert was God's troubadour and devoted himself as proudly and solely to singing the emotions toward the Almighty as did and Provencal singer to the service of his lady." Herbert's adoration is intensely individual, addressed to a personal and patrician God in the adoration of God in an allegorical form. The startling idea that he poses in the poem is in a metaphysical tradition. God deprives man of rest so that man turns to Him in weariness this idea is strange but moving. The title is a metaphysical conceit. Pulley is a wheel used for changing direction of power.

Here it means figuratively method by which God draws men to Him. The treatment of the poem is simple but it has a logical structure. In the first stanza, there is a proposition, followed by statement in the second stanza. In the third stanza, there is an argument followed by a decisive conclusion in the fourth stanza. The poet abjures enormosity and affects homeliness of language. But the mystical note is

unmistakable. The inspiration of the poem is drawn from the statement by St. Augustine. "Thou last made us for thyself and our hearts are restless till they rest in thee". But the allegorical form testifies to his metaphysical wit. The comparison of man to a span has a metaphysical subtlety. In short under the appearance of simplicity, Herbert shows himself a subtle lyricist.

Q. Show how Milton's use of poetic devices heighten the elegiac tone of Lycidas.

Ans.: Lycidas is an elegy contributed to a collection of memorial verses on the occasion of the death of a fellow student Edward King, who was drowned in Ireland. The elegy seems to effect the impossible by giving emotional authenticity and moral gravity to the pastoral convention with its stylized machinery of shepherds and swains King was destined for the priesthood and lament for lost youthful talent and promise is the keynote.

Lycidas is an elegy but we must make allowance for the pastoral erudition. However sincere the sorrow might be the use of pastoral machinery would have given an artificial air to the sincerest mourning. Milton accepts a literary tradition and he cannot be blamed for the limitations of a tradition that had found favour with innumerable poets. The artificiality of tone which any one can easily detect in the poem is therefore to be put down to this self-imposed limitation. Secondly it must also be remembered that King was not as intimate with Milton as Dryden. There is not the least doubt that Milton mourned the death of King as a personal loss. But the form that Milton chose compares very unfavourably with a simple and straightforward expression of sorrow.

It is not Milton's adherence to the pastoral tradition that lends support to Johnson's indictment that the poem is "not to be considered as the effusion of real passion", it is rather the poet's insistence and many of his own ideas and ideals, that have very little connection with King. These passages serve but to ventilate Milton's own preoccupations and help us to know the poet rather than his friend. The poet speaks from his heart about King only in two passages: first where he describes their life together at Cambridge, reminiscing over the past with tremor of emotion and toward the close where he describes the heavenly glory that Lycidas has made his own.

There are people who criticise Lycidas as an elegy on the grounds that it was not sincere. They argue that there is no evidence that Milton and King were ever particularly close friends; that the pastoral note which runs through the poem and is typified on the title makes the whole thing too artificial and impersonal.

AMBITION

Q. Did the French Revolution leave a lasting impact on British Politics? Why could not a similar revolution occur in England?

Ans.: The French Revolution of 1789 was the outcome of a combination of factors both long term and short term that arose from the conditions of the rule of the church and aristocracy. The long standing grievances of peasants, townsmen and the bourgeoisie, the frustration of rising hopes among the wealthy bourgeoisie and peasants, the insolvency and breakdown of the government, a growing feudal reaction, the claims and stubbornness of the aristocracy, the propagation of radical ideas among wide sections of the people, a sharp economic and financial crisis the successive triggers of state bankruptcy, aristocratic revolt and popular rebellion these all played their part. Considering that riots and uprisings also broke out in the 1780s in large cities like London, Brussels and Amsterdam.

The tendency to administrative absolutism was accompanied by a drive towards larger political units. Which also provided an impetus for imperial expansion? This was in one respect, simply a matter of economics, because economic progress after the dissolution of a feudal system and the emergence of capitalism was stultified by tiny states customs barriers bad roads different coinages and local restrictions across Europe. From being a weak and peripheral European state in the seventeenth century. England became a leading actor on the continental stage after 1688 rewrote the balance of power and attained the status of the foremost imperialist nation by the end of the eighteenth century.

The period between 1660 and 1789 was also marked by the rise of the middle classes and the emergence of a 'public sphere'. In England it stood for the world of newspapers, pamphlets, coffee houses and political and social clubs in which the nation's affairs were discussed and public opinion was formed. The growing influence of the Parliament and the legitimating of political party in England were assisted by the new impact of public union in politics.

Around the year 1780 Britain found herself in something like a revolutionary situation but there was no fundamental crisis of government. The liberal revolution had already been achieved and there was little of that deep-felt social frustration in the face of aristocratic privilege and arrogance that was so evident in France. The British middle classes had no more intention of throwing in their lot with riotous miners, weavers or petty consumers than they had with an aristocratic reaction.

In literary and aristocratic circles and in some sections of the aristocracy the Revolution was at first immensely popular. It symbolized the destruction of depots in church and state and the chance of an era in which human personality, freed from the shackles of the past could achieve a new fulfilment. But the eventually the major effect of the French Revolution was to strengthen the Englishman's sense of tradition. Though from 1789 there was a deepening division in the ranks of English radicalism a left wing, composed largely of working men with middle class leaders and a right wing of the young Whigs devoted to the cause of parliamentary reform there began a strongly conservative bias in religion and politics among the middle classes. They had accepted much more of the philosophic dogma of the revolution than they were aware.

Q. Assess 'Mac Flecknoe' as a mock-epic poem.

Ans.: The neo-classical period in England was a time of constant political, religious and social controversy. There was radical doubt about the stability and health of society. This is the pre-condition for successful satire. The veneration of the epic and the necessity for social and political satire led to the popularity of the mock-epic of mock-heroic literary mode.

The mock-heroic takes a trivial common subject matter and describes it using the grand epic style. It is a form of burlesque that is it imitates the style and theme of a serious literary genre to arouse satiric laughter. Dryden in his mock-heroic poem 'Mac Flecknoe' used some epic conventions to indicate the back to heroic status in the poet Shadwell and mock his negative qualities.

It is satirical in tone and spirit but in form it is an epic, conforming to all the conventional features of the true epic. But modern satire can have an epical framework only by a burlesque or a travesty of a true epic i.e. by imitating the epic in a lighter vein and making an inexhaustible source of fun. There are three types of literary mockenburlesque, parody, and mock-heroic. "Burlesque mocks and deflates a given literary form whatever that may be by degrading it: thus Dido is made to speak like a fishwife. Parody mocks it by imitating very closely its formal properties and applying them to incongruous or unlikely subject-matter. Mock-heroic is a special form of parody, parody of an epic.

'Mac Flecknoe' is not only simply a satire but also a mock epic. In it the elaborate form and ceremonious style of the epic genre are applied to a trivial subject matter. A mock epic blends satire with comedy or more precisely, satire with tendency comedy. It inflates and deflates the butt in quick succession by means of its double range of reference to quite contrary level the high and the low the noble and the mean. This is how it satirizes. But comedy is inherent in the contrast between the trivial theme and its dignified treatment. In 'Mac-Flecknoe' Dryden wants to describe Shadwell as the literary success of Flecknoe. He makes Shadwell a prince and descry... his coronation with solemnity. While comedy is inherent in disproportionate magnification of Shadwell to a prince satire his in awakening an awareness of the huge imposture of such glorify of Shadwell. Shadwell is no real prince but the prince of the realm of dullness.

'Mac Flacknoe' imitates some epic features and conventions for the purposes of satire and comedy. The hero is of national importance, Shadwell is the prince of the kingdom of fools.

'Mature in dullness from his tender years'. The setting too is large in scale. So the empire the Shadwell is to rule is very vast, stretching from Ireland to far Barbadoes on the Western main. But the glory of ruling a vast empire is deliberate tarnished by making Shadwell king of only the uncivilized parts of Britain.

Dryden also imitates the ceremonious of the epic in his 'Mac Flecknoe'. He stuffs his poem wide-ranging allusions and compares his victim with illustrations persons of antiquity his elevated style make Dryden a matter of 'fine raillery'. Thus Shadwell is compared with Arion, Ascanius, Hannibal, Romulu... and Elisha. There are also allusions to king Augustus, King John of Portugal, the omen of six vultures, the coat of Elijah and so on. Yet every time after putting his victim on the pedestal Dryden knocks him down.

It is true to say that in this poem Dryden has blended satire with comedy. This has been made possible by the mock epic frame work and the wonderful control of his satirical spirit.

Q. How does swift blend realism and fantasy in Gulliver's first Voyage in "Gulliver's Travels"?

Ans.: Gulliver's Travels' universal appeal is known throughout the world. Its success as a children classic proves this point. The inhabitants of these places are equally fascinating by their preposterous qualities.

Voyages that Gulliver undertakes are full of interesting incidents. The experiences are sheer mindblowing because of their adventurous qualities. In the first voyage Gulliver's ship was wrecked by fierce storm and he ultimately reaches the shore of an unknown land by swimming. On his second voyage he meets the same disastrous fate and by the turn of incidents he finds himself captivated by a giant. While going on his third voyage his ship is attacked by the pirates. Set adrift he reaches the wonderful land of Laputas. In the fateful fourth voyage, Gulliver, the captain of a ship is attacked by his own crew members and ultimately set ashore in an unknown land. The account of these stories is captivating accompanied by scintillating note of suspense.

Whatever land Gulliver visits in the course of his voyage, all of them are unique by their astounding indigenous qualities. In Lilliput Gulliver meets the people of extremely diminutive size. Their minuscule kingdom is governed by a king. The entire experience of Gulliver in Lilliput is amusing. Gulliver helps the Lilliputian king to win over his neighbouring country Blefuscu which is also a country of pygmies.

Going on his second voyage Gulliver once again meets a fierce a storm and eventually lands up in Brotedingna – a land of giants. They are twelve times bigger than Gulliver's size. Gulliver's smallness arouses much curiosity among these giants who speculate that he is a clockwork toy or carnivorous animal or embryo and concludes that he is lusus nature a freak of nature.

On this third voyage Gulliver comes across a flying land Laputa inhabited by the people who show their strong affinity for mathematics and music. Their speculative minds are always engrossed in such high thinking that servants follow them to alert them about surroundings so that they do not fall into any mishap. Gulliver's enthusiasm about immortality eventually is shattered once he comes across the wretchedness and vanity of struldbruggs.

Gulliver's fourth voyage brings him to the land of intelligent horses houyhnhnms, and beastly manlike creatures. Yahoos. Honeyhnhnms have an orderly society which is governed by rationality. Gulliver is appalled by the degraded human form of Yahoos whose savageness appears acute when juxtaposed to the dignified Houyhnhnms who are the master of this Island. Such inversion of reality causes Gulliver's disillusion but readers are entertained by the fanciful elements of his experience.

Swift wrote in a letter to Alexander Pope: "The chief and I propose to myself in all my labours is to vese the world rather than divert it.....". In this light Gulliver's Travels appears something more than

a mere adventurous story. Beneath the surface level we discover Swift's actual purpose – the denunciation of imperfect human being and their life.

Commenting upon the literary convention of Gulliver's Travels' a critic writes. "It is a fiction, it is written in prose, it is an 'imaginary voyage.'" So much one can say, but to say this is to say very little. The imaginary voyage has taken such an astonishing variety of forms that it seems impossible to define it as a genre, to say nothing of systematizing its conventions." Such ambiguity defining the genre of Gulliver's Travels is Swift's ingenuity.

Q. Discuss the contemporary social life as revealed in Pope's "The Rape of the Lock."

Ans.: 'The Rape of the Lock' is a poem in which Alexander Pope shows himself emphatically as the spokesman of his age. This poem pictures the artificial tone of the age and the frivolous aspect of femininity. We see in this poem the elegance and the emptiness the meanness and the vanity the jealousies, treacheries and intrigues of the social life of aristocracy of the eighteenth century.

It is based on an actual incident in the high society of the time. A young lord had in a moment of youthful frolic cut off a lock of hair of a fashionable belle and this had caused a violent rupture between the two families. Pope was requested by a common friend to bring about a rapprochement by treating the incident lightly in a poem. As Pope writes, his "purpose in the poem is to laugh at the little unguarded follies of the female sex."

The raillery against the woman is almost poignant but what saves the poem from being a scurrilous abuse is the playful fancy, the edge of the banter and makes it less offensive the whole poem thus wears a gay and festive air, making the readers burst out into constant hilarious laughter. The poem is singularly free from the spite or venom that mars the other satires of Pope, particularly the personal ones.

This has been done by the skilful art and workmanship that is employed in the poem. It is a mock-heroic poem, applying the art and form that strictly belong to the epic to a trifling social circumstance. The whole thing has been treated in a burlesque manner with invocation, supernatural machinery and other conventional features of epic poetry. The gravity of the treatment and the triviality of the matter impart a note of irony which is maintained throughout. The sharpness of the banter is thus taken off by dipping the whole thing in the atmosphere of fun and fantasy.

One of the greatest charms of the poem lies in the picture of contemporary social life that has been drawn in it with delicate fancy and wit. Here Pope deals with the one thing which he knew intimately and had the talent for its delineation in a most engaging manner. It is the aristocratic life of London in his own day. Indeed the value of the poem as a social document is immense in as much as it faithfully mirrors the rainbow world of pomp and fashion of the aristocratic society.

Thus the age lives in the pages of the poem and in reading it we are transported into that world and breathe its blowing around us as a picture of a decadent society; powerfully and humorously drawn the poem is almost unique in English poetry.

Q. Describe the cave of spleen in 'Rape of the Lock'.

Ans.: When after the cutting of the lock of hair the Baron exults over his great achievement and Belinda gives way to rage, resentment and despair, Ariel withdraws and Umbriel, a mischievous and trickering gnome takes charge of her. In consonance with an epic convention the poet makes Umbriel go down to the underworld, where in a dark and vapour region stands the gloomy cave of spleen. It was a dismal cave, vaulted with vapour. No cheerful breeze blows over the place; the only wind is the east wind that causes moroseness. Sunlight cannot penetrate into the cave. There spleen lies on a pensive lie, sighing for ever with pain at her side and Megrin at head.

The cave is always filled with vapour and various fantastic images rise in mists in that place. Glaring friends, snakes standing erect on their coils, pale ghosts, gaping tombs etc abound in the cave. Human beings changed into various forms under the effect of melancholy throng there. Thus there is the woman who thinks her to be teapot, holds out one arm and bending the other. There is another who imagines herself as an earthen jar, another as a bottle etc. There is a man who thinks that he has become pregnant.

Q. Sum up James Thomson's description of winter in "The Seasons".

Ans.: Thomson's Landscape art has the colouring of a Reubens painting and is so detailed as to be enumerative in style. "The Seasons" were also instrumental in giving rise at around this period to the new or natural school of landscape gardening and served as a counterpart to the flourishing art of landscape painting. Although superficially pastoral 'The Seasons' should be sharply distinguished from the well established tradition of English poetry. Thomson described nature for its own sake including human incidents as a background thus inventing the traditional pattern in which nature is a background for moral dramas. If we compare 'The Seasons' with Pope's winter we will be able to see the newness of Thomson's approach. One proof that this was the work of a fresh and independent genius was the imitation it gave birth to in Europe.

In winter the shepherd loses his way in a ferociously blinding snowstorm. He can find no familiar signs to guide him. As he stays away from his cottage, night descends and the wilderness becomes more savage. Then terror seizes him as he imagines himself trapped in treacherous terrain. He sinks in the driving mass of snow and freezes to death while his bosom is wrung by tender memories of home on the one hand and thoughts on the bitterness of Death on the other.

Q. What kind of problems did the Lilliputians have with Gulliver?

Ans.: After the shipwreck on the first voyage Gulliver escapes in a boat with five others but the boat was upset by "a sudden flurry" and Gulliver, ignorant of the fate of his comrades swims until he reaches the shore. He walks inland for half a mile and then being tired lies down and wakes up to find himself bound by "slender ligatures." He is surrounded by little men not six inches high armed with bows and arrows. He manages to free his left hand upon which these little men shoot small arrows at him. They sting but do not hurt him, when Gulliver makes the sign that he is hungry and thirsty he is given hundreds of little baskets of meat and bread. He is given hundreds of little baskets of meat and bread. He is given wine laced with drug and he falls asleep. During this time these little people make a wooden frame on wheels upon which Gulliver is raised by nine hundred strong men pulling the rope, using a pulley. Next day he is lodged to a disused temple. However this man-mountain, the name given to Gulliver by the Lilliputians, soon becomes familiar to them and also wins the favour of the king. Gulliver's gigantic stature, as he appears to the Lilliputians is put into a ulterior purpose to quell the kingdom of Blefuscu, the neighbour of Lilliput whose inhabitants are equally diminutive in size. Gulliver damages the fleet of Blefuscu thereby earning lots of praise from the king.

Q. What picture of London do you get in Mac Flecknoe?

Ans.: The beautiful city of London the people of which were in a state of apprehension on account of rumours about the Popish plot. Close to the walls enclosing the beautiful city of London there stood an ancient structure, called "Barbican, which was very impressive to the eyes. Once it was a watch-tower but now such was the decree of fate, the whole edifice was reduced to a mere name. From its old ruins houses of ill fame had now risen. In these houses of ill fame were enacted scenes of vulgar sexuality and useful pleasure. Ageing prostitutes reigned over the whole place and enjoyed peaceful slumbers undisturbed by the night watchmen.

Near this place was raised a theatre-house for training boys to play the roles of heroes and girls to play the roles of queens on the stage. At this theatre raw actors were taught how to laugh and to weep young prostitutes were taught to make speeches and young boys were taught to declaim in bombastic language and play the role of Emperor Maximin. The tragic plays of the great dramatist John Fletcher were never acted on this stage. Nor were the brilliant comedies of the still greater dramatist, Ben Jonson acted. This was a theatre where unthinking audiences with blank minds highly applauded the performances of clowns like Simkin. Entertainment at this Suburban theatre was provided by means of puns and by an incessant play on words as illustrated by low comic characters like Panton.

At this place which had a wide reputation and was well-known, Flecknoe ambitiously planned Shawell's throne. The reason for Flecknoe's choice of this place was that Thomas Dekker, a well known playwright had long before made a prophecy that at this heap of ruins would reign a mighty prince. He would be fitted by birth to chastise wit and to punish sense, whose genuine dullness would issue forth in such operas as psyche.

Q. Write a brief note on Heroic Couplet.

Ans.: Lines of iambic pentameter which rhyme in pairs: a a, b b and so on. The adjective was applied in the latter seventeenth century because of the frequent use of such couplets in "heroic" poems and plays. The term 'heroic' was used as these couplets frequently employed in poems and plays which had a

heroic or epic style and subject matter. This verse form was introduced into English poetry by Geoffrey Chaucer and has been in constant employment ever since. From the age of Dryden through that of Dr. Johnson, the heroic couplet became the predominant English measure for all the poetic kinds; some poets including Alexander Pope use it almost to the exclusion of other meters.

In this neoclassic period the poets wrote in closed couplets that is the end of each couplet tends to coincide with the end either of a sentence or of a self-contained unit of syntax. The sustained employment of the closed heroic couplet meant that two lines had to serve something of the function of a stanza. In order to maximize the inter-relations of the component parts, neoclassic poets often used an end stopped first line and also broke each single line into submits, balancing it around a strong caesura or medial pause in the syntax.

Dryden in 'Mac Flecknoe' often uses the closed couplet just as Pope does in 'The Rape of the Lock'. In the 'closed couplet the end of the couplet coincides with the end of a sentence or a major part of a sentence. Frequently each line is subdivided by a caesura or sense pause in the middle the two halves balancing each other and the second line is antithetical to the first line. Antithesis is the contrast of ideas marked by parallelism in grammatical structure. This is more frequent in Pope's 'The Rape of the Lock'.

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Q. What is Friday's role in 'Robinson Crusoe'?

Ans.: Friday is the name which Crusoe gives to a savage whose life he has saved from the clutches of cannibals. The savage himself takes the initiative in attempting escape from the cannibals who were holding him as a prisoner and who had brought him to Crusoe's island in order to feast upon his flesh. Finding himself saved the savage now kneels before Crusoe in acknowledgement of the favour which Crusoe had done to him in rescuing him from his captors. From this time onwards, Friday becomes a devoted slave of Crusoe's.

Friday is instructed by Crusoe in the various skills necessary to perform the many tasks which Crusoe had himself been accomplishing hitherto. Crusoe feels pleased with the man because he is very intelligent and speedily learns whatever he is taught and because he makes all possible signs of subjection of servitude and submission to Crusoe whom he now calls master. He is soon rid of his habit of eating human flesh because Crusoe finds, to his dismay that his savage is himself a cannibal and because Crusoe explains to him how abhorrent it is to eat human flesh. Friday soon begins to relish the meat of goats, turtles pigeons etc and forgets all his former inhuman and barbaric ways.

Friday is a heathen but he is in due course converted to Christianity through Crusoe's regular instruction. During these religious sessions, Crusoe tells Friday all about the Christian beliefs regarding God, the Devil and Christ. Friday shows a lot of interest in these religious lessons and asks his preceptor numerous questions which show his intelligence. As a result of Crusoe's painstaking efforts Friday ultimo becomes an

earnest believer in the Christian faith and learns all about the redemption of mankind by Christ the Saviour, and about the need of repentance on the part of human beings.

Friday is by no means indispensable to the plot of this novel. He certainly enriches the plot by the assistance he renders to Crusoe in several ways. But his real importance lies in the kind of man he is. Physically robust and strong, he is irreproachable so far as his conduct is concerned. He is a symbol of the noble savage who possesses some of the basic virtues of human nature he is Industrious; he is honest, he is highly reliable; he is grateful; he is a devoted friend and servant and a loving son.

Q. Write a brief note on Utilitarianism.

Ans.: The late eighteenth century school of thought led by Jeremy Bentham and James Mill who believed in the doctrine that actions are right in so far as they are useful and promote the greatest happiness of the greatest number. A philosophy which holds usefulness to be the end and criterion of action, i.e. that action. That action drive their moral quality from their usefulness as means to some end, especially as means productive of happiness or unhappiness.

Historians have called a lust for gold or a lust for the world or a lust for spices was in the technical sphere accompanied by a constant search for new utilitarian inventions and applications Utilitarian in the sense that they would be in the service of man, to ensure both the lightening and the greater efficiency if his labour. The accumulation of practical discoveries showing a conscious wills to master the world a growing interest in every source of power revealed Europe's true features and guaranteed its pre-eminence well before its success.

AMBITION

3 a. Q. Describe Maurya's vision and bring out its significance in the play.

Ans.: Maurya has been lamenting the drowning of Michael and is anxious that his dead body is not found and a good Christian burial is not given to him. She wants the priest to stop Bartley from going out to sea. She argues with Bartley not to go and she appeals to his emotions. Maurya's premonitions and superstitions fill her imagination with fears and evil thoughts about the grey pony going behind the red mare of Bartley. She has the hallucination of the ghost of Michael on the grey pony. This is the product of her fevered brain. She cannot utter blessing because her mind is full of superstitions and fear. Thus up to this point, she shows the acrimony, anger, anxiety, bitterness, fears of Maurya and these feelings arise out of her thoughts about dead Michael and living Bartley.

The hallucination of dead Michael riding on his grey pony behind the red mare of Bartley makes her sure of the death of Bartley on the sea. Premonitions are now strengthened into firm certainty such is the strength of their superstitions. From this point Maurya's change takes place.

3. d. Q. Explain with reference to the context: 'The' burnt out ends of smoky days'.

Ans.: In these lines from Preludes T.S. Eliot draws a picture of a shabby winter evening in the slum areas of London. The sun has just set. The evening darkness is gradually descending upon London. The passage way smell of steak. It is six o'clock. The foggy day is coming to its close like the cigarette end which is burning itself out. It has been raining. This rain is accompanied with mud. The wind is driving dirty leaves and waste newspaper from open spaces and they wrap the feet of those who are walking along the street.

Comment: The image of the burnt out ends of cigarettes vividly conveys the sense of the slow close of a wretched day. Moreover, such words as grimy, withered, vacant, smoky, gusty conjure up the atmosphere of depression and decay. "Vacant lots" is a pregnant image. The vacant plot of land in a city used for dumping rubbish suggests that the mind of a modern man is dumped with worthless, sexual, sordid and black thoughts as refuse is piled in a vacant piece of land in a city.

3. a. Q. Write a brief note on the Irish dramatic movement.

Ans.: Stimulated by the spirit of Irish nationalism against the English rule Irish Dramatic Movement of the 1890's marked a rebellion against the English social problem plays. Its chief architects were W.B. Yeats and Lady Gregory. Both of them wrote plays and founded the Irish Literary Theatre in 1899 which was to become Irish National Theatre in 1902 and the Abbey Theatre company in 1904. However, the most important person in this new theatre movement was John Millington Synge who created a kind of drama distinctly Irish in character. Yeats met Synge in Paris advised him to come back to his own country and write plays the spirit and language of which would reflect the life and idiom of the contemporary Irish people. Following his advice, Synge visited the West of Ireland to study the speech of the common people and fashioned his own poetic style out of it.

At the end of the thirties, W.H. Auden in collaboration with Christopher Isherwood wrote three experimental verse plays – 'The Dog Beneath the skin', 'The Ascent of F6' and 'Oh! the Frontier' which were produced by the Group Theatre a private society. In spite of a number of short-comings they could create awareness about another war at the door of England.

Q. 3.h. How does Narayan show the relationship between Selvi and Mohan through the use of cosmetics?

Ans. - Though public knew Selvi as a radiant beauty – yet to Mohan she was nothing more than "not bad looking but needs touching up". We are given an example of Mohan's hypocrisy when he supervised the cosmetic changes necessary in his wife in a clandestine way. He was a follower of Mahatma

Gandhi and did not like to proclaim that he4 advocated the use of cosmetics to enhance Selui's beauty. Narayan ironically adds that a fan from Singapore came to Mohan's and in supplying Selui the correct skin cream and talcum which gave her a complexion that defied definition.

The story of 'Selui' is a tale of self discovery of a woman who is finally able to come out of the shadows of her husband's explanation. It also relentlessly exposes the hypo ring and avarice of our present society where neither art nor relationships remain sacred and everything is sacrificed on the altar of money.

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Q. In what way was the first staging of Osborne's 'Look back in Anger' significant?

Ans. - John Osborne's 'Look back in Anger' first staged on 8th May 1956 at the Royal court Theatre London. It marks a watershed in dramatic history. In 1956, John Osborne was given the Evening Standard Award as the most promising play Wright of the year for 'Look Back in Anger'. Play would no longer be concerned with middle – class heroes nor set in country – houses. The play gave voice to the discontent of the Young Jimmy Porter who was aware that he could find no place in the society around him. He became the bitter spokesman of a disillusioned generation. The success of the play found a response in other disaffected groups in society. 'Look back in Anger' was linked by critics and reviewers the works of a few socially – conscious novelists. The label 'Angry Young Men' was applied to them.

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1. b.. Q. Write an appreciation of Yeats poem 'An Acre of Grass'.

Ans. The small lyric, 'An Acre of Grass', occupies the focal point among the Last Poems of Yeats, and at the same time. It is truly representative of the poetic creed and spirit which characterise Yeats's poetry ever since his are reached a mature stage. Its autobiographical charm apart thematically and artistically the poem deserves a careful attention and critical interpretation.

After a long career as a successful poet and public figure of national admiration Yeats here muses on the condition of old age as a man retired to the safety of his own house at Riversdale.

Yeats's poetry is always remarkable for its dramatic energy and for some wondrous discovery: 'An Acre of Grass' fully satisfies this expectation. On analysing its structure one finds the characteristic Yeatsian principle of antinomies at work. The first two stanzas, forming the first half of the poem are concentrating on the scrutiny of the physical limitations of the old man with vivid realism: instead of real nature with its wide span of the sky, the trees the hills, the valleys and the rivers and instead of real life of men and society, the old poet is left with the consolation of picture and look.' They are like

"An acre of green grass

For air and exercise."

Everything is in a miniature scale and soft and easy going as it should be in old age. The decay, the shadow, the devitalisation, the total absence of zeal and sound of life, came out in this touching metaphor and the startling mention of the stirring of a mouse, which serves only to deepen the sense of silence in the low-pulsed life of the aged man. The poet realistically accepts the change and submits to the fact of the body's decay with time. He who had said that he could be tempted by 'a woman's face or worse – the seeming needs of the foot driven land.'

But having accepted the fact, he yearns for the higher thing, the Truth or the vision that unfolds the mystery of life and death. While decay of the body with age is one side of the antimony, the other is the unfathomable power of the soul or spirit which remains unwithered even at the age. The last two stanzas forming the second half of the poem treats this aspect with an astonishing burst of poetic afflatus. The ninth line "Grand me an old man's frenzy" marks the dramatic somersault from gentle to aggressive tone and attitude and the tenth line – "Myself must I remake" announces the central idea of the poem. Spiritual renewal has been his central theme since he was a middle aged man.

Myth, history, personal ideas and sincerity of experience are thus fused together by poetic imagination in an impressive and convincing manner to establish the main paradoxical theme: "An old man's eagle mind". The diction and poetic style is free from the grandeur and flowery beauty of Yeats's earlier poetry. The very simplicity and bareness is intended to kindle the purifying self-sustaining passions thou would bring the poet to what he himself calls 'Unity of Being'. This unity is like the Buddhist enlightenment. The continuing passion to reach perfection is itself the perfection when wrought to the highest degree. This passion is the spiritual fecundity Yeats so admired in Blake in Michael Angelo in the greatest tragedies of Shakespeare.

The metrical art is none too intricate. Each of the six-line stanzas is broadly cast in a b c b d d rhyme-scheme but while the rhymes are clear and perfect in the last two stanzas, the second end rhyme is notably imperfect in the first two stanzas, 'grass' and 'goes' make less than half-rhyme so is the case with 'end' and 'mind'. The line here at life's end, stands out as the shortest in the poem, containing only two metres, but subtly suggesting the feeling of lack of space to accommodate what come in the lines immediately after it. That is a mark of genuine poetic craftsmanship.

Q. 1. E. Is Graham Greene's novel 'A Gun for Sale' a mere action novel or is it something more?

Ans.: 'A Gun for Sale' is superficially similar to that of a typical thriller, coincidence and melodrama help to hold together a plot which combines assassination, pursuit of the criminal, betrayal, revenge and the helpless heroine with a golden heart. As in many typical thrillers, here to a single incident can trigger a war on an international scale. However what prevents his novel from becoming merely entertainment is the way in which Greene twists and plays with the stereotypes and stereotypical elements to unsettle the typical moral simplicity of the thriller form.

The character of Raven is itself drastically different from the glamorous heroes who usually inhabit the pages of thrillers such as James Bond. Here Raven is presented as more of a victim than a criminal. His harelip has left him with a deep sense of rejection and he has come to expect revulsion from anyone who sees him. This physical scar seems to be, however merely a physical manifestation of a deeper psychological scar that has its roots in his family background and his childhood. He remembers quite often than his father was hanged and the scene of his mother's suicide returns to haunt him as the most horrible scene in his life. He reassures himself that the killings and criminal activities that he has been involved in are never as cruel or though less or gruesome as the scene his mother for him when he was a child.

Thus the conventional notions of the "Good" and "bad" in a typical thriller are destabilised. Gradually, Greene makes the reader sympathise with Raven as he is continually betrayed by even the "lawless" like Dr Yogel. This sympathy is largely created through Greene's description of Raven's encounter with the goodhearted and innocent young girl Anne Crowder. She is the first person Raven has ever met who is not repelled by Raven's physical ugliness and she seems to respond to him with a simple uncomplicated kindness. The experience of goodness touches the ice in Raven's heart and he confesses his criminal actions to Anne. Anne is horrified by Raven's confession to the murder of the Minister that is likely to trigger a war, but she promises not to betray him.

The stock or stereotyped notions that are found in the thriller include and betrayal. Raven, though a criminal has a code of decency which is violated again and again. Everyone around him betrays him – the landlord, Davis, Acky and eventually Anne. But this is the pattern of his life. This leads to a pervasive sense of injustice in the novel. Justice involves adherence to a set of values but repeatedly in this novel the characters act to deny the existence of any values. In these bleak novels, values do not exist in the abstract or in the concrete. Even minor characters like acky, the demented priest, suffers from a sense of injustice as he feels he has been wrongly accused of sin when he was serving in the church. The novel ends with the death of the Villains Marcus, Davis and Raven – there remains a sense of unfairness and despair which is very different from the "Sweetness and light" ending of traditional thrillers.

This novel is one of Greene's earlier novels. Yet it remains a readable and relevant novel even today. Port of strength lies in the plot that Greene handles with great craftsmanship. By using the structure of the thriller, Greene retains the suspense of a tightly-woven, dramatic set of actions. Yet Greene's own bleak vision of twentieth century society colours the novel to make it much more than a mere action novel. This novel is one Greene's earlier successes but the themes that have remained central to Greene's work are articulated with success in "A Gun for Sale".

2. D. Q. Discuss briefly Clifton's character in 'Destiny' by David Edgar. What kind of politics does Clifton represent?

Ans.: Edgar's play *Destiny* has quite a few characters in keeping with the requirements of a play which intends to show three different political parties in political confrontation or negotiation with one another. There are different groups representing class or racial interests and in order to make their social standing in a society like the modern British one.

Clifton is the Labour Party member who gets the party nomination for the Taddley election with Paul's support. Clifton can beat John Smalley for the candidacy as Smalley had made an anti-immigrant statement in course of a Parliamentary debate on Ugandan refugees. Clifton stands behind the striking Asian factory workers not so much for idealism as to win the election with Asian votes. But as things hot up he realizes that he could lose white votes. When a threatening note comes crashing through the window with excreta he is scared. His wife Sandy can easily persuade him to give up an all-out stand. He is conspicuously absent at the picketing site and when Paul and Khera come to him for help to get Patel and Paul out of Police charges, Clifton does not agree to help them as, if the law is broken he says as a future lawmaker he cannot support someone who does it. To Clifton winning the election at any cost is more important than the morally justified struggle of the immigrant workers.

Patel, the worker's activist, is an illegal immigrant as he stayed back though his visa expired. Paul comes with Khera to draft in Clifton's help but Clifton and his wife Sandy refuse as they do not want to be involved in supporting illegal activities. Actually, Clifton has been scared by the threats into silence and submission even before the elections when Sandy reminds Khera that Britain is no longer exploiting India, Khera informs him that British economic investment in India has increased over the years and leaves Khera has learnt to think for himself and has become politically mature. Paul too learns to understand people. He is disappointed at Clifton's selfishness, but the courage, the capacity to think and organize that has seen among the Asian protesting; encourage him to hope for the future.

3. C. Q. Write briefly on Shaw's wit and humour in 'The Dark Lady' of the sonnets.'

'The Dark Lady of the Sonnets' is a brilliant specimen of Shaw's creative imagination his ability to create arresting dialogues as well as his unsurpassable mastery over wit. It cannot be called a historical play though some figures well-known in history like Queen Elizabeth or William Shakespeare appear in it. It deals with no historical issues. Rather it is mainly concerned with Shakespeare's supreme mastery over poetry and drama, his passion for it and also his very human fondness's for women and how his own age failed to appreciate the essential Shakespeare. It reveals Shaw's deep reverence for Shakespeare's creative genius though there is a prevalent misconception that Shaw did think of himself as being a higher or better dramatist. It is based on the famous 'Dark Lady' theme in Shakespeare's sonnets.

The situations are selected carefully to reveal interaction among characters, the number of which usually does not exceed three to five. As the basis of this playlist, Shaw takes the mysterious relationship between Shakespeare and an unknown lady, but develops it in his own manner. It actually upholds Shaw's belief in the necessity of drama. Despite attempts by critics and scholars not much is definitely known about the identity of the lady and the extent of her relationship with Shakespeare. Shaw uses his creative imagination in embodying his vision of the relationship.

Some of the very famous Shakespearean sonnets dwell on a rather dramatically presented relationship between the poet and the 'Dark Lady' who might have been wooed by another friend as well common to both of them. Shaw here imagines a secret meeting between the poet and the Dark Lady. Besides such a situation which is clearly imaginary Shaw's knowledge about the literary atmosphere of the age is very much in evidence in the play let. Very often he achieves his end by means of wit and humour and other devices like 'bathos', intelligent juxtaposition of events and characters etc. His awareness of literature and all aspects of life are evident everywhere in his works.

Shaw one of the most influential playwrights in the last part of the nineteenth and the first few decades of the twentieth century is remembered by later generations of readers mainly for his uncompromising zeal in exploring and representing reality, rather than imitation of out worn conventions in life and literature. Shakespeare's personal reaction on being told about the dubious character of his ladylove and also his ability to overcome it through philosophical generalization are some prominent features that are noteworthy.

2. a. Q. Write a brief essay on the imagery of “Marina”.

Ans.: Briefly we may say that images are comparisons which are very often explicit or implicit. But to explain and explore these images we must first ‘feel’ them for what Eliot’s symbolism and imagery achieve is a unified sensibility i.e. a happy fusion to thought and feeling. In the light of this observation, we may attend to explore the images in ‘Marina’ and tease out their meanings.

‘Water lapping the bow’, ‘Scent of pine’ and ‘the wood thrush singing through the fog’ stand for the rarefied atmosphere and sensation of smell and sound. These images furthermore reflect the inner condition of the speaker’s spiritual resurrection.

The images of dog, hummingbird, swine and animal ecstasy from the past life, can be identified with the deadly sins of anger, envy, ambition, pride, sloth, greed and lust. ‘Those who sharpen the tooth of the dog’ are ipso facto men who have fallen prey to violent passions and unholy desires destructive of all that is noble salutary and godly in man. The dog here is an image of menaces and evil. ‘In the old Testament, the dog is no friend to man’ but an unclean animal, loving on human corpses. Sometimes the dog is figured as an agent of evil, as in Psalms XXII 20: ‘Deliver my soul from sword my darling from the power of the dog.’ ‘Those who glitter with the glory of the hummingbird are men who flaunt the glitter of their wealth and material pomp and splendour. “Those who sit in the sky of contentment’ are actually men who like beasts remain satisfied with that they are and what they have. They are satisfied to consume food, sleep and snore and gratify their sexual hunger and they do not have any spiritual yearning.

The ‘Stars’ and the ‘eye’ images indicate that Marina is at once year, yet remote temporal, yet timeless, ‘a phantom of delight’ yet a prize and a possession, symbol of a new life,’ an image of innocent happiness, of children playing among the leaves hidden but heard by their excited whispers is enshrined in the line ‘Whispers and small laughter between leaves and hurrying feet.’ This is also an image of what was and what might have been together.

Water is a recurrent image in T.S.Eliot’s poems. Sometimes water may stand for not only life giving properties but also for death by drowning. The water imagery in where all the waters melt symbolises the reunion of Pericles with his daughter and the scene of the confluence where all the water is signifying the renewal of life meet and mingle.

AMBITION

2.Q. Write short philological notes:

Ans.: Gospel: The O.E. term 'good spell' meant 'good tidings'. Subsequently, after their conversion to Christianity, by shortening the vowel 'o' the Anglo Saxon turned it into 'Good Spell'. 'Good Spell' meant to them 'the message of 'God'. The expression underwent further shortening and 'd' and one 'l' disappeared to form 'gospel' to mean a narrative of the life of Christ.

Bishop: The word is derived from OE. Bishop which was derived from Latin episcopise. This word is as old as the introduction of Christianity in England. And in bishop we see one of the earliest examples of aphaeresis occurring in an English word, bishop < biscop < Latin episcopus

Folk: Folk are the native word, while people is a French loan word. None will deny that people is a more popular, more expressive and more natural term than folk. Shakespeare has used folk only four times and folks ten times. Folk is rare in the Authorized Version of the Bible and Milton never uses it.

Zero: The word zero came via French zero from Venetian Zero, which came via Italian. Italian zero came from Medieval Latin Zephyrus from Arabic safer "cipher" translation of Sanskrit sunya-m "empty place, desert naught."

Skirt: The English words shirt and skirt are doublets; the former derives from the Old English seyrte, while the latter is borrowed from old Norse skyrta, both of which derive from the Proto-Germanic skurtij. Additional cognates of the same word in other Germanic languages include the German Schiirze and Dutch Schort.

Q. Write the phonemic transcriptions:

- Ans.: Cute - / kju:t /
 Needle - / ni:dl /
 Chest - / t /
 Shape - / /
 Verdict - / /
 Thatch - / /
 Wings - / /
 Nature - / /
 Pot - / /

5. A) Q, since brass, nor stone, nor earth, nor boundless sea

AMBITION

Whose action is no stronger than a flower?

- Ans.: Since brass, / nor stone / nor earth / nor bound / less sea
 But sad / mor-ta / li - ty / o'er - sways / their pow(e)r
 How with / this rage / shall beauty hold / a ple'a

Whose a'c / tion i's / nostro'ng / -er tha'n / a flow(e)r?

This is written in iambic pentameter. There is one trochee in the first foot of the third line. This is the only variation.

6. a) Q. Can storied urn or animated bust

.....
.....

Or Flattery soothe dull cold ear of Death?

Ans.: The passage contains many figures of speech, which are being listed below:

- a) The first four lines contain two powerful instances of Erotesis or Interrogation. There are two questions posed, both of which have an inevitably strong negative answer: Never. These are put in the question form only for securing greater emotional impact.
- b) Honour, Flattery and Death, the three abstractions are personified. Through personification, the poet imagines honour to speak with a provoking voice like a human being and flattery to speak with a soothing voice, while death is supposed to have ear for hearing, like living creatures.
- c) In second line, a Metaphor occurs. Here is an implied comparison between two dissimilar things, a human body and a mansion or house. The suggestion is that our body houses the soul as our house keeps us within it.
- d) The phrase 'silent dust' is a Euphemism for the unpleasant word grave.

7. Q. Give the substance of the following poem and a critical note to it.

Do not go gentle into that good night

Old age should burn and rave at close of day?

Rage, rage against the dying of the night.

Ans.: Substance: Man after his hard journey through the whole span of life, is sure to get old age. The poem is deeply philosophic and pessimistic. Of course, this pessimism has universality and the poet's didactic note is beyond any doubt or dispute. He certainly found there in ease, comfort and relief from earthly trouble and weariness.

Comment: The poem is animated with deep spiritualism and expressed a profound faith in the course of life. It is the bliss after the end of the hard struggle of earthy life.

The poet's contention here is the relief, afforded to the man in the sorrow, by the swift movement of time and the lengthening of his time of happiness of course this is actually a fallacy, for all days pass away in the like manner. The poet, however, implies the state of mind that enjoys much longer the happy period of life.

The reflective aspect of the poem about the duration of happiness and sorrow in human mind is not beyond controversy. The poem is simple. What, however, remains striking are the perfect restraint of the poetic impulse and the proper balance between the poet's thoughts and rhythm. Spiritual didacticism is well coupled with balanced poetic artistry.

There are six stanzas in the poem. Each stanza has three lines. These lines are found to rhyme alternatively.

4. (i) Q. Fricatives

Ans.: There are nine consonant fricatives. For all of them the lungs push air through a narrow opening where it causes friction of various kinds. The soft palate is raised so that no air goes through the nose.

Fricative consonants are /f/, /v/, /θ/, /ð/, /s/, /z/, /ʃ/, and /ʒ/.

(ii) Q. Voiced consonants

Ans.: When the vocal cords are drawn near together and air is forced between the cords so that they vibrate, the sound produced in this manner is voiced. Voiced consonants are /b/, /d/, /g/, /i/ etc.

1 d (iv) Q. Write short notes on: Hybridism

Ans.: A hybrid is a composite word formed of elements from different languages. "As a general rule Teutonic affixes are added to Teutonic stems, Romanic to Romanic stems, and Greek to Greek." But all these prefixes and suffixes have now become naturalized in English and hence many derivative words in English are of mixed origin. Such words are called hybrids or half-breeds.

Hybrids are words of heterogeneous elements, such as Teutonic with Romanic (hindrance), Teutonic with Greek (heathenism), and Romanic with Greek (glossary). We have a hybrid when an English inflectional ending is added to a foreign word or a foreign ending is added to an English word.

Hybrids composed partly of English and partly of French words. Such hybrids were formed in the following way: French word + English suffix:

Duke (Fr) + s (Eng genitive ending) = Duke's (children)

English word + French suffix

God, shepherd (E) + -ss(F) = Goddess, shepherdess

English prefix + French Word

A – (E) + round (F) = around

English derivative adjective ending in –able (F)

Service + able = Serviceable

Suit + able = Suitable (that which suits – active sense)

'get at able' from 'get at' (composite verbal expression)

The following are a few examples of hybrids formed with Latin or Greek suffix and prefixes:

English word + Lat or Greek suffix

Starve (E) + -ation (Lat) = Starvation

Greek & Latin prefix + English word

Ex + (Lat) + King (E) = ex-king

Latin prefix 're' : The difference between the two sets is as follows :

Recover = regain

Re-cover = cover again

“Hybrids occupy a very important place in the English vocabulary and they are used by the speakers and writers without feeling in the last that they are hybrids or half breeds. They have contributed much to the enrichment of the English language and have given us the freedom to form word to meet our need.”

Q. Malapropism:

Ans.: Malapropism means ‘ludicrous, misuse of word esp in mistake for one resembling it.’ The word is derived from Mrs. Malaprop, a character of Sheridan’s ‘The Rivals’. Mrs Malaprop provides amusement in the play by confusing words that have an accidental likeness. The classic examples of Malapropism are to be found in what Mrs Malaprop says in the drama: “Sure if I reprehend anything in the world, it is the use of my oracular tongue and a nice derangement of epithets.” In Modern English Usage Fowler says very humorously, “She is now the matron saint of all those who go word fowling with a blunderbuss.” Such word-confusion was a familiar stage trick in the days of Shakespeare and is so still. Dogberry with his most senseless and fit man for the constable of the watch and to talk is most tolerable and not be endured, Old Gobbo with his that is the very defect of the matter, sir, and Bottom with his and there we may rehearse more obscenely and courageously are some of the exponents of the art Malapropism. But the essence of malapropism, whether those of Mrs. Malaprop or those of Dogberry, Bottom and Gobbo, is an exaggeration of ignorance that leads to the ridiculous.

Malapropism or word confusion is that be setting sin of those who over-reach themselves in their use of the vocabulary they have in command and fondly think they can correctly use unfamiliar words. Most of us fall into word confusion sometime or other. Thus we use sometimes acceptance for acceptation, ceremonial for ceremonious, consequent for consequential, contemptible for contemptuous, triumphal for triumphant etc.

1. (a) Q. Latin Influence on English

Ans.: The Latin influence on the English language is the earliest and perhaps the greatest of all the influences which have enriched the English vocabulary and helped to make it a varied and heterogeneous one. It began about the beginning of the Christian era and has still been continuing. We shall here consider the Latin influence in different periods.

The first Latin words to find their way into the English Language owe their adoption to the early contact to the Ten tonic forefathers of the English with the higher Roman civilisation and they were adopted long before the English forefathers had come to the British island. These words mainly relate to –

- (1) Trade and commerce:- calic (cup), flasce (flask, bottle)
- (2) War and warfare:- camp (battle), mil (mile)
- (3) Domestic life and name of the household articles:- catillus (kettle), cist (chest)
- (4) Names of plants and fruits:- plum, plea, peppss, cheese

The greatest influence of Latin upon the vocabulary of old English was occasioned by the introduction of Christianity into Britain at the end of the sixth century. We may group these Latin loan words as follows:-

- (a) Words relating to Church:- Church, Bishop, Candle
- (b) Words relating to domestic life:- cup, chest, cup, dish, fan
- (c) Trees, plants, herbs:- beet, box, pine, aloes, lily, palm

(d) Education and learning:- school, master, grammatical, verse

(e) Animal names:- capon, dog, lobster, phoenix, elephant

Besides the above nouns there were introduced a number of verbs and adjectives.
Verb – offer, strive, spend, stop

Adjective – crisp and short.

The Latin words adopted during the Middle English period relate to law literature theology, science-

(a) Words relating to law:- conspiracy, custody, homicide

(b) Theology:- incarnate, incubus, limbo

(c) Literature:- allegory, genius, index, intellect

(d) Science:- gesture, immune, lunatic,

The Latin words borrowed during the Renaissance are often basic words – noun, adjectives and verbs. Among the nouns we may give as example allusion, atmosphere, and circus. Among the adjectives we may mention object, appropriate, habitual, and domestic.

As late as the 17th century and even on into the 18th Latin grammar was the only grammar taught in schools and the only grammar found worthy of study and imitation. The highly disciplined syntax which Milton used was an adaptation of the Latin syntax.

There are certain advantages coming from the Latin influence on the English Language. The introduction of a large number of Latin adjectives, like paternal, filial human etc has made for the paucity of adjectives in the native stone. Thus juvenile does not mean the same thing as youthful, ponderous as weighty, portion as share miserable as wretched legible as readable. Again such Latin verbs as adopt alienate, assassinate etc are really gem in the casket of the English language.

1 d) Q. Johnsonese:-

Ans.: Johnsonese is a term which refers to the pedantic, learned and sesquipedalian words such as phenomenon, diphtheria, intellectual, latitudinarian, parricide nuclei etc and the long involved sentences such as “The last of men was Dr Johnson to have abetted squandering the delicacy of integrity by nullifying the labours of talent.” He sank from inanition into nonentity. It is the product of the later classical influence and is called so, because the culmination with regard to the use of learned words in ordinary literary style was reached in the time of Dr Johnson.

“The proverbial oracles of our parsimonious ancestors have informed us that the fatal waste of our fortune is by small expenses, by profusion of sums too little singly to alarm our caution and which we never suffer ourselves to consider together. Of the same kind is the prodigality of life he that hopes to look back here after with satisfaction upon past years must learn to the present value of single minutes and endeavour to let no particle of time fall useless to the ground.”

The above passage in the Johnsonese style, when translated into a simple language would mean:-

“Take care of the pennies says the thrifty old proverb and the pounds will take care of themselves. In the like manner we might say take care of the minutes and years will take care of themselves.”

In the nineteenth century many writers reacted against Johnsonese and preferred native words and simple expressions. But still even today the malady of using learned words is found among the half-educated who want to show off their education and superior culture by writing in a stilted language.

A young lady who poses to be educated was explaining. “Take an egg and make a perforation in the base and a corresponding one in the apex. Then apply the lips to the aperture and by forcibly inhaling

the breath the shell is entirely discharged of its contents." An old lady in reply exclaimed: "It beats all how folks do things now-a-days. When I was a gal (girl) they made a hole in each end and sucked."

The worst thing that can be said against the so called pedantic sesquipedalian words and expressions is their undemocratic character. A great many of these words will never be used and understood by the majority. There are usually no associations of ideas between them and the ordinary stock of words and no likenesses in root or in the formative elements to assist the memory.

Q. Write notes on Malapropism:-

Ans.: The English language has been very much enriched by the introduction of new words, phrases and expressions taken from different works of literature and names of different persons, places, animals and things all these borrowed elements being conveniently used to designate various things, ideas and qualities.

A great many words are undemocratic and are not intelligible to the people without any classical education. These words have no association of ideas between them and the ordinary stock of words. These words are those which have been used by some characters created in English literature. These characters have been created ridiculous by the authors by being made to misapply or distort big words and thus rendered guilty of mispronunciation or what is generally known as malapropism. The word malapropism is an abstract noun derived from Mrs Malaprop, a character in Sheridan's play 'The Rivals' who is noted for her aptitude for distorting and misapplying 'big' words. These words are known only to the learned few and not to all classes of people.

A few instances of malapropism are given below:-

- (a) Mrs Malaprop – Oh, it gives me the hydrostatics to such a degree. I thought she had persisted from corresponding with him, but behold, this very day I have interceded another letter from the fellow.

Here hydrostatics is misapplied for hysterics

Persisted is misapplied for desisted

Interceded is misapplied for intercepted

- (b) As headstrong as an allegory on the banks of the Nile. Here allegory is misapplied for alligator.

- (c) It is the use of oracular tongue and a nice derangement of epitaphs.

Here oracular is misapplied for vernacular

Derangement is misapplied for arrangement

Epitaphs are misapplied for epithets.

Mrs Malaprop not only uses incorrect words but uses them with a gusto and self-confidence which are the essential elements of her stupidity.

Such distortion of 'big' words is also found in Shakespeare, Fielding and Dickens and others.

The term malapropism has entered into the ordinary language and is now the recognized appellation for a species of blunder which is very commonly men with.

e) Q. What are the speaker's views about the progress for childhood to adulthood? What do adults fear? Why?

Ans.: The progress from childhood to adulthood is known to the development of a rational outlook and the embracing of the scientific temper. Yet in spite of fortifying the mind with reason adults remain strangely vulnerable to the terrors exercised by a grey unexpected world.

f) Q. What is the speaker's about adults' attitude to children? Why does he express such an opinion?

Ans.: The adult is not terror a symbol of the limitations of the culture of reason itself. Perhaps the world of adults and its institutions should begin to examine children's ideas in a manner that is far more respectful.

He expresses such an opinion because the uncanny as that class of the terrifying which leads back to something long known to us, once very familiar. Childhood then signifies a return to a way of life that harmonizes reason with the irrational.

c) Q. What is the difference in the speaker's response when he reread the same story as an adult?

Ans.: Few years later the speaker is adult. Now his feelings are different from childhood. In adult period the speaker reads this story once again. The notion of a room full of living, noisy, playful toys are inanimate objects are as living beings. The speaker is now grown up person. So he understands this difference. So his responses are different from his childhood.

d) Q. What has Baudelaire said about children and their toys? What is the speaker's comment on it?

Ans.: In "The Philosophy of Toys" Charles Baudelaire observes how "Little brats" praise open dolls to search for their souls.

The speaker's comment is that this is not another testimony of children's comfort with the uncanny, a phenomenon which, with its capacity to challenge reason, ends up terrorising adults. He suggests that children are unwilling to distinguish between living and lifeless objects.

a) Q. What is the reason for the attraction, readers feel for Anderson's stories?

Ans.: Anderson's stories are fairy tales. It is gifted look on the speaker's birth day. For fairy tales the reader feels attraction to read these stories. It is written by Hans Christian Anderson. It is a story of creatures, birds and daisy. The speaker is then five years old. For this reason these fairy tales creates great attraction to read for amusement.

b) Q. Which Anderson stories are referred to in the passage? Which was the speaker's favourite as a child? Why?

Ans.: The book a hard bound edition with an illustrated maroon cover comprised stories translated into Bengali by Leela Majumder.

In leisure time the speaker reads this book. In this book is a world of teeming wondrous creatures such as nightingale with a dialect voice, a spinning top that tell in love with a ball, a daisy etc.

Anderson describes the light of the day, the shadows began to grow the residents of a toy room, tin soldiers, a nut crusher, a writing slate and a wooden pencil-sprang to life. As a child the speaker's choice is dual transformation, not just day to night, lifeless creatures into living beings.

2. Q. Write the substance of the following passage and add a critical note on its theme and style:-

Ans.: Substance:- These passages are the source of inspiration of the Victorian literature. The author affirms that Victorians poets and writings also. The Victorian poets are Yeats, T.S. Eliot, Browning, and George Eliot. The Victorian writings are developed with their evolution and pessimism or optimism. The kind of disturbance and extreme moral effect are present in Lyall and Darwin. Of course, the romantic situations and the poetic appeal of the Victorian poets are found to compensate the deficiency of its theme. Literature is also flourished at that time in English literary history criticism must work at that period. The writers are Tennyson, Browning, Thackeray, Meredith and many others.

Comment:- This is a highly scholastic and provocative study on the Victorian writings. The author's approach here is somewhat original and critical. He is found to be no conventional worshipper of Victorian literature. Of course, the author's admiration of Tennyson, Yeats, Eliot, Lawrence, and Forster are found.

The passage well bears out the author's deep knowledge in the Victorian period and his critical approach to determine the materials of the Victorian literature. It is to be noted, in this connection, that the author's approach is quite bold and he is to be complimented for deviating from the conventional line of criticism of Victorian Literature.

The author's subject is definitely intricate, but his mode of approach is distinctly plain and he makes it sufficiently convincing. There are, no doubt, some very long sentences. The variety in the structure of sentences adds to the quality of the passage.

Q. Science Fiction

Ans.: 'Science fiction' has become popular form of fiction in the modern age. These are stories set in the future, or in which the contemporary setting is disrupted by an imaginary device such as a new invention or the introduction of an alien being. They were first labelled 'science fiction' in American magazines of the 1920s. But previously it was called in Britain 'scientific romance'. Many contemporary writers and critics prefer the term speculative fiction. Stories of this kind are distinguished from other kinds of fantastic narrative by the claim that they respect the limits of scientific possibility, and that their innovations are plausible extrapolations from modern theory and technology. At its simplest, science fiction consists of tales of adventure set on the planets. It tells of man's possible achievements in the outer space. It forecasts man's future adventures in the sky and the sea or with matter, time and space. The novels of H.G. Wells and Jules Verne explore the marvels of discovery and achievement that may result from scientific development. Jules Verne's *Twenty Thousand Leagues under the Sea* is a masterpiece of scientific fiction. He shows the fauna and animals under the sea in an exciting story of adventures. He is the father of modern science fiction. The influence of Jules Verne helped to popularise tales of imaginary tourism involving hypothetical flying machines, submarines, spaceships. By far the most ambitious and successful author of the later 19th century was H.G. Wells who produced a series of classic scientific romances between 1895 and 1904. Projecting himself to a distant standpoint – to the moon, to the future, the air or another planet, he views our life from the outside. This cosmic viewpoint enables Wells to criticise present conditions and at the same time picture all kinds of exciting and terrifying possibilities. In *The Time Machine*, the hero invents a time machine which enables him to accelerate the time consciousness and project himself to the future. *The War of the Worlds* visualises the invaders of a vastly superior power coming down upon us. The novel tells how Martians led by wanton malice attack the earth and by mechanical warfare of a frightful nature and the use of a death-ray spread horror and destruction. In his scientific romance, *The First Men in the Moon*, he could foresee men landing in the moon. His other scientific romances include *The Invisible Man*, *When the Sleeper Wakes*, *The Island of Dr. Moreau*, *The Food of the Gods*. What is exciting and remarkable in these romances is that he could anticipate various forms of warfare including the atom bomb.

Outside the works of H.G. Wells, the most important scientific romances produced before World War I were Shiel's *The Purple Cloud* – 1901), Hodgson's *The House on the Borderland* and *The Lost World* (1912)

by Sir Arthur Conan Doyle. The most important American writer who contributed to this genre in this period was Jack London in such work as *The Iron Heel* (WW).

World War I had a profound effect on British Fiction. Scientific romance was dominated by the idea that a new war could and probably would obliterate civilisation, plunging mankind into a Dark Age. This idea can be seen in *People of the Ruins* (1920) by Edward Shanks and *Theodore Savage* by Cicely Hamilton. Well's *The Shape of Things to Come* (1933) reaches an optimistic conclusion, but only after describing the devastation of the world by war and plague. A corollary of the idea that man was living on the brink of catastrophe was that he must ultimately be replaced by a new species which had transcended his innate brutality. This preoccupation with the replacement of *Homo sapiens* by a superior race of men is at its most extravagant in *Stapledon's Last and First Men* (1930) and *Odd John* (1935) and is also seen in *The Clockwork* (1923) by E.V. Odle, in *Shiel's The Young Men are Coming* (1937). There was a determined cynicism about man's future owing to ominous tendencies in the political and technological advancement in such works as *Brave New World* (1932) by Aldous Huxley. After World War II, the British tradition of scientific romance petered out. Its pessimistic tone further encouraged by Heroshima culminated in such bleak works as George Orwell's *Nineteen Eighty Four* (1949) and Aldous Huxley's *Ape and Essence* (1949).

The American tradition was however not touched by cynicism after the wars. Edgar Rice Burroughs used other planets as settings for gaudy adventure stories like a *Princess of Mars* (1912). Such stories became part of the staple diet of the pulp magazines. There were exuberant and preposterous space adventure stories which were contemptuously called 'space operas'. But they embodied a mood of buoyant self-confidence that was current in America at the time. They showed the powers of human creativity displayed in new technologies which would make men equal to the possible challenges. However, a new generation of writers came after the Depression who brought a more sober and sophisticated approach to science fiction. Among them are Isaac Asimov, Robert A. Heinlein, A.E. Van Vogt. Robot series of Asimov, Heinlein's future history series testify to new works which combine intellectual sophistication with imaginative fertility.

British science fiction was gradually displaced by and absorbed into American science fiction. The best of the British writers of futuristic fiction who came to prominence after the war combined the serious and anxious concerns of scientific romance with the greater imaginative scope and ideative playfulness of science fiction. John Wyndham's *The Day of the Triffids* (1951), Ballars's *The Drowned World* (1962) belong to the American optimistic tradition. Writers like Kingsley Amis argued that science fiction works best in short story form because its strength lies with the ingenious development of ideas rather than with the elaborate characterisation that longer works require. Significant works include Bradbury's *The Maritain Chronicles* (1950), *Fahrenheit 451* (1953), Poul and Kornbluth's *The Space Merchants* (1953). In such works as Sturgeon's *More than Human* (1953) and Simak's *Time and Again* (1951) there is fascination for moral and metaphysical issues.

In recent years, science fiction has been hardly displaced by fantasies of magic and swordplay, following the extraordinary success of U.S. paperback editions of J.R.R. Tolkien's *The Lord of the Ring*. The two genres (Science fiction and fantasy) have overlapped in the work of recent best selling writers like Anne Mcaffrey and Piers Anthony. The situation has been further complicated by a resurgence of interest in horror fiction (*Mary Shelley's Frankenstein* (1818) is an early example of science fiction and horror novel).

The scientific romances show the imaginative power of the writers. Sometimes they foresee the dangerous consequences of scientific discoveries but they also marvel at man's achievements in science and their immense possibilities. Science stories are often told in a coating of fantasy and humour. In Bengali literature, Premendra Mitra in his *Ghanada Series* tells scientific possibilities in fantasy and humour. Satyajit Ray in his *Sankhu Series* suggests the miracles of science and its prospects and possibilities, as well as its dangers. Sometimes, scientific researches are attacked as in Michael Crichton's *The Andromeda Strain*.