

POST-GRADUATE COURSE

Assignment : June, 2016

English

Paper-I : Poetry

SECTION-A

Answer any two of the following questions.

1. Comment on Chaucer's use of irony and satire in the characterization of the Monk and the Friar.

Ans.: Chaucer's humour is linked with satire and irony. When we read 'The Prologue' the first and most pervasive elements which strikes us is the humour. Even when Chaucer satirizes, as he does often and uses irony the aim is for fun rather than for correction. Chaucer laughs and directs our laughter at the absurd the incongruous and the ridiculous satire and irony are part of Chaucer's humour.

Irony must be distinguished from satire. The motive or aim of irony is "exclusiveness" for the ironist considers himself as a person who lives in detachment and looks at others as from a height of moral superiority. The method of irony consists in "mystification". This means that the ironist while his implication is sufficiently clear apparently seeks to mystify the audience. An ironist consists of half-concealed and half revealed facts and naturally his audience is composed of an 'inner circle', every member of which is initiated into the aim and method of the ironist. The motive of the satire is to mend, correct or reform the manners and morals of the people. The method of a satirist lies in 'accentuation' or exaggeration of the follies and vices of the age. The satire consists of the low morals and the distorted manners of contemporary society.

Chaucer's interest primarily lay in the realistic portraiture of characters. Irony is the best method for exposing the evils and good points of characters. His sharp gaze would immediately dwell on some incongruity or inconsistency of dress, behavior or character and would linger over it with amused pleasure.

The theme of love is not excluded from the portrait of the Monk and the Friar. Significantly enough they are more blemished characters than the prioress and thus come lower in the order. Further the prioress is the head of a nunnery, while a Monk is merely an ordinary member of the monastery. The Friar is lower than the Monk in the social order. The Monk's love is for good food and hunting. He loved a fat swan best of any roast. He also has a gold pin of intricate carving with a love knot at one end. The ambiguity between the secular and the religious in the Prioress has firmly given way to a secular and the religious in the Prioress has firmly given way to a clear love for the secular aspect of life in the Monk. But it is a much deeper step down in the Friar. The Prioress and the Monk are merely failing one in venial matter, the other in essentials to live a particularly austere and dedicated life which they have undertaken to live.

The Friar of fends by secular as well as by religious standards. He is reprehensible by any standard in his immoralities and greed of power and in doing everything for interested motives. The motive behind his actions is either to get influence or money or hospitality or to dispose of the woman whom he has seduced. The Friar could be very useful on 'love days' and 'somewhat he lisped for his wantonness'.

According to Cazamian, some of the idealistic portraits of Chaucer have also been conceived ironically for example, "the humorous intent, in the portraits of the parson and the Ploughman, resides in the sheer idealism of such description it is no more here than the faintest aroma, living fact is an irony in itself. The use of such ironic devices shows the subtlety of Chaucer's humorous outlook of life. He ridiculed folly and hypocrisy but he was never fierce or bitter in his attitude. Satire was not Chaucer's forte; his real strength lay in the handling of the delicate weapon of irony.

2) What is allegory? Bring out the allegorical elements in Faerie Queen (Book I)

Ans.: Allegory is a figure of speech in which abstract ideas and principles are described in terms of characters, figures and events. As a literary device an allegory in its most general sense is an extended metaphor. Allegory has been used widely throughout history in all forms of art, largely because it can readily illustrate complex

ideas and concepts in ways that are comprehensible or striking to its viewers, readers or listeners.

There is no manner of doubt that Spenser's poem "The Faerie Queen" is replete with allegorical significance. Much of the poem would lose its meaning and also its interest if the allegorical significance of it were somehow to be eliminated from it. If we deliberately shut our eyes to the allegorical significance of the poem, the poem would appear to be a superficial composition, having only the interest of a fairy tale which can please only children. It is the allegorical significance of the poem which lends weight and depth to it.

Actually the allegory in Book I is three fold. There is the moral and spiritual allegory there is the historic political allegory and there is the religious allegory. Of these three kinds of allegories the moral and spiritual is one which strikes us as the most continuous and consistent, while the other two are both discontinuous and somewhat ambiguous too. The moral and spiritual allegory progress from canto to canto in a steady, logical and unambiguous manner.

This survey shows that the moral and spiritual allegory in Book I is kept up from canto to canto and that it is kept up with perfect consistency. But in the political and religious fields the allegory in this book is not at all continuous. The allegory in these spheres appears only occasionally and even then not in a perfectly distinct and coherent manner. There is nothing vague about Spenser's manner even so far his allegorical purpose in the political and religious spheres is concerned.

The political allegory is even more discontinuous and patchy than the religious but it is certainly present in Book I. The political allegory is intimately related to the religious allegory because politics and religion had almost become inseparable from each other during the sixteenth century to which Spenser and Queen Elizabeth belonged.

As already pointed out in the political allegory, Gloriana represents Queen Elizabeth of history. In fact, much of his poem called The Faerie Queen was written by him when he was living in Ireland. He was of the view that there was in Ireland, a conspiracy of fraud against righteousness and a battle going on between Error and religion and between justice and selfishness. This view of the state of affairs in that country produced a profound effect upon the mind of Spenser. That is why Sir Styrene is depicted as a person fighting on the side of Unna or Truth against the forces of lawlessness as represented by sans lay. To Spenser's mind, the English Government in Ireland had to counter much opposition which came from the Devil himself.

In this Book many battles are fought by the Red Cross knight and also by other heroes such as Sir Styrene and Prince Arthur. These heroes symbolize the English sailors and navigators who sailed fearlessly upon the seas in search of new lands and new countries. Many people in Europe in those days thought these sailors and navigators to be mere pirates and seekers after gold. But Spenser believed them to be the champions searching for new countries where they could establish the rule of the civilized English people. This shows of course, Spenser's ardent patriotism.

SECTION-B

Answer any three of the following questions.

5. Analyze critically the first 26 lines of Paradise Lost (Book I)

Ans.: Epic features are prominent in the first book of 'Paradise Lost'. The first book begins with an invocation to 'Heavenly Muse' in conformity to epic conventions. In later prologues, Milton gives his Muse a classical name Uremia, goodness of astronomy, a fitting choice for a poem leading to Heaven. Like Dante and Tasso, Milton follows Virgil and Homer with one notable difference. He does not address one of the Nine Muses of Greek or Roman poets but the Muse of Sacred Song because he does not believe in the Muses of classical poetry and looks upon the heathen gods as devils. His 'Heavenly Muse' is localized not, as she might have been by Homer or Virgil upon Mount Olympus or Mount Helicon, but on the secret top of Horeb, Sinai, sacred in Hebraic belief associated particularly with Moses.

"That shepherd who first taught the chosen seed
In the beginning how the Heavens and Earth
Rose out of Chaos" (Lines 8 – 10)

Since a Muse was invoked by a classical poet to aid him in what he was writing Milton asks his Muse

to lead him higher than the 'Aonian Mount' of the classical poets. Since the subject of his epic is higher than theirs. Thus Milton's prologue begins as a classical invocation but with one exception that it rises to a Christian prayer to the Holy Spirit, read by Christians into the Second Verse of Genesis and the spirit of God moved upon the face of the waters.

The prologue states the subject of the epic as Man's first disobedience. Notice that the emphasis is upon Man, not upon Satan. Milton is following his classical masters not only in the immediate introduction of his chief subject but in the grammatical structure which is highly Latinate. In 26 lines of the prologue, we know that the theme of Paradise Lost is Man's first disobedience; we know that the materials are to be drawn chiefly from Genesis that Milton is writing a classical epic, but that he intends with the aid of the Heavenly Muse to transcend the classical and in a poem the Hebrew and Christian deal with the most profound of all problems to justify the ways of God to men. In 26 lines Milton has fused three great civilizations – the main sources of Renaissance religious poetry classical, Hebrew, Christian.

Milton invokes the Heavenly Muse in his composition of epic in order to quicken into life his latest faculties. What in me is dark, illumine, what is low raise and support and to assert Eternal Providence and to justify the ways of God to men. Thus Milton with his praise of Heavenly Muse resembles the great epic writers.

6. Comment on Blake's vision of the city as presented in his poem 'London'.

Ans.: Blake had a tragic realization of the restrictions which imprison and kill the living spirit of man. This realization was his criticism of society and of the whole trend of contemporary civilization. His compassionate heart was outraged and wounded by the sufferings which society inflicts on its humbler members and by the waste of human material which seems indispensable to the efficient operation of the rules and laws.

In the poem London Blake gives us his own view of that liberty on which his country-men prided themselves and he exposes the ugly, indisputable facts. The chimney-sweeper the soldier and the harlot are Blake's types of the oppressed characteristic victims of a system based not on brotherhood but on fear. Each in his own way shows up the shams on which society thrives. The chimney sweeper's condemned life is supported by the churches the soldier's death is demanded by the royal court and the harlot's profession is forced on her by the marriage laws. The contrasts between truth and pretence, between natural happiness and unnatural repression are emphasized by Blake in these three examples and through them we see the anguish with which he faced the social questions of the time.

In London this pattern of externally imposed suppression or internal self imposed repression becomes a general condition whose meaning is evident only to the visionary poet. The power to penetrate the conventional sounds whether street cries oaths, infant's wails makes the self imposed tortures of man not simply audible and visible. The cry of the soot covered chimney sweeper appalls blackens as much as shocks, convicts as much as arouses every blackening church. So too the hapless soldier sigh brands the palace has been suffering to defend with the guilt of causing his pain and sound made visible Runs in blood down palace walls.

"But must thro' midnight streets I hear
How the youthful harlot's curse
Blasts the new born infant's tear

And blights with plagues the marriage hearse.

The visible stain has become a virulent infection and its power is caught in the terrible poetic consideration that sees the marriage coach as already a hearse. The existence of the youthful harlot is more than a source of physical infection it is a symptom of the moral evident only to the visionary poet.

8) Discuss 'Andrea del Sarto' as a dramatic monologue.

Ans :- 'Andrea Del Sarto, is one Brownings greatest dramatic monodoques. It is based on hisforical turs as reccorded by Geirge vasari in his biography of Andrea del sarfo, Browning has, however mired his own thoughts with historical facts, so that the sad and infintely pathetic soul, in its stunted growth and wasted from hilles fore us in the poem as Berdoe remarks. Andrea Del Sarto was indeed a faulttess Painter according to his contemporeares It is eqnally true that his paintings lacked eleuation or idealism . In his poem Browning tells us why Aneder was incapable of being a glorious artist.

Andrea Del Sarto is somewhat different from other dramatic monologues of Browning. It was not open at a critical juncture but merely presents a section from a painter's life. The poem presents the degrading effects that infatuation can have on a character - love can after all be conning as well as degrading. But in the main feature of a dramatic monologue, namely, the revelation of a character, Andrea Del Sarto remains a remarkable piece of work. The setting is evoked through the speaker's words. We feel the presence of the listener, Lucrezia, smiling and showing indifference or turning with a look of inquiry towards Andrea. We hear the whistle of the Cousin and sense his presence in the background. We see the French King and his courtiers praising Andrea and the Paris noblemen in Florence ignoring or insulting him on the street. All this is presented through the words of a single character.

In Andrea Del Sarto there is a brilliant use made of the form of dramatic monologue to reveal the life of history of a character. Browning anticipates the modern Stream of consciousness technique in this poem. The scenes and several other objects such as the painting by Raphael or the gloomy house of Andrea, create in the speaker a set of mental associations which take him back into the past. He remembers various incidents, snatches of conversation, and actions of guilt which even now prick his conscience. All through these reminiscences, the character of the speaker is fully revealed. His past is exposed, his aspirations, momentary impulses and actions, fears, desires and memories are revealed, and each of these brings out some facet of underlying personality.

The twilight over the city, colouring distant Fiesole in a pleasant but solemner grey, and the autumnal decay in the landscape are not only a setting for the poem. The sileer grey atmosphere leads Andrea to comment on its harmony with his own painting which is dull, mediocre and lifeless. The setting further harmonises with Andrea's own life unmarked by lofty aspiration and full of wistful fatalistic thoughts.

The dramatic monologue is not a simple form. It combines reflection and lyricism with dramatic properties rising out of the definite situation it deals with. There is an element of artifice we are to imagine that the monologue is listened to but never answered and that it is a dialogue of which we hear only one side.

SECTION-C

11. Locate and annotate any four of the following :

a) "He koude songes make and well endite juste and eek daunce, and weel purtreye

and write

So hoot he lovede that by nightertale He sleep namore than dooth a nyghtyngale."

Ans.: These lines are taken from Chaucer's "Prologue to the Canterbury Tales." After the dignity involved in the portraiture of the Knight, Chaucer turns to the young squire who is the son of the Knight. Squire is young and gay and his dress shows gaiety and color. His dress was embroidered with red and white flowers and looked like a meadow full of flowers.

The Squire's youth is emphasized in another aspect unlike his father who devotes his time between love and battle he plays equal attention to the courtly accomplishments as to his duties on the battlefield. He represents the ideal and typical traits of his class. He is well versed in all the accomplishments and pastimes of the gay young squires of the fourteenth century as Bowden points out. In this sense the Squire is a lusty bachelor for the term bachelor meant a probationer who would with the cultivation of the certain accomplishments, graduate to the position of knighthood in the chivalric set up.

A touch of flesh and blood is given to the squire, as to all other characters. His gaiety and joy of life is infectious. The critics also are of the opinion that the portrait of the squire in "The Canterbury Tales" could be a smiling reminiscence of the youthful Geoffrey Chaucer himself.

**b) "O. no! it is anever-fixed mark,
that looks on tempests and is never
Shaken;
It is the star to every wandering bark,
whose worth's unknown, although his
height be taken."**

Ans.: In these lines the poet emphasizes the idea of the unchangeable and steady nature of true love under two images. True love does not change with the change of time or circumstances. It is like a

lighthouse that stands firm in the midst of tempests and shines brightly to guide the mariners in the dark, uncharted sea. True love is a light to guide the souls of the lovers and no reverse circumstances of life, quarrels, separation etc. can affect and weaken it.

Again love may be compared to the polestar that is the northern star which has an ever fixed position in the sky and never changes with the change of season. It guides mariners like a compass showing the northern direction and thus saves them from wandering aimlessly in the absence of any guide. Now the mariners have an idea of the position of the polestar, shining high in the north and steer their ships accordingly. But little do the mariners know of the occult influence of the star upon the destinies of man. The position of the star they know but of the riches contained in it they are ignorant. They take the star only as a pointer and nothing more. In the same manner love has not only a practical value in guiding the souls of man and uniting them together.

**c) “Meanwhile the mind, from pleasure each kind withdraws into its happiness;
The mind, that ocean where each kind Does straight its own resemblance find.”**

Ans.: These lines are extracting from Andrew Marvell’s poem ‘The Garden’, while dwelling on Nature’s serenity and beauty the poet here refers to the imaginative power, fostered by the natural objects.

The mind of man finds itself much expanded and enlarged under the sober influence of Nature. But it does not confine itself to the passive reflection of the beauty or profundity of external objects. It attains a creative power of imagination, which transcends all physical limitations. In the meantime the mind withdraws from less pleasure into its happiness. This mind that acts like the ocean finds straight its own resemblance in different kinds. Yet, the mind transcends these and creates far other worlds and other seas. It annihilates all that is made to a green thought in a green shade.

The poet here dwells on the creative aspect of the mind of man. It is the creative power of imagination, fostered by the genial influence of Nature that makes out of nothing forms more real than living men and women. Out of airy nothing imagination creates something enchanting and enduring. The poet remains conscious only of the delicious greenness in which his fresh, warm mind is fully engrossed.

d) “Not fortune’s worshipper, nor fashion’s

Fool

Nor lucre’s madman, nor ambition’s tool,

Not proud, nor servile, be one poet’s

Ans.: These lines are taken from Pope’s An Epistle to Dr Arbuthnot. After satirizing and denouncing spores Pope proceeds to give us a portrayal of himself as a man and as a poet and thus tries to show how different he is from Lord Hervey.

Pope tells us that he has never sought the favor of fortune and has never been a blind himself to become an instrument in the hands of ambitious persons. He has never been proud but at the same time he has never been too humble or submissive to anybody. It ever he tried to please anybody, he did so by dignified methods and not by servility or excessive humility. He was the one poet who deserved praise for maintaining his self respect even when trying to please others. He always thought flattery to be something degrading. Flattery even to kings was in his eyes a dishonorable act.

In these lines Pope pays a tribute to his own character. However, it is not possible for us to take these lines as being literally true. It is well known that Pope was morally not a flawless person and that he often employed trickery and cunning to achieve his ends. However the distinction which he makes between his early and later poetry is perfectly valid.

2016 (Final)

POST-GRADUATE COURSE

Assignment : June, 2016

English

Paper-II : Aspects of Language

SECTION-A

1. Answer any two of the following questions.

b) **English has now become an international language. Discuss this with proper examples.**

Ans.: English which was originally the tongue of the Germanic tribes of the British Isles enjoys the status of an international language at present. Its influence is felt on all the continents. The spread of English was affected by many factors such as colonization, immigration to America and growth of population. The suffering people of this island also played an important role in international trade. In the sheer of science too, there is a growing tendency among scientists in other countries to publish their research work in English a status enjoyed by German till recently. Outside England, English is currently used as the first language in countries such as USA, Canada, Australia and New Zealand and as the chief medium of communication in India and South Africa.

English is an international language, spoken in many countries both as a native and as a second or foreign language. It is taught in the schools in almost every country on this earth. It is a living and vibrant language spoken by over 300 million people as their native language. Millions more speak it as an additional language.

English is spoken habitually in the United States, the British Isles, Ireland, Canada, Australia, New Zealand, the Republic of South Africa, Liberia and many territories under the United Kingdom and the United States of America. It is estimated that 300 million people use it fluently as a foreign language. As a rough estimate, 1000 million or one billion people around the world have some knowledge of English either as a native language as a second language or as a foreign language.

English like any other language with its long history has passed through periods of great change. The English of today is marked by the jargon of technology, slang and the influence of the media and the press. It may be of interest to know that some of the best twentieth century prose has been written by scientists like Bertrand Russell, Arthur Stanley Eddington and Edgar Douglas Adrian. In the modern world of technology, readers have time only to skim the headlines. Hence the drafting of headlines constitutes an important part of journalistic technique.

English continues to be open to influence from outside and now has a rich vocabulary, with over two hundred thousand words. The creations of compounds and derivatives enter the field of science and technology and become part of the International Scientific Vocabulary. As in Roman times, there is at present a tendency to use abbreviations. The PEN club for the club of the playwrights, Essayists, Editors and Novelists, the Uno for the United Nations Organization and C.O.D. for the concise Oxford Dictionary are examples of this trend. There are changes, though almost imperceptible, taking place in English sounds too. There is a tendency to change the diphthongs into long vowels and long vowels to short vowels.

English at turn of the century remains one of the front ranking international languages. It is spoken as the first language by some two hundred and seventy million people. It is used as a second language in many countries around the globe. Its use in Latin America, in the Netherlands in Russia and in the European and Scandinavian countries is ever increasing. As a trade language and a link language, it plays a significant role in the East. Today the international languages are English, French, German, Spanish and Russian. The prediction for tomorrow is in the order of English, Russian and Chinese. English, with its cosmopolitan outlook and easy adaptability is poised to play an important role in the emerging global village.

d) **What do you mean by morphophonemic process? Discuss some of the major morphophonemic processes in English?**

Ans.: Morphophonemic's or morph phonology is a branch of morphology which deals with the inter relations between morphemes and their allomorphic. In other words, it is concerned with the various phonological

realizations of morphemes. The notion of the phonemes and their allophones which is comparable to that of the morphemes and their allomorphs within the structuralize framework of phonology and morphology.

Morph phonological analysis often involves an attempt to give a series of formal rules that successfully predict the regular sound changes occurring in the morphemes of a given language. When morphemes combine they influence each other's sound structure resulting in different variant pronunciations for the same morpheme. Morph phonology attempts to analyze these processes. A language's morph phonological structure is generally described with a series of rules which ideally can predict every morph phonological alternation that takes place in the language.

Some morph phonemic processes are –

1. Assimilation: -When morphemes are combined the neighboring phonemes become phonologically more like each other. For example,

Here becomes in the environment of or under the influence of

That is to say the alveolar nasal becomes a bilabial nasal in the environment of the bilabial sound

Here are some more examples –

English: en + courage - In the environment of (alveolar becomes velar) n + correct – same.

Bengali: Voiceless palatal

Becomes voiced palatal

2. Syncope: - Syncope is a process of elimination of medial vowel(s) or consonant(s).

Hindi:

English (colloquial):

3. Addition of phoneme or Epenthesis: - When two or more morphemes are combined together a new phoneme may be added in process. For example –

.....

.....

4. Loss of phoneme: - A phoneme is lost in the basic allomorph when two morphemes are combined. This process is the opposite of 'Addition of Phoneme'. Let us consider these examples –

.....

.....

5. Stress- Shift: - It sometimes happens that when an affix is attached to a stem, the stress is shifted from one syllable to another.

Photograph – photography – photographic

President – Presidential

Hesitate – Hesitation

The analysis and classification of the different phonological shapes in which morphemes appear or by which they are represented both in an individual language and in languages in general the morph phonemic of a language is never so simple.

SECTION-B

2. Answer any three of the following questions.

a) Write a note on the loan words in English.

Ans.: Borrowing is an important process through which English has enriched itself. The lexicon of English can be divided into native words and non-native or loan words. Borrowing can be direct or indirect.

Celtic loan words: - It is one of the puzzles in English philology that so few words of Celtic origin have found their way into English. The Celtic influence survives chiefly in place names. The names of London, York, Dover, and Leeds are traced to Celtic. Other Celtic elements which occur frequently are comb (deep valley) as in Ilfracombe, Duncombe; torr (high rock or peak) as in Torhill pill (tidal creek) as in Huntspill. Other Celtic contributions include lunn (basket), sloh (hollow filled with mud) mattock (pickaxe) and bratt (cloak).

Latin Loan Words: - The impact of Latin on English has had a long history dating from the days of the Anglo

Saxon settlement to the present. The Latin loan words in English can be conveniently divided into four periods. They include the continental phase, the Old English period, the Middle English period and the Modern English period.

Continental borrowing: - During this period several Latin words denoting objects belonging to Roman civilization entered English. Examples are Strata, wine, butter cheese, pepper, inch, Nile and mint.

Old English Period: - In the sixth and seventh centuries the people of England were converted to Christianity. Among those which are very much part of the English vocabulary include bishop, mass, monk, priest, font, school, martyr and altar.

Middle English period: - During this period it was difficult to steer clear of the direct and indirect borrowing of Latin loan words. Examples like complex, nature, relation register and rubric could be either from Latin or French.

Modern English Period: - The innumerable words which entered included folio, acumen, nucleus, area, circus, status, specimen, focus, complex, pendulum, virus etc.

Greek Loan Words: - Scholars of the sixteenth century took pride in using actual Greek letters e.g. acme, apotheosis, acronym, pathos, phone, xylophone. There are also a number of Greek words which entered through Latin and French as seen in allegory, anesthesia, chaos, cycle, drama, epoch, metaphor and phenomenon.

Scandinavian Loan Words: - Scandinavian loan words are in old English - they, then, their, sky, knife, sister, husband, fellow, hit, odd, ugly, low, skin, scare. In modern English loan words are scamp, nag, blight, saga, ski, geyser, skirt, sky.

French loan words: - French loan words are in Middle English – Jury, duke, viscount, sauce, Jelly, dinner, supper, chapel, tower, lace, frock, and pleat

16th century – amateur, valet, cache

17th century – champagne, native, rapport, Muslim

18th century – guillotine, aristocracy, coup, terrorism

19th century – resume motif, matinee, and crepe

20th century – camouflage, limousine.

Spanish loan words: - Spanish loan words in English include cockroach, ranch, canyon, negro, cargo, potato, chili, vanilla

Italian loan words: - Italian loan words are piano, solo, sonata, trio, maestro, tempo, soprano, pizza, and alto.

German loan words: - These are zinc, nickel, quartz, cobalt.

Dutch loan words: - These are yacht, cruise, dock, skate, and buoy, smuggle, booze, boss.

Loan words from the east: - Loan words are amen, cherub, Sabbath, Satan, alchemy, algebra, avatar, yoga, curry copra.

The genius of English has always been cosmopolitan. It has remained open to influences from without. It has derived a curiously mixed character with a rich vocabulary.

e) Discuss the contribution of Halliday and Leech in the field of Stylistics.

Ans.: The term stylistic has come to mean the linguistic study of a literary text, the scientific study of style of language as a function, of the mode and manner and variety of literature written or oral. As an independent discipline it has only a history of about twenty five years with a great deal of controversies, doubts arising among scholars.

The early exponents were not concerned with the interpretation or the aesthetic evaluation of the literary texts. Halliday considers the verbal groups in Yeats's poem Leda and the Swan and tabulates the results. But neither does he relate the organization of the verbal forms to other kinds of patterning in the poem, nor does he draw any conclusion as to the relevance of his findings to the interpretation of the poem as a whole. Understandably teachers of literature have ridiculed such a mechanical approach to the analysis of literature.

Among the many theoreticians and practitioners Geoffrey N Leech has contributed significantly in making stylistics acceptable to teachers and students of literature. Leech attempts to relate linguistic description with critical interpretation and tries to show how interpretation can benefit from linguistic description. He identifies three features of literary expression representing different dimensions of meaning and uses them to analyze and interpret a literary text, specially a poem. These features he labels as cohesion, foregrounding and cohesion of foregrounding.

Cohesion: - It refers to the intra textual relations of a grammatical and lexical kind. Repetitions,

parallelism and the use of semantically related words operate as a means of cohesion. Leech demonstrates this with the help of Dylan Thomas's poem This bread I break.

Foregrounding: - This is a feature where a particular use is made prominent or made to stand out from the surrounding items. There can be lexical, grammatical, phonological, semantic or dialectical deviations as well as deviations of register, leading to foregrounding.

Cohesion of foregrounding: - This refers to the way in which deviations in a text are related to each other to form intra textual patterns.

Stylistics is concerned with the style of texts. In fact all uses of language can be the object of stylistic analysis.

f) Write short notes on any three of the following :

i) Folk-etymology

Ans.: Folk etymology is the name applied to a popular transformation of a word, to the word or words with which it is ignorantly thought to be connected. For example wormwood has really no connection either with worm or wood, OE wormod has been transformed by the popular etymology into wormwood. Sand blind was originally samblind, in which sam in Anglo Saxon prefix meaning half. And as sand in the eyes caused temporary blindness, the folk-transformed Sam blind into sand blind. Bridegroom was formerly brideguma in which OE guma meant man but guma has become groom by association with groom an attendant. The same is true of pea, the form pease being the true singular in the older speech. Sherry, a kind of wine named from the Spanish town xeres came into English in the form of Sherris which is the only form in Shakespeare. The singular has therefore, come into existence since Shakespeare's time.

iii) Register

Ans.: Normally a person engages himself in various different activities during the course of a single day. Some activities do not need the use of language, but some activities have language as an important component. This component of language may be either written or spoken. Every such activity involves certain linguistic norms and conventions. For example, the language of a sermon will be different from the officialese of a government official. The language of scientist will be quite different from that of a lawyer. Linguistically distinct activities are often referred to as registers.

Registrar varieties according to the subject matter or field of activity can be scientific religious, legal, bureaucratic, journalistic or commercial or related to another area. A register is also determined by the medium or mode of communication. The main distinction is between speech and writing.

v) Bow-wow theory:-

This theory is significant as it envisages the origin of language in a situation involving human cooperation with adequate motivation. But this theory presupposes cooperative activity even before language had its origin, while the logical fact is that collective activity is possible only through communication. This theory puts the cart before the horse, yet it has the validity that it explains the origin of vocal sounds.

Each of these theories has its virtues and claims. Yet none provides a comprehensive all inclusive, satisfactory explanation. It may, however be admitted that the realm of speculation and conjecture. Involuntary sounds are made when people are engaged in strenuous physical labor such as lifting a log of wood or turning a rock. This would result in the production of consonant like and vowel like sounds. Vocal noises of this kind might have developed into words.

SECTION-C

3. Locate and annotate any four of the following :

b) Distinguish between any two of the following :-

i) Linking / r / and Intrusive / r /

Ans.: Ans.: Linking (r): - When a word ends with the letter r and the next word begins with a vowel and if there is no pause between the two is connected speech, the final letter r of the first word is pronounced. This is called linking r. For example –

Butter and jam

Father and mother

Intrusive (r): - In the speech of some people one hears an r at word boundaries even when there is no r in spelling. That is if one word ends in a vowel and the next word begins with a vowel and r is introduced between the two words. This use of r is called the intrusive. A few examples are given below: -

Law and order

Drama and music

iv) Diphthong and Monophthong: -

Ans.: A diphthong may be defined as a vowel glide, the tongue moving from one vowel position towards another. In diphthongs there is a combination of two vowels and a transition from one vowel towards another. In the production of Diphthongs the organs of speech start from the position of one vowel and move towards the other.

In the production of a pure vowel the organs of speech remain in a given position for an appreciable period of time and show only one direction of movement. The quality of the vowel thus produced remains stable and constant.

e.g. (i) in seat

(ii) in food

(iii) in bird

Such vowels are called Pure Vowels or Monophthongs.

c) Write brief notes any two of the following :

pictograph :-

Ans.: A pictograph is a graph that shows numerical information by using picture symbols or icons to represent data sets. The advantage of using a pictograph is that it is easy to read. The pictographic system in due course of time developed into ideographic writing system. The earlier emphasis on a pictorial representation of an object or notion was missing from the ideographic representation. Each pictograph which was earlier tried to a single concept or object began to stand for a number of notions and objects.

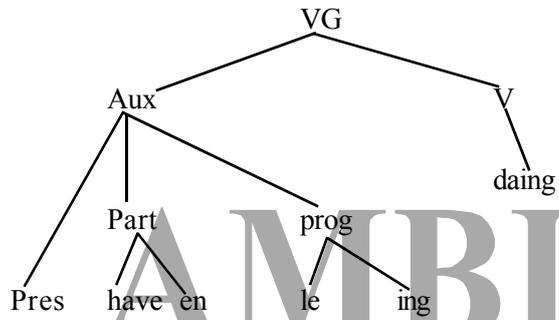
Bound morpheme:-

Ans.: A bound morpheme is one that can only appear in the structure of a word in conjunction with at least one other morpheme, it cannot be used as a word by itself. In lions for example lion is a free morpheme and s is a bound morpheme. In took take is a free morpheme and -ed is a bound morpheme. Bound morpheme is also called obligatorily bound morpheme. Both free morphemes and bound morphemes are usually identified in terms of their spoken form.

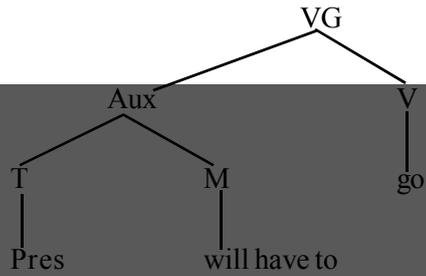
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d) Analyse the structure of the following verbal groups.

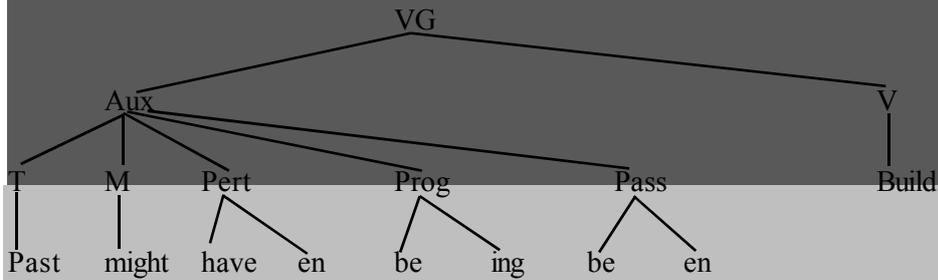
Ans :-



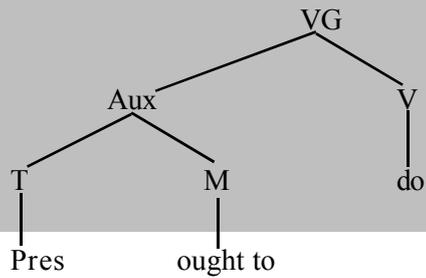
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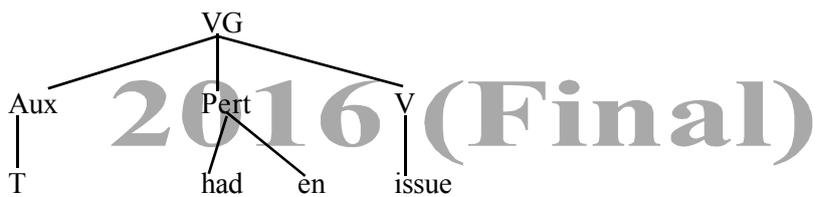
Might have been being built



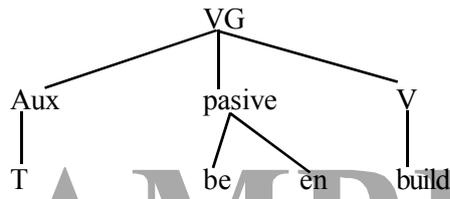
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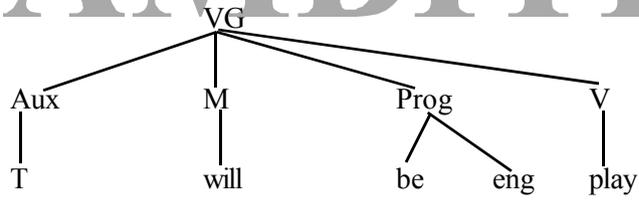
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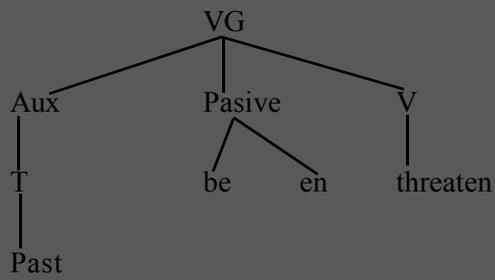
is built



Would be playing



Were threatened



2016 (Final)

POST-GRADUATE COURSE

Assignment : June, 2016

English

Paper-III: British Drama

SECTION-A

1. Answer any two of the following questions.

C) Evaluate *Murder in the Cathedral* as a religious drama

Ans:- "*Murder in the Cathedral*" is fundamentally a drama of christian theology. A Sermon is preached by Becket not only to the chorus but also to the audience to the play. "*Murder in the Cathedral*" belongs to the special religious occasion which is co-memorated "To get the most out of it, one must approach it in a religious frame of mind" said Frazer.

It is necessary that "*Murder in the Cathedral*" is viewed in the light of what T. S. Eliot himself said regarding religious drama. He asserted that a religious play to be good must not be a purely religious. If it is simply doing something that literacy does better, and the religious play is not a substitute, for detergent observance and solemnity, but something different. He considers a good religious play to be one which combining the religious with ordinary dramatic interest.

Eliot's concern is not just with the body of believers. It is with the whole society, in which he finds the shiftiness of the west land. He failed that the "creation of a religious drama in our time is not to be conceived as a problem entirely isolated from that of: the secular theatre." It was his opinion that the christian faith did not need the drama so much as the drama needed the christian faith. It would be wrong to develop and maintain a religious drama and something having nothing to do with the ordinary stage.

Eliot opposed "the compartmentalisation of life in general ... the sharp division between our religious and our ordinary life..." In "*Murder in the Cathedral*" the reintegration mentioned by Eliot does take place. The play constitutes a return with the original of English drama within the charm as an extension the literacy and means of religious instruction. It instructs, us of meaning martyrdom and is an extension of literacy. It invites us to celebrate the act of martyrdom as a sign of God's grace religious to all sorts and condition of men.

Eliot's play is obviously concerned with the nature of Sainthood. It is the Saint whose "shall fructify the lives of other." The religious theme occurs in three forms of Eliot's play, first the need for purgation of the will, secondly the need for the soul of divest itself of 'the love of created being'. Thirdly the aim to arrive at the experience of the "Divine by rejection of images." It was the way of the christian mystic the way of arriving at experience of the godhead by the rejection of even the will to attain to that experience.

The theme of martyrdom is prominent in the play. There is also besides its obvious overtone of the morality play, a sense of fate as in Greek drama, a feeling that each of us must fulfil his portion "He cannot escape it and must not exceed it." "*Murder in the Cathedral*" is specifically a christian play. But it was certain conventions of an ancient Greek drama. In Eliot's play, the priests are nameless and the women of the chorus are not individually. The chorus for instance, is one of the most difficult conventions to establish the modern drama. Eliot uses chorus in "*Murder in the Cathedral*" in part according to Greek practices as an expository device. The inevitability of Faith is brought into suggest the supreme inevitability of a christian God's will to which man must submit in action and in suffering.

d) *Waiting for Godot* is a play where "nothing happens, twice". Explain,

Ans:- "*Waiting for Godot*" is a play about nothingness. In this play nothing concrete happens. There is neither traditional plot nor conventional story. Characters do not indulge in Shakespearean conflicts, nor are there any melodramatic scenes and sensational sights. "*Waiting for Godot*" is a new kind of drama.

According to some critics, the key to this play is to be found in Estragon's words to Vladimir "Nothing happens, nobody comes, nobody goes it's awful!" Indeed nothing happens in the play; there is no remarkable event; no ups and downs. Characters simply wait and wait; they wait for an unknown Godot. God knows where he lives and

who he is. Waiting and waiting boredom and fatigue, frustration and disappointment, characters tired of their lives, want to kill themselves, want to sell away each other become blind and dumb there is nothing done in the play, no development is to be found, there is neither beginning nor end.

Whatever action is in the play is for the namesake. It boils down to this: on a country road, near a tree, two tramps, Estragon and Vladimir idle away their time waiting for Godot. One takes off his boots and they talk of the Gospels. One eats a carrot which the other offers. They have nothing substantial to say to each other. They address each other by two diminutives Gogo and Didi. They cannot go away, because they are awaiting for someone called Godot. Eventually a boy arrives with a message that Godot will not come this evening but surely tomorrow. The two tramps decide to go away and come back again the next day. But they do not move and curtain falls.

“Waiting for Godot” is a play made up out of nothingness. The spectator or the reader is fascinated by the strangeness of what he witnesses, hoping for a turn in the situation of solution which never comes. The play holds the audience from beginning to end and the audience remains riveted to the two tramps who do nothing and practically nothing. The two tramps are incapable of anything more than mere beginnings of impulses desire, thoughts, moods, memories, and impressions. Everything that arises in them sinks back into forgetfulness before it arrives anywhere.

They are full of frustrations and resentments and they cling to each other with a mixture of independence and affection.

Thus to a very large extent Beckett has stripped down action, situation, emotion and characterization. It may be noted, however, that the stripping down process can go much further as Beckett himself went on to prove in *Endgame* and *Drapes*. The extreme in this respect is reached in Beckett's novel *How It Is* in which the crippled characters crawl painfully along face downward in the mud and communicated by jabs with a tin-opener. Compared to any of these, Vladimir and Estragon are highly articulate persons possessing a sharp sensitivity. It is to be noted, also, that despite the paucity of incident, the play achieves with conspicuous success, its purpose of communicating the experience of waiting, of boredom, of helplessness, of impotence and of ignorance to the audience.

SECTION-B

2. Answer any three of the following questions.

a) Volpone is a play about human avarice. Discuss.

Ans:- The play “Volpone” certainly is a study of avarice or greed, one of the seven deadly sins. In the view of these characters, dazzled by the brightness of gold, values of life pale into insignificance. All the actions of these characters are influenced by their greed. The scene in which Volpone tries to ravish Celia is, in the final analysis, results from Corvino's greed, greed of a different kind. The avaricious trio, may differ in circumstances, but they are alike in their humour, the moving passion, which is avarice.

According to Volpone gold outshines even the sun; it is the centre of the universe and also the motive force behind human actions. After establishing the inversion of values in high sounding poetry he sets his own standards for religion, history, society and man. This high priest of this distorted cult, in mock imitation of the Christian worship, kisses the ‘relics of sacred treasure’ with adoration.

Volpone is presented in the beginning of the play as a worshipper of gold blessed by the “dumb god that giv'st all men tongues”.

We get, in the opening lines Volpone's thwarted picture of creation. He hints that the light that God created on the first day of creation was the brightness of gold. It is this gold centred world one sees in the play from beginning to end. It starts in Volpone's household where life is given to sensuous pleasures, knavery and deception. In his home, there are no human beings showing normal human relationship; no wife, child and parent there is the master enjoying the cunning with which he enriches himself, the equally knavish parasite, Mosca who flatters the patron for his selfish ends; three deformed creatures, the dwarf, the hermaphrodite and the eunuch. To such a house, one by one, comes mentally deformed creatures, Voltore the vulture, Cobaccio, the raven and Corvino the crow. They appear as friends and well wishers of Volpone, but their hypocrisy is obvious. They are all longing for the death of Volpone even as birds of prey are awaiting an animal to die to peck on the carcass. To Volpone, these are only dupes whom he can exploit by giving them false hopes.

Avarice is shown not only in the story of the two knaves who dupes the avaricious people, and in the dupes, but also in the tone of the play. From the invocation of gold by Volpone in the opening scene to the very end we find

the play moving on the theme of avarice and how avarice can deform human beings into grotesque creatures. Also there are references to the various professionals, regarding themselves under the lure of gold. Even judges, who wield the power of law, are subject to it. We may be able to find other themes like human folly, beast fable and the ultimate success of good over evil emerging from the play. But the main theme undoubtedly is avarice or covetousness or greed.

e) Comment on the characterisation of Beckett as a tragic protagonist in Murder in the Cathedral.

Ans:-Thomas Becket has some resemblance to the ideal tragic hero as delineated by Aristotle. He has a shortcoming: However, the shortcoming does not cause his death. The tragic heroes of earlier tragedies 'fall' because of an error of judgment or because of some flaw in character. But Thomas through imperfect at the beginning of the play achieves perfection of will before he dies. After all, the fact that Thomas is to be a saint calls for perfection. In Eliot's play the idea of Thomas suffering a 'tragic' death is nowhere entertained. The murder in the Cathedral is not a murder; it is an act of redemption. All thought of a fall through arrogance, all idea of a struggle at the character's level, is accordingly by-passed and the dramatic effect is placed beyond all this in a context of religious redemption.

The tragedy of Becket is a continuing tragedy for in every age a Christ must be crucified to atone for the sins of humanity. Murder in the Cathedral dramatizes Becket as a type of Christian hero conquering pride and attaining martyrdom. Thomas as an archetypal figure. Who wrestles with an archetypal problem, the subtle temptations of the religious conscience when it has set itself up against the state?

On a superficial level if we see martyrdom as mere death then Thomas's decision can be seen as a foolish one that is the Knights' interpretation. But martyrdom as Thomas explains in his sermon is an act of redemption in which 'rejoicing' and 'pain' are fused. Through a martyr's death, mankind's life is fructified. In such a context one cannot call the play a tragedy in the conventional sense. As far as Thomas is concerned he is certainly not active in the conventional sense.

Thomas Becket is not an Aristotelian tragic hero, nor is he like the Shakespearean tragic hero. He is a Christian figure and it cannot be said that he is a tragic figure for at the still point of the wheel all contradictions and irreconcilables are reconciled. The tragedy lies in the fact that mankind still requires a martyr in every age to die and atone for its sins so that it can get salvation.

f) Discuss to what extent Look Back in Anger shows its concern for contemporary issues.

Ans.: Look Back in Anger has been regarded as an expression of the mood and temperament of the post-war youth, their disillusionment, frustration and rebelliousness. Jimmy Porter becomes the mouthpiece of the entire generation of post-war youth in condemning the society, institutions and people. The play had an impact on the audience because of the subject matter. The youths of the time identified themselves with Jimmy and he had turned into a folk hero. In spite of the fact that the hero articulated the frustration of the post-war youth of the mid fifties, the play cuts across the time factor and appeals to all time.

Jimmy is projected as an angry young man that does not spare anything and anyone from his seething remarks. The play is a protest against the contemporary society which had betrayed the young people against an older generation which have let them down. Jimmy feels he has been ill-treated by the society. Despite his academic qualifications, he is unable to secure a good job and is running a sweet stall in partnership with Cliff. He believes that the upper class has denied him a suitable job because of his own low origin. He tried his hand at various other occupations like journalism, vacuum cleaner but without success. He finds himself adrift and feels like leading a meaningless existence. He finds fault with each and everything and keeps complaining ceaselessly. He is fed up with the monotony of Sundays and keeps complaining about the routine life reading newspaper, drinking tea, ironing the cloths.

Jimmy also revolts against the existing class distinction of the British Society. Alison's parents' vehement opposition to Alison and Jimmy's matrimonial alliance left bitter memories on him. He takes out his grudge against the middle class against whom he has been waging a war of contempt. Alison's correspondence with her family despite his resentment is considered by him as defiance and he torments Alison by making most offensive and insulting remarks.

This play reflected the moods and temperament of the British youth in the mid fifties of the 20th century. Much change has occurred since then. The problems and conditions of the present day British society are

widely different from what they were in the mid fifties. The youths of that period were disillusioned with the non-fulfillment of their hopes, the decline and disintegration of the British Empire, especially the Suez crisis and the event in Hungary when the world found itself helpless against Russian aggressiveness. The problem that the English youth faces today is quite different from the nineteen hundred fifties. They may share the disillusionment or despair of Jimmy but the general mood and temperament is quite different.

SECTION-C

3. Locate and annotate any four of the following :

b) Comment on the significance of the grave digger scene in Hamlet.

Ans:- The opening scene in the last Act, popularly known as the Grave Diggers scene, is surely one of those few in the play which is very important from the dramatic point of view. It contributes much to the plot, development of action. Comic relief as well as to the characterisation. However, it would be a mere oversimplification if we simply take the scene for one, merely rich in wit, humour, philosophy and morality. But it possesses a profound psychological interest as well.

The delightful grave-diggers, introduced at the very outset of the scene, are interesting from multi-Renaissance idealism and intellectualism. Hamlet's high intellectuality and idealism has rendered him tragically inactive, incapable of doing anything. He can only think and fail to philosophising over everything. But the life of the grave-diggers is one of physical labour. As representatives of traditionalism they are full of the slow, sardonic humour of the soil, full of love of argument and contempt for sentiment. Hamlet only talks but they work while talking and talk while working. They are a clear contrast to Hamlet who talks away the power of action. The diggers also sing over their work or argue with one another and discuss topics beyond their comprehensive form the point of view of common sense.

In all Shakespeare's prose the normal medium is scenes of "low life" as in the Grave-diggers scene. This prose lowers the tension and lulls us into rest. Then again, we find homely folk jesting and singing at their work here. It makes us feel, the ordinary business of life goes on untroubled.

d) Bring out the significance of Hell scene in Man and Superman.

Ans:- The "Hell-Scene", the 3rd act in "Man and Superman" takes about ninety minutes to be acted on the stage. So the play is often presented without the Hell scene. "Man and Superman" without the Hell Scene reduces into an ordinary farcical comedy though a very brilliant comedy at that.

Mozart music is used to bridge the gap between the real Spanish landscape and the fantasy-land of Hell. The one hour and the half of actionless discussion between shadowy static characters, goes forward as a piece of sustained music. Don Juan supplies the tenor, the devil, the baritone, the statue, the bass and Dona, Ana, the Soprano. Possibly some in the audience who were rivetted to the scene might say "I don't know what it all meant, but it sounded magnificent."

Many critics have lavished praised on the Hell-scene and it is rightly done. The scene is a great landmark with which the new comedy, the comedy of purpose has established itself in England. It proved that without murders, thrills and sensations intellectual drama can be made interesting and gripping.

g) Write a short critical note on the bear and squirrel game in look back in Anger.

Ans: The bears-and-squirrels game is a symbolic device used by the author for dramatic purpose. Jimmy and Alison's marital life is marked by tension. The game of bears and squirrels is a brave attempt by Jimmy and Alison to compensate themselves for the failure of their marriage. The game makes them forget the bitterness of their lives and give them momentary happiness.

According to a critic the bears and squirrels game seems at first, a trivial evasion of the complexities found in any marriage but towards the end the game becomes a statement of the nature of human love the willingness to increase oneself completely in creativeness and to shame the pain and pleasure of the limited animal. Jimmy thus ultimately reconciles himself to an animal relationship with Alison. In her squirrels nest, Alison is precisely a worm and a generous animal who will lie by Jimmy's side every night. Thus, the symbolic device of the bears and squirrels game serves to illustrate the theme of marriage and the sexual relationship between Jimmy and Alison. Alison says in a pathetic voice "Poor Squirrels!" and Alison replies "Poor Bears!" "Oh, poor, poor bears!" Thus the reconciliation is made more effective by the animal game.

h) Bring out the romantic elements in the Miranda-Ferdinand relationship in the tempest.

Ans:- In the play by William Shakespeare, "The Tempest" the love story between Miranda and Ferdinand happens very fast. The moment they see each other they fall in love. This love cannot be true because Miranda only remembers one other man in her life, her father.

Miranda has been so sheltered and secluded that she doesn't know what men are like. Miranda hasn't had the experience or exposure to the opposite sex to form her opinions of what she likes or what she is looking for in a husband. She explains that she has no memory of another female or male other than her father. Miranda's seclusion from the rest of mankind has inhibited her ability to figure out what she wants in a husband and therefore her love for Ferdinand is not true.

Ferdinand on the other hand has been out in the world and knows what he is looking for in a wife. He explains that he has met many women in his life time. Even though he has this idea of a future wife, he does not know Miranda at all although he knows that she is beautiful and therefore what he feels for her is not love, but in fact lust. Miranda has not had the time or exposure to determine her wants or needs from a future spouse. Ferdinand has had the exposure but has not had the time to get to know Miranda, therefore this relationship is not based on true love.

2016 (Final)

POST-GRADUATE COURSE

Assignment : June, 2016

English

Paper-IV : British Novel

SECTION-A

Answer any two of the following questions.

a) Critically examine Tom Jones as a social document.

Ans :- As a novel of manners Tom Jones reflects vividly and accurately the form of contemporary society the habits and customs, the actions and pursuits the scenes and conditions of the time. This was not, indeed, entirely a novelty. For some while there had been in England an increasing tendency to make use of the familiar details of ordinary contemporary life to give verisimilitude to fictitious narratives.

As an illustrator of manners, however, Fielding made an immense advance. First he pictured the social scene on a much larger scale than was attempted by Richardson, setting himself to represent not merely parts or sections of it, but so far as he could, the whole. And secondly he infused into his pictures a brilliance of color such as we hardly ever find in Richardson's too pale and shadowy portrayals. The results are successful beyond all precedent. Without apparently taking much trouble to illuminate his subject, Fielding does actually make us see what the contemporary life was like in the kitchen of country inns, in the dining rooms of squire's houses in cheap metropolitan lodgings in the night cellars frequented by thieves in the Haymarket masquerades and the Vauxhall pleasure gardens in the sponging houses and the prisons on the highroads and in the streets. It is a marvelous recreation of the eighteenth century English world.

Fielding was one of the great masters of the English novel. He chose to laugh at the ills of life rather than shed tears over them. As we read his novels a vast panorama of English social life opens before our eyes. Here we find cruel laws bitter persecution of innocent people, numerous ills abounding everywhere – in the countryside, the wayside inns, and the highways and byways of life. We find here rogues and scoundrels, beans and bullies but also good people like Adams, All worthy, Sophia and Amelia.

In 'Tom Jones' we find a picture gallery of the eighteenth century English society. A large number of pictures are presented to us against the background of the vast panorama of life. Just as in the plays of Shakespeare we find a large diversity of characters and yet almost all of them can be differentiated from one another in the same way in 'Tom Jones' we find a variety of characters and yet none obliterates the other. Each character has an individuality of his own Walter Allen rightly observes "Jones is only one character in an enormous gallery. All are marvelously differentiated.

Fielding created abundant life in his novels. Descended from the aristocracy he climbed down into the lowest howling pits to describe life as it really was. He was not a caricaturist who heightened the lights and shadows in his work. His gospel was essentially human and manly the Christian gospel of Parson Adams, though he was not averse to giving and taking a few blows in the arena of life. His work is massive four squares, monumental like some old citadel, grey and weathered but still strong and solid on its foundations. The touches of coarseness and brutality were inevitable in that period of English social life.

The greatest merit of Fielding consists in his pictures of life, so wide and varying so comprehensive in their sweep and range. A whole vision of English life comes up before the eyes of the reader, astounding in its richness and variety. Here we adventure on the high roads of England stay at wayside inns where amazing incidents happen, we travel to the towns and meet society. We find ourselves among the lowest of the low; we experience all the wealth and splendor of the English countryside.

'Tom Jones' reflects the social nations and conditions of England which are very lucidly narrated by Henry Fielding. In the plot also, we come to know that Mrs. Waters is rescued from the hand of a ruffian by Tom Jones and Tom Jones himself is met with a robber on the road. The inns were scenes of rowdy behavior and unruly incidents.

Fielding's picture of the English highways in the eighteenth century is vivid as well as authentic.

'Tom Jones' presents a picture of several aspects of life in England in the eighteenth century. Fielding gives a vivid description of the manners and morals of his contemporaries. The novel is not merely the story of a founding; it is the social document of a nation. Yet Fielding's art saves 'Tom Jones' from becoming a mere 'period piece'. He gives a universal validity to his action.

b) Comment on the narrative device used by Austen in Emma.

Ans.: Jane Austen's novels are well planned integrated pieces where the distinction between character and plot almost disappear. There is lack of bristling and adventurous action. Action in her novels consists in little visits, morning calls, weddings, shopping expeditions and these small actions and incidents go to make up the plots of Jane Austen's novels. But this is more than made up by Jane Austen's skillful use of dialogue. Dialogue and conversation are important tools in the unfolding of character.

The place of action is taken up by conversation and scene after scene is built up by the power of conversation. These scenes of dialogue are essentially social scenes in which the behavior and general bearing of characters are revealed. One of these is the Coles party in which she sides with him against Jane Fairfax in discussing her suspicious about Mr. Dixon. In this case the piano offers a talking point for everyone. Another such set piece is the dinner party which Emma gives for the Elton's what is revealed is Mrs. Elton's firmness and dignity. Conversation is used to convey all minutiae of life. The description of the ball is given entirely through Miss Bales monologue.

You have the art of giving pictures in a few words to Frank Churchill says to Emma and this is an art at which Jane Austen is adept. The economy of means used to achieve her intentions and artistic effects is exemplary. Jane Austen is able to choose one sentence and compress the heart of the scene within that. "Whom are you going to dance with?" asked Mr. Knightly at the Weston's ball. With you, it you will ask me, said Emma and she has said enough. Similarly fragmentary speech is skillfully used to convey moments of stress. The articulate Mr. Knightly becomes inarticulate when he commiserates with Emma before proposing.

The plot has been very skillfully crafted by Jane Austen to provide a perfect unity to the novel. The situation, the characters and the theme all seem to be one and all the elements are carefully balanced. Too much mystery would have spoiled the tone of comedy. Similarly had she portrayed more of the prosaic Mr. Woodhouse or the confused rambling of Miss Bates, the novel itself would have become dull.

Dialogue and narration are alternatively exploited. There is internalization of action, externally presented characters and situations along with authorial commentary and assessment. Much of the novel is presented through the eyes of Emma so that she retains the sympathy of the readers. At the same time, it is balanced by Knightly's ironical comments and other dramatic situations which throw Emma's errors into high relief. The plot abounds in ironical situations. Jane Austen's detachment from her characters and her refusal to meddle with them enables her to be a supreme ironist. Jane Austen successfully manipulates this double vision to educate Emma as well as the reader in intellectual, moral and emotional progress.

In short, we may conclude that Jane Austen's skill lies in mingling the lively and intelligent with the common place and stupid.

SECTION-B

2. Answer any three of the following questions.

C) Critically examine the Emma – Knightly – Harriet triangle in 'Emma'.

Ans.: Emma is described as the complete picture of grown up health with regular features open countenance and a firm and upright figure by Mrs. Weston in her talk with Knightly. Her prettiness is emphasized by Knightly, Frank Churchill and other characters too. And to the credit of Emma she is not vain about her beauty.

Mr. Knightly truly cares for Emma and right at the outset we are told that he was one of the few people who could see faults in Emma Woodhouse and the only one who ever told her of them. He acts as a corrective to Emma and much as he loves her, he will not let her mistakes pass without remonstrance. He accuses her of lack of application and industry in reading books or playing the piano. He points out to Emma her neglect of Jane Fairfax and is the only one who admonishes her for her rudeness to Miss Bales. He criticizes her interference in Harriet's and Elton's life and can candidly point out her mistakes in the portrait of Harriet. Surrounded as Emma is by an overindulgent

father, sister and governess, knightly is the corrective necessary to strip Emma of her illusions and her vanity and help her along her way to self knowledge.

Emma imagines Jane Fairfax to be in love with Mr. Dixon. She dislikes Jane's secretiveness and in general does not cultivate a friendship with her in spite of Jane's suitability as a companion for her. Emma used to bring the first in Hartsfield does not want to be friend Jane who is in every way he equal and in some respects even more talented and skilled as in playing with piano.

Apart from Emma almost everyone has a good opinion about Jane Fairfax. Isabella thinks of her as "sweet amiable" and a delightful companion for Emma Knightly too praise Jane's power of for aberrance, patience, self control and thinks she would be ideally suited as a companion to Emma. He feels too that Jane's good sense and maturity would improve Frank Churchill, while the Weston's too have a good opinion of her.

There are many points of similarity and contrast between Jane Fairfax and Emma and this affects our view of her. While Emma appears warm lively and healthy. Jane is cold, pale and sickly in spite of her beauty. Emma is rich has her own establishment and need not work while Jane is poor, has no great future prospects expect to become a governess and will have to live in others house. However, Jane is accomplished and talented. She is superior to Emma in playing the piano and in singing and it highlights Emma's own lack of application and inability to put in any serious practice. In fact George Knightly thinks that Emma's dislike for Jane Stems from her unconscious jealousy of Jane for Jane is the accomplished girl which Emma herself wished to become.

e) Comment on the significance of the title of "Heart of Darkness".

Ans.: The title of novel is "Heart of Darkness" which has double meaning. First is literal meaning and second is symbolical meaning. The author has used the word Darkness for Congo which is the dark continent of Africa.

The title of the novel is allegorical. It has its symbolic meaning also. "Darkness" is the leading theme of the novel. Darkness is pregnant with several meaning, it is unknown, it is evil, it is subconscious, it is moral darkness and spiritual emptiness, it is mystery etc.

Darkness over shadows almost everything in the novel, Dark clouds overcast the sky, dark fog, dark bushes and foliage darkness all around. There are suggestive pictures of the natives whom white men have failed to see because of thick and impenetrable jungle. The natives take the advantage of this deep and dark jungle to peer at the intruders and even make attack on them. The jungle in the story is described as lurking death profound darkness and evil. The vegetation imagery means much the truth the darkness the evil, the death which lie within us which we must recognize in order to be truly alive. The passages describing wild scenery are among the main attractions of the novel.

The uncivilized and wild attitude of the natives intensifies the darkness of fear and horror. When Marlow is attacked by the tribes, first he hears a clamorous cry that terrifies him and all the white men on the steamer. Suddenly they see arrows flying towards the steamer. They reply through firing files. Meanwhile the helmsman is killed by a spear hurtled at him. At last they get success to make them run away by blowing the whistle. This attack does not create the effect of darkness but it is their ignorance backwardness, unawareness to why the steamer is sailing there. They attacked because their man-god Mr. Kurtz told him to do so.

Mr. Kurtz is the essence of savagery and barbarism of the natives in the novel. Mr. Kurtz has identified himself with the natives. He starts taking participation in the customs, ceremonies, midnight dances etc. The darkness of Mr. Kurtz's heart gets itself fully liberated to work at his own will among the savages. His devilish passions get abominable satisfactions there and he himself becomes a part of the darkness of Congo.

It is the literal darkness of Congo that has converted a civilized enlightened man into a devil. Here it means supers..... and evil. Mr. Kurtz becomes like their family member a superstitious and brutal one like them.

Human mind is still not fully explored. There are certain things which remained in mystery. Science accepts this fact that mind and its functions are not completely discovered yet. The exploration of Dark Continent could be beautifully related with the exploration of sub-conscious mind. This is not only the journey to the Dark Continent but also a journey by Marlow into his own sub conscious. This is indirectly hinted by Marlow when he says that close attention to the apparent reality to the story and its details would make us able to see the inner meaning.

There are many passages in the novel that are like a probe into the unexplored region of subconscious

mind. At many places Marlow has given the glimpse of his own mind. He frankly states about his detest for lies because in it he always finds a faint of death and a flavor of mortality. At one point he tells about the capability of mind that everything past as well as future is in it and it is capable of anything. Inner strength is essential to face the harsh realities of life. Therefore we see Marlow not only tells us about the experiences he left consciously but also tries to reveal his sub conscious toe dark part of human mind.

Thus we have seen that metaphorical sense of darkness has over shadowed the novel. Darkness is all in all. In the words of Walter Allen, The heart of darkness of the title is at once the heart of Africa, the heart of evil everything that is nihilistic, corrupt and malign and perhaps the heart of man.

In short the title is quite appropriate as it suggests the theme of the novel in all its ramifications.

f) How significant is Stephen's relationship with his father in 'Portrait of the Artist as a young Man'?

Ans.: A Portrait of the Artist as a Young Man is a novel concerning a single character. It describes the early career and reflects the consciousness of Stephen Dedalus. The novel primarily deals with Stephen's struggles against his environment, like church, family and country and his liberation as an artist. Stephen has a lot of interest in language even when he is a little child. He gives great thought to the nature of art and beauty and formulates finally a well developed theory.

To some extent the parents of Stephen resemble those of Joyce, though Joyce in comparison to Stephen was very respectful to his parents. Stephen's father Simon Dedalus was an extravagant man who suffered from not being able to handle money. He is found to be on the way to financial destruction. We see him going to cork in order to dispose off one of his properties. His family is however quite a distinguished one. He tells Stephen that when he is sent to Clongowes Wood College, he will find the name Dedalus well known there because one of the Dedaluses had given an address to the protector. It is indicated that rector's attitude to Stephen is sympathetic when he goes to report against Father Dolan on account of reverence for Dedalus family.

Simon Dedalus is a loving father, he sends Stephen to a good and expensive school. When he finds himself unable to afford the expenses of school, he sends him to another good school called Belvedere College, by using the influence of his Jesuit friend. He is a great lover of his country and sheds fears when he recalls the callous treatment given to the freedom fighter, Parnell. Due to poverty he has to keep on shifting his lodgings in order to search for cheaper accommodation.

One flaw in his nature is that he talks a lot about himself. Stephen feels bored liked hell in his father's company on their visit to cork. His father talks endlessly about his youth. Stephen regards him as a singer of his own past, singing about the glory of his past. The mother of Stephen May Dedalus is an affectionate woman. She is a steadfast catholic and feels pain at Stephen's detachment from the church. Ultimately she herself to Stephen's self imposed exile and hopes that he may learn more about the needs and feelings of the heart. Though the parents are not portrayed in detail, they play a crucial role, both directly and indirectly in Stephen's development.

To sum up, the novel leaves us with equivocal feelings about its hero's potentialities. Most of the time Stephen embodies an aspect of the nature of Joyce that he frequently subjects to punishment in his novels but which he could never ultimately defeat.

SECTION-C

3. Locate and annotate any four of the following :

b) Bring out Gilbert and Gubar's approach to Jane Austen's Emma.

Ans.: Gilbert and Gubar argue that in Austen's time the fundamental definition of literary authority are both overtly and covertly patriarchal. Since authorship suggested masculine authority and ownership of a text, women found it difficult to think of themselves as authors. They also found it difficult to express themselves openly and directly within existing literary forms which were patriarchal. As a result, 19th century women's writings are characterized by strategies of subversion-irony, symbolism etc. through which they found a way of expressing female identity, frustration and anger. Gilbert and Guber see the compromises and submissions of the Austen heroines as a "cover-story". The submission of the heroines is actually a covert victory.

Gilbert and Guber stress the likeness between Elizabeth and Emma. In their interpretation, Emma most successfully demonstrates Austen's ambivalence about her creative imagination. Since she suspected that no one but

herself would like this heroine Emma as a player of word games a painter of portraits and a spinner of stories is seen as a reflection of Austen herself as an artist. Like Austen, Emma has at her disposal worn out stories of romance that she is smart enough to resist in her own life. Gilbert and Guber invite us to see the ambivalence of the conclusion with reference to the important section in Ch-49, after Emma has conveyed to Mr. Knightly her love for him but kept silent about Harriet's confession about her feeling for him. This silence is actually a strategy.

c) Comment on Catherine and Heathcliff's last meeting in Wuthering Heights.

Ans.: The evening after the funeral Heathcliff arrived at the Grange. The room which he entered and where he found both Nelly and Catherine was the same into which he had been escorted as a guest eighteen years before when he had returned to this neighborhood after his mysterious disappearance Catherine tried to leave the room as soon as Heath cliff entered, but he caught hold of her by her arm and said that she had better behave like a dutiful daughter in law towards him. Heathcliff then told Nelly that he had already punished his son Linton for having liberated Catherine against his specific instructions.

A couple of months later, when Heath cliff pays her a secret visit there is passionate scene between Cathy and Heath Cliff. She tells him that he has killed her, when he retorts that she has killed herself by having deserted him and having married Edgar. The two are now locked in each other's embrace and Cathy's condition is critical. This scene proves it any further proof were wanted that the love between these two is deep, intense profound and deathless. Cathy dies the very night giving birth to her child. But she has died a martyr to her love for Heathcliff. It is the frustration of her love for him that kills her.

e) Examine the significance of Casaubon's will in Middlemarch.

Ans.: The day after the funeral Sir James and Mr. Brooke were talking in the library at Lowick Grange. Dorothea had not yet come out of her room. Mr Casaubon's will gave Dorothea all his property but there was a codicil which laid the condition that she should not marry Ladislaw. Thus her inheritance was conditional. It showed that Casaubon doubted her and so had insulted her in this way. Sir James too felt that this was a slander on his sister in law's good name and urged Brooke to stop patronizing Ladislaw and send him out of the country. Dorothea's uncle, however, now that Parliament was about to be dissolved, needed Will's services more than over, if he was to stand a chance of election to Parliament from Middlemarch. He was sure Dorothea would not want to marry Ladislaw.

When Dorothea had recovered sufficiently from the initial shock of her husband's death, she went to stay at Freshet Hall with Celia, who now had a baby son. After a week of inactivity, Dorothea felt dissatisfied with her idle life. She wished to return to Lowick to put her husband's affairs in order. Where upon Celia told her codicil to the will and added that she thought Mr. Casaubon had behaved in a spiteful fashion. Dorothea, who had never thought of Will as a prospective husband, now felt her whole outlook changing. She lost all respect and sympathy for her late husband who she now felt in his hidden thoughts had wrongly interpreted everything she said and did. When Lydgate came to examine her, he pronounced that what she needed more than medicine was perfect freedom of action.

h) Show how Emma tried to influence Harriet in Jane Austen's novel.

Ans.: Jane Austen uses Harriet Smith as a foil to Emma. It is through Emma's patronage of Harriet that we learn of Emma's highhandedness, her self-deception, her snobbery and her love for matchmaking. Harriet smith is in every way a contrast to Emma and finally it is through Harriet that Emma realizes her own love for knightly and is educated. Thus Harriet Smith has an important role to play in the novel, especially in the first volume where the Harriet Elton debacle takes a prominent place. Jane Austen introduces Harriet Smith through the direct means of a character sketch.

Harriet smith is a pretty docile and sweet tempered girl who lacks intelligence and firmness of mind. She allows herself to be influenced by Emma but much must be excused considering her circumstances as an illegitimate daughter and her none too bright prospects. Jane Austen uses her as a foil to reveal Emma's character particularly domineering ways Emma's self deception, her snobbery, her inability to judge people and situations correctly, her willful imagination are all manifest in her manipulation of Harriet and in her attempts to make a match between Elton and Harriet. Harriet is particularly important in the education and self awareness of Emma. Thus Harriet Smith has an important role to the play in the novel.