

Biyani's Think Tank
Concept based notes

Under Graduation Program (B.A.-I Year) with
English Literature
(Paper I – Poetry & Drama)

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I am glad to present this book, especially designed to serve the needs of the students. The book has been written keeping in mind the general weakness in understanding the fundamental concept of the topic. The book is self-explanatory and adopts the “Teach Yourself” style. It is based on question-Answer pattern. The language of book is quite easy and understandable based on scientific approach.

Any further improvement in the contents of the book by making corrections, omission and inclusion is keen to be achieved based on suggestions from the reader for which the author shall be obliged.

I acknowledge special thanks to Mr. Rajeev Biyani, *Chairman* & Dr. Sanjay Biyani, *Director (Acad.)* Biyani Group of Colleges, who is the backbone and main concept provider and also have been constant source of motivation throughout this endeavor. We also extend our thanks to Biyani Shikshan Samiti, Jaipur, who played an active role in coordinating the various stages of this endeavor and spearheaded the publishing work.

I look forward to receiving valuable suggestions from professors of various educational institutions, other faculty members and the students for improvement of the quality of the book. The reader may feel free to send in their comments and suggestions to the under mentioned address.

Pooja Sharma

Deepika Ajmani

Syllabus and References

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Syllabus : B.A. Part-I

OPTIONAL SUBJECTS

1. ENGLISH LITERATURE

(Examination-2020)

The Syllabus aims at achieving the following objectives:

1. Interpretation and appreciation of selected texts from the genres of poetry, drama, prose and fiction.
2. Strengthening skills of note making, summarizing and dialogue writing.
3. Understanding texts with specific reference to genres, forms and literary terms.

Paper I: Poetry and Drama

Duration: 3 hrs

Maximum Marks: 100

Min. Pass Marks: 36

Question No. 1: References to Context from unit A, B & C.

Candidate will be required to explain four (4) passages of Reference to Context out of Eight (8) of five marks each, with a total of 20 Marks.

Knowledge of Literary Terms and Poetry Appreciation and usages of drama is required.

Question No. 2 will also be compulsory. The student will be required to attempt 5 questions out of 10, to be answered in about 5 lines each. Each question will carry 4 marks to a total of 20 marks.

The other 3 questions will be Essay-type questions of 20 marks each, one from each section with internal choice.

SECTION A

W. Shakespeare:

Shall I Compare Thee
Not Marble, nor the Gilded Monuments
Remembrance

J. Donne: Death be not Proud.

Herbert: Pulley

Andrew Marvell: To His Coy Mistress

Raj (Tav)
Dy. Registrar (Academic-I)
University of Rajasthan
Jaipur

J. Milton:

On His Blindness

On His Twenty Third Birthday

J. Dryden: A Song for St. Cecilia's Day

Reference Books :

Strings of Gold Part I Ed. Jasbir Jain (Macmillan)

The Golden Treasury by Francis Turner Palgrave (OUP)

Poet's Pen: An Anthology of English Verse Paperback – by Dustoor P.E. (Author), Homai P.Dustoor (Author) (Oxford University Press)

The New Oxford Book of English Verse, 1250-1950 (Oxford Books of Verse) by Helen Gardner (Editor)

SECTION B

The following poems from *Strings of Gold* Part I Ed. Jasbir Jain (Macmillan)

Kabir

It is Needless to Ask a Saint the Caste to which he belongs.

Rabindra Nath Tagore

Where The Mind is Without Fear

Toru Dutt

The Lotus

Our Casuarina Tree

Sarojini Naidu

Indian Weavers

Song of Radha, The Milkmaid

Reference Books :-

Strings of Gold Part I Ed. Jasbir Jain (Macmillan)

Indian Writing in English by K.R.Srinivasa Iyengar .Sterling Publishers Pvt.Ltd

A History of Indian English Literature by M.K.Naik Sahitya Akademi

The Golden Treasury of Indo-Anglian Poetry, 1828-1965 by Vinayak Krishna Gokak (Editor) Sahitya Akademi

Kabir (Penguin Classics) by Vinay Dharwadker

SECTION C

W. Shakespeare: *As You Like It*

Reference Books :-

As You Like It (The Pelican Shakespeare) by William Shakespeare (Author), Frances E. Dolan (Editor, Introduction), Stephen Orgel

History of English Literature by Hudson

Pelican Guide to English Literature by Boris Ford ed:

POETRY & DRAMA

Shall I Compare Thee

Q.1 How is summer presented in the 'Shall I compare thee?'

Ans:-In Sonnet 18 Shakespeare wants to compare the beauty of his friend to a summer's day. So he describes the beauty and charm of summer and says that he cannot compare the beauty of his friend to a summer's day because in summer, sweet buds are shaken by rough winds. The brightness of summer has no consistency. Sometimes the sun shines brightly but often its gold complexion is dimmed by the passing clouds. Next, summer is short-lived. Thus its beauty fades away quickly. On the other hand the beauty of the poet's friend will be made eternal by the eternal lines of the poet.

Q.2 Give the substance of the poem "Sonnet 18 Shall I Compare Thee to a summer's Day".

Ans:- In his sonnet Shall I Compare Thee To a Summer's Day William Shakespeare praises the beauty of his dear friend Earl of Southampton. The poet believes that the beauty of his friend will never fade. The sweet buds of May can be blown down by the rough winds. The summer does not stay long. The sun shines either too hot or sometime becomes overclouded, so all the natural objects are subject to change and decay. But time and death will not fade the beauty of his friend. This sonnet will immortalize the beauty of his friend. His friend and his beauty will remain immortal to the readers of the sonnet. The friend of the poet gets lives and will live forever in this way.

Q.3 "But thy eternal summer shall not fade."- Whose eternal summer is referred to here? What is meant by eternal summer? Why will eternal summer not fade?

Ans:-The eternal summer of the poet's friend is referred to in the above quoted line. In the above quoted line eternal summer means unfading beauty. The eternal summer in the above quoted line refers to the glowing beauty of the poet's male friend. The poet wants to compare the beauty of his friend to a summer's day. But after considering the shortcomings of a summer's day he decides not to compare the beauty of his friend to a summer's day. The poet says that he will make the beauty of his friend eternal through his immortal verses. In his words-

"So long as men can breathe or eyes can see, So long lives this and gives life to thee".

Q.4 What does the poet compare this young person to? Identify at least three qualities that make the person superior to the simile.

Ans:-"Shall I Compare Thee to a summer's day?" by William Shakespeare is a famous sonnet where he compares the beauty of a young man, his friend to the day of the summer. But he is not sure about the appropriateness to this comparison because of at least three reasons. Firstly the day of the summer is lovely but the beauty of the

youth is more enjoyable. He is more temperate, more gentle, more restrained than the day of the summer. Rough winds shake the sweet buds of the flower. Secondly summer stays very short period. The beauty of the youth will live for long. Thirdly the bright sunlight of the summer which would be dimmed is compared. But the beauty of his friend is compared as eternal summer which shall not fade. Death and Time cannot destroy the beauty of the youth. He immortalizes his friend through the eternal lines of his poetry.

Q.5 What, according to Shakespeare, outlives the ravages of time?

Ans. According to Shakespeare, his poetry outlives the ravages of time. The poet asserts that his portrait of the young man written in verse will outlive even marble, memorials of prince, which will inevitably become neglected. His poetry is eternal and will immortalize the subject of the poetry.

Q.6 In what ways are wars wasteful?

Ans. The wars are really wasteful in many ways. First, a war kills many innocents. Second, it destroys houses and other properties; Third, it never establishes peace. In the context, In the Second World War a bomb blast killed the boys' father and destroyed their homes.

Q.7 In the poem, "Not Marble, Nor the Gilded Monuments", what is time portrayed as?

Ans. Time is portrayed predominantly as a negative force relating to death and decay. It has been compared unfavorably to a female subject who loses her glow and beauty. It condemns human attempts to achieve immortality by building stone-monuments.

Q.8 In what way is the poet stronger than powerful rulers?

Ans. The poet is stronger than the powerful rulers as his creations, i.e. his poetry can't be destroyed by time, whereas the creations of powerful rulers, i.e. statues and monuments are destroyed by time. Poetry will outlive mankind and will not be ravaged by time unlike the statues and monuments.

Q.9 How do wars affect the monuments erected by great men to be remembered after their death?

Ans. Wasteful and unnecessary wars destroy all monuments, memorials and statues erected by the powerful rulers with a hope to be remembered by posterity. The conflicts of the rulers and the turmoil ruin even the monuments built of stones. The fire of war leaves nothing except the written memory of a lover for his beloved.

Q. 10 Materialistic things don't really last. What matters most are the people we care about and the values we live with? Explain this with reference to the poem Not Marble, Nor the Gilded Monuments.

Ans. The icy hands of time destroy everything in nature sooner or later. With the passage of time, all signs of glory, grandeur and worldly power fade away. Even the

Gold-plated monuments, memorials and statues of stone lose their grandeur and glory and fall to litter neglect, decay and deterioration.

The powerful people who had got them built thought that such monuments and memorials would bring them immortality. But it was nothing but their delusion. Only the love and affection that one has in his or her heart for their beloved or loved ones will remain permanent. Such things are remembered by posterity. Such things move from generation to generation. Even the powerful swords of Mars cannot destroy them. People must realize it and act accordingly.

Q.11 In what context, does the poet mention “death” and “oblivious” enmity?

Ans. Man has a desire to be remembered and immortalized in order to overcome death. The poet suggests that the force that conspires to ensure that an individual is forgotten such as war’s quick fire and the all oblivious enmity of other people, is worse than death.

Q.12 How will the poet’s friend dwell in lover’s eyes?

Ans. This poem will immortalize the poet’s friend. Poetry can’t be ravaged by time, so this poem will be a living record of his friend’s memory. Neither will time nor war be able to destroy it. He will stay in the eyes of lovers till doomsday.

Q.13 The poet says that neither forces of nature nor war can destroy his poetry. What quality of the poet is revealed through these lines?

Ans. These lines state that the poet is proud of his creations. He is confident of his skill of creating art and literature. He considers them to be permanent. Moreover, these lines reveal his contempt for arrogant rulers.

Q.14 Give an introduction of ‘Remembrance’.

Ans. Sonnet 30 is one of the 154 sonnets written by the English poet and playwright William Shakespeare. It was published in the Quarto in 1609. It is also part of the Fair Youth portion of the Shakespeare Sonnet collection where he writes about his affection for an unknown young man. While it is not known exactly when Sonnet 30 was written, most scholars agree that it was written between 1595 and 1600. It is written in Shakespearean form, comprising fourteen lines of iambic pentameter, divided into three quatrains and a couplet.

Within the sonnet, the narrator spends time remembering and reflecting on sad memories of a dear friend. He grieves of his shortcomings and failures, while also remembering happier memories. The narrator uses legal metaphors throughout the sonnet to describe the sadness that he feels as he reflects on his life. Then in the final couplet, the narrator changes his tone about the failures, as if the losses are now merely gains for himself.

Q.15 Write the Summary of 'Remembrance'.

Ans. Sonnet 30 starts with Shakespeare mulling over his past failings and sufferings, including his dead friends and that he feels that he hasn't done anything useful. But in the final couplet Shakespeare comments on how thinking about his friend helps him to recover all of the things that he's lost, and it allows him stop mourning over all that has happened in the past.

Q.16 What is the 'Context' of remembrance?

Ans. Sonnet 30 is among the first group of sonnets, which are thought to concern a fair young man. The young man, as mentioned in some of Shakespeare's other sonnets, is described as being a good-looking young man who is gentle, and seems to possess a never ending supply of virtues. Some view Shakespeare's relationship with the young man as a homosexual one. However, it is also possible that Shakespeare's sonnets regarding the fair young man are simply meant to display male friendship above that of romantic love between man and woman. The original volume of 1609 is dedicated (by the publisher) to a "Mr. W. H." who some identify with the fair young man. Some candidates for Mr. W.H. are: William Shakespeare, William Hammond, William Houghton, Henry Walker, William Hewes, William Herbert, William Hathaway, and (with initials reversed) Henry Wriothesley.

Structure-

Sonnet 30 follows (as do almost all of the 154 sonnets of Shakespeare's collection) the Shakespearean Sonnet form, based on the 'English' or 'Surreyan' sonnet. These sonnets are made up of fourteen lines in three quatrains and a couplet, with the rhyme scheme ABAB CDCD EFEF GG.

While using the rhyming and metrical structure of the 'English' or 'Surreyan' sonnet, Shakespeare often also reflected the rhetorical form of the Italian form also known as the Petrarchan sonnet. It divides the sonnet into two parts: the octet (the first eight lines) usually states and develops the subject, while the sestet (the last six lines) winds up to a climax. Thus a change in emphasis, known as the volta, occurs between the end of the eighth and the beginning of the ninth lines — between the octet and sestet. A strong pause at the close of each quatrain is usual for Shakespeare. While he suggests Petrarchan form by placing the chief pause after the eighth line in about 27 or so of the sonnets, in over two thirds of his sonnets he places the chief pause after the twelfth line instead.

Iambic pentameter is used in almost all the sonnets, as it is here. This is a metre based on five pairs of metrically weak/strong syllabic positions. Occurring after much metrical tension throughout the quatrains, the couplet exhibits a quite regular iambic pentameter pattern:

× / × / × / × / × /

But if the while I think on thee, dear friend,

× / × / × / × / × /

All losses are restored and sorrows end.

/ = ictus, a metrically strong syllabic position. × = nonictus.

The first line is a frequent target for metrists, possibly because of the ease with which the initial triple rhythm can be carried right through the line, producing this unmetrical reading:

/ × × / × × / × × /

When to the sessions of sweet silent thought

Differences in scansion, however, tend to be conditioned more by metrists' theoretical preconceptions than by differences in how they hear the line. Most interpretations start with the assumption that the syllables in the sequence "-ions of sweet si-" increase in stress or emphasis thus:

1 2 3 4

When to the sessions of sweet silent thought

1 = least stress or emphasis, and 4 = most.

Metrists who are most committed to the concept of metrical feet (for example Yvor Winters, W. K. Wimsatt and Susanne Woods) tend to find a "light" iamb followed by a "heavy" iamb:

1 2 3 4

/ × × / × / × / × /

When to the sessions of sweet silent thought

Metrics with a slightly more flexible conception of feet may find either a pyrrhic followed by a spondee, or the four-position minor ionic replacing two iambs. [Metrists rejecting feet may find an ictus moving to the right.] Graphically, these stances add up to more or less the same thing:

1 2 3 4

/ × × / × × / / × /

Q.17 Write the summary of "Death, be not proud".

Ans. The speaker directly addresses and personifies Death, telling it not to be arrogant just because some people find death scary and intimidating. In fact, death is neither of these things because people don't really die when death—whom the speaker pities—comes to them; nor will the speaker truly die when death arrives for him.

Comparing death to rest and sleep—which are like images of death—the speaker anticipates death to be even more pleasurable than these activities. Furthermore, it's often the best people who go with death—which represents nothing more than the resting of the body and the arrival of the soul in the afterlife.

Death is fully controlled by fate and luck, and often administered by rulers or people acting desperately. The speaker points out that death is also associated with poison, war, and illness. Drugs and magic spells are more effective than death when it comes to rest. With all this in mind, what possible reason could death have for being so puffed up with pride?

Death is nothing but a mere sleep in between people's earthly lives and the eternal afterlife, in which death can visit them no more. It is instead death—or a certain idea of death as something to be scared of—that is going to die.

Q.18 Describe 'The Powerlessness of Death'.

Ans. In this sonnet, often referred to by its first line or as "Holy Sonnet 10," the speaker directly addresses death, seeking to divest it of its powers and emphasize that man, though fated to die, is more powerful than death itself. The poem paints a picture of death as prideful—vain, even—and works to deflate death's importance by arguing firstly that death is nothing more than a rest, and secondly that following this rest comes the afterlife, which contradicts death's aim of bringing about a final end. With death's powerlessness proven by the end of the poem, it is death itself, not man, who is going to die.

The speaker clearly argues against death being treated as something strong and important.

In essence, he reasons that nobody who dies is actually dead. Though death is personified as a boastful figure that proudly trades on its reputation as "mighty and dreadful," the speaker, through logical argument, aims to show death as petty and weak. In order to build this picture of "poor death" as a pitiable figure, the speaker directly does not confront death, insisting that nor yet canst thou kill me and quickly establishing the poem as a message of defiance.

Death is then compared to sleep, one of the most commonplace and beneficial of all human activities. People generally feel good after sleep and rest, the poem reasons, so why shouldn't they feel good after death? Death is simply a rest for men's "bones"—their physical selves while their souls move on to the afterlife.

Having established death as nothing more than a restful passage between life on earth and the eternal life, the speaker presents death's more fearful properties—represented by images like the grim reaper—as comically inaccurate. One can read the speaker's declaration that "death, thou shalt die" as his assertion that that this idea of death as something frightening and omnipotent will meet its end. The speaker of the poem thus aims to flip death on its head—its pride is misplaced because it is nothing for people

to be afraid of. The speaker achieves this by literally talking down to death, making a mockery of its inflated idea of itself.

Q.19 Write the biography of George Herbert.

Ans. George Herbert was born in Montgomery, Powys, and Wales in April of 1593. His parents were Richard Herbert and Magdalen Herbert and he was one of ten children born to the couple. He grew up in a very affluent household which close to both the national and local government. At one point his father was a member of parliament as well as a justice of the peace. For a time Richard Herbert serve as a High Sheriff and custom rotulorum, or keeper of the rolls, in Montgomery shire.

Early Life

Herbert's mother was inclined to a more artistic life. She was a patron and close friend of the poet John Donne, as well as a number of other poets, writers and artists. Donne was made Herbert's godfather after the death of Richard Herbert. The children were primarily raised by their mother who spent a great deal of time worrying about their education.

When he was twelve years old Herbert entered Westminster School as a day pupil. He later became a residential scholar and was admitted to Trinity College, Cambridge in 1609. It was from here that he graduated with a Bachelor's and Master's degree. He graduated in 1616 at the age of 23. After his time at university he was elected a major fellow of the college and was appointed Reader in Rhetoric. Throughout his years of education he devoted a great deal of time studying Latin and Greek. These skills allowed him to attain the post of the University's Public Orator. He remained in this role until 1627.

Early Career and Religious Training

Herbert's first work, *Qua auspiciatissimum Serenissimi Principis Caroli*, was published in 1623. He is known today for writing in English, Latin and Greek. It was in 1624 that Herbert became a member of parliament, representing Montgomery. He gained favor with King James I during this time period but the king died in 1625, as well as two patron who were helping to fund the young man's career. Herbert's short career in parliament was over but he quickly moved from politics to the church.

In 1626, he was presented with the Prebendary of Leighton Bromswold in the Diocese of Lincoln, a high level position which was in the upper levels of the clergy. During this same time period he was a don at Trinity College, Cambridge. It was not until 1629 that Herbert decided to enter the priesthood. He became the rector of Fugglestone St Peter with Bemerton, near Salisbury in Wiltshire. Herbert lived in this town for the rest of his life, writing and preaching.

In 1633 he published, *The Temple, Sacred Poems and Private Ejaculations*, which was printed in eight different editions before 1690. Like most of Herbert's poems, these are on a religious theme. He proceeds through the book from the front of the

Church, to 'The Altar,' to 'the Sacrifice.' Of his work it has been said that there is a true closeness to God. Herbert's devotion was clear through the text. Herbert's life in Bemerton was not long. In 1633 he took ill and died of consumption.

Q.20 Give a brief introduction of 'The Pulley' by George Herbert.

Ans. The Pulley' by George Herbert is a four stanza poem that is separated into sets of five lines, or quintains. Each of these quintains follows a structured rhyme scheme. They conform to a pattern of ABABA, alternating end sounds as the poet saw fit. The consistent repetition in the rhyme helps to give the poem an overwhelming feeling of unity. This makes sense as the entirety of this piece is dialogue spoken by God or about God.

A reader should also take note of the moments of repetition in the starting words of 'The Pulley.' There are a few moments in which these words rhyme. One notable instance is stanza two with the words "Then" and "When" at the beginning of lines two and three. There is also an example in stanza three with "So" and "Bestow" in lines two and five.

Q.21 Write the summary and analysis of 'The Pulley' by George Herbert.

Ans. In regards the meter, the lines are also very consistent. The first and fifth lines of each stanza conform to a pattern of iambic trimeter. This means that there are three sets of two beats per line. The first of these is unstressed and the second stressed.

The stresses remain the same in lines two, three and four, but they mostly contain five sets of two beats. This means they are written in iambic pentameter. The regularity of the rhyme scheme, in tandem with the meter, give the poem a very structured feeling. A reader learns what to expect from line to line, and at least in regards to structure, there are no surprises.

Summary –The Pulley' by George Herbert speaks on one part of the Christian creation story in which God chose to imbue humanity with blessings.

The poem begins with the speaker stating that he is retelling the story of creation. He is particularly interested in the part where God gives humankind knowledge, wisdom, beauty and strength. These are important features of human existence that flowed easily from God to humankind.

There is one blessing that God did not let out of his cup, rest. He chose to withhold an innate ability to rest from humankind in order to keep his creation close to him. When one gets weary, they turn to God. Or that is his reasoning. Herbert's speaker states that God did not want humanity to love Nature more than they love "the God of Nature."

Q.22 What are the themes in 'To his coy mistress'?

Ans. **Themes in To his Coy Mistress**

The rush of time

The main theme of 'To His Coy Mistress' is The Transience of Life, expressed through a sense of time pursuing us and propelling us into the grave before we have achieved fulfillment. Marvell's tempo and language become more and more urgent as the poem proceeds. The poet is prepared to fight rather more vigorously than his Elizabethan predecessors, however. Something can be won back from time, but it has to be seized by sheer will power.

The constraints of reality

At times, the theme of love's destructiveness is hinted at. The Petrarchan ideal of idealizing the mistress is not only mocked, but seen as destructive, in that it achieves nothing, given the constraints of reality. A timeless courtship ultimately becomes a deadly one.

Borrowed time

Donne's favorite theme of the completeness of the lovers' world is here modified. The lovers cannot make a world of time and space for themselves in the traditional sense of lovemaking. Only in the intensity of their passion can they force time (and space) to obey them, and then for how long?

Q.23 Write the Summary of 'To His Coy Mistress'.

Ans. 'To His Coy Mistress' is Andrew Marvell's best known poem. It focuses on the lustful desires of a man attempting to entice a female virgin, the mistress, into sexual intimacy.

The poem is a tour de force, and has come to be known as a seduction poem or carpe diem (seize or pluck the day) poem. Wit, allusion and metaphor are all employed in what is a syllogism - a logical argument - that can be summed up in a short phrase: Life is too short, let's get it on before you and I decay.

It was first published in 1681, in *Miscellaneous Poems*, three years after the death of the author.

Marvell is known today as one of the metaphysical poets (alongside such names as John Donne, Henry Vaughan, George Herbert and Richard Crashaw) because he wrote on subjects such as man's place in the universe, existence, love and religion.

'To His Coy Mistress' is a clever, well-structured poem, a dramatic monologue in effect, the speaker progressing logically through the stages of persuasion in an effort to turn the lady's head and heart.

He wants to deflower her before it's too late. Basically his argument goes like this:

If they had all the time in the world at their disposal then everything would be fine and he needn't have to press her for a sexual liaison. But, hey, has she noted that there's no time to lose?

Before them is eternity, a vast desert where they'll both turn to dust and ashes in the grave. Beauty will die. Not a very pleasant prospect. Lust turns to disgust. And Time flies.

Let's devour time before it devours us. The instinct drives birds of prey, why not us; let's strike while the irons hot, create a ball of passion and take on the sun.

As you can see, the argument builds up through the three sections of the poem, starting off with the speaker's assertion that the lady's coyness (shyness, modesty) wouldn't be deemed a moral crime if they had the entire world in which to spend time together.

There then follows a series of potential scenarios laid out by the speaker to illustrate exactly what he means. There is a relaxed tone to these lines, spiced with hyperbole and allusion.

She, being of Indian descent perhaps, could go walking by the river Ganges in search of rubies (in legend the river originates from a huge jujube tree near a hermitage where stands some stairs made of rubies and corals).

Likewise, he, being from Hull in East Yorkshire, England, could go walking by the tidal river Humber. Only he wouldn't be looking for precious stones, he'd be complaining - perhaps unhappy with the distance between him and his lady.

And there would also be time, thousands of years, for him to admire her physical beauty, her eyes, her breasts and so on.

Keeping regular rhyme and rhythm throughout, the poem culminates in what many think is an alchemical climax of sorts, a coming together of male and female elements, with the emphasis on a passionate fusion, strong enough to affect even the sun.

In conclusion, *To His Coy Mistress* explores the realm of human mortality, approaching the seriousness of this finite reality with humour, logic and ironic reflection.

Q.24 Write the use of Rhyme & Meter in 'To his coy mistress'.

Ans. Metre (Meter in USA)

This poem has a dominant 8 syllable, four beat rhythm to the majority of lines - iambic tetrameter - but there are lines that deviate from this familiar, steady constant.

First, the iambic tetrameter, for example, line 2 :

This coy / ness, la / dy, were / no crime. (regular da-DUM da-DUM da-DUM da-DUM)

Then there is the three stressed ending to line 4:

To walk, / and pass / our long / Love's day. (spondee at the end DA -DUM)

And the altered beat of lines 1 and 3:

Had we / but world / enough, / and time (first foot is a trochee DA-DUM)

We would / sit down / and think / which way

And there are varied beats in lines 21/22 and 23/24.

These varied beats in certain lines tend to alter the pace and emphasis, and together with a mix of punctuation, colons, semi-colons, commas and full stops, not forgetting enjambment and repetition, makes the syntax particularly suitable for conveying a sense of momentum and familiarity.

Q.25 Write the Analysis of 'To His Coy Mistress'.

Ans. To His Coy Mistress has been rightly lauded as a small masterpiece of a poem, primarily because it packs so much into a relatively small space. It manages to carry along on simple rhyming couplets the complex passions of a male speaker, hungry for sexual liaison with a lady, before all devouring time swallows them up.

Lines 1 - 20

The argument begins with an appeal to the coy mistress based on the idea that, if time and space were limitless, they could spend their days in leisure, she by the exotic Ganges river for instance, he by the ebb and flow of the Humber.

Sex needn't be a priority in this fantasy world. The speaker's ironic tone even allows for his love of the lady a decade before the Old Testament flood, and she could say no to his advances up to the time when the Jews convert to Christianity - which would never ever happen of course.

This tongue-in-cheek allusion to religious notions of the end of the world, plus the underlying urges for physical intimacy, has been too much for certain Christian groups and others in more modern times. They would like the poem to be banned from being taught in school, claiming that it would negatively influence their children and that it condones predatory male behavior.

Years he would spend growing his love, like a vegetable grows slowly, rooted and strong, in the earth. And he could bide his time admiring her physical beauty - her eyes, forehead, breasts and other parts.

This imaginary scenario is a clever and slightly ludicrous set up. He is clearly in awe of her body and totally wants her heart but because she refuses to comply he introduces this idea of a timeless, boundless love. Time becomes a metaphor for love but is little more than a limitless resource.

Lines 21 - 32

But all of the previous means nothing because the reality is that the clock is ticking louder and louder. Time is flying. And then one day you find ten years have got behind you, no one told you when to run, you missed the starting gun. Don't look over your shoulder. Don't look ahead either because there is a vast desert - eternity.

The speaker's tone starts to alter, becoming more serious. The future isn't that bright - her beauty will be lost in the sands of time - even worse, when she's dead and buried only the worms will experience what he presently longs for. What a challenging image.

And there are some who think quaint honour is an obscure reference to the female private parts (quaint was used as a noun in pre-Elizabethan times). He too will perish, consumed by his own passion, nothing but a pile of ash.

The last couplet of this section is perhaps the most quoted and puts a seal on the message: Let's make love while we're still alive.

Lines 33 - 46

The final part of this poem concentrates on the rational summing up of what's gone before. Note the first two words: Now therefore, it's as if the speaker is saying, look I've given you two quite valid reasons for you to succumb, consequently this final effort will make you see sense.

Never has an adverb carried so much weight.

And the speaker has clearly thrown out the fantasies and wishes of the previous scenes. Gone are space and time and death, in their place is the all-consuming present. Just look at the use of the word now (3 times in lines 33-38), suggesting that the speaker cannot wait a second longer for his postponed fulfillment.

The emphasis is on the physical - skin, sport, roll and tear - the language being tinged with aggression and forceful energy.

Line 34

It is controversial as many later versions change the word glow for dew whereas in the original it is definitely glowing. So the poet used this word to further the image of youthfulness, as line 33 imparts. The word glow, now archaic, could be the old fashioned word for today's glue but this wouldn't make sense in the context of the couplet: Sits on thy skin like morning glue,; what makes better sense is to look for variants of either glow or glee - we still say the skin glows but do not often say the skin is happy. Her skin has a morning glow.

As the lines progress the intensity increases, the passion starts to burn, and when the images of two birds of prey emerge, devouring time (instead of the other way round) the reader is surely taken beyond mere pleasures of the flesh.

Some think the poet is using the symbols of alchemy to express the deep lying sexual chemistry implied in the second unusual image, that of a ball of sweetness to signify the union of male and female.

The iron gates could well be the barrier, the threshold, through which the speaker wishes to emerge. He sets the imperative. If they come together then who knows what will happen? Common sense and the logic of time will no longer dictate their lives.

Q.26 Write the Type of Work and Year Written in 'On his blindness'.

Ans. "On His Blindness" is a Petrarchan sonnet, a lyric poem with fourteen lines. This type of sonnet, popularized by the Italian priest Petrarch (1304-1374), has a rhyme scheme of ABBA, ABBA, CDE, and CDE. John Milton wrote the poem in 1655. For more information about sonnets, see Origin of the Sonnet Form, below.

Q.27 Write the Theme of 'On his blindness'.

Ans. God judges humans on whether they labor for Him to the best of their ability. For example, if one carpenter can make only two chairs a day and another carpenter can make five, they both serve God equally well if the first carpenter makes his two chairs and the second makes his five. If one carpenter becomes severely disabled and cannot make even a single chair, he remains worthy in the sight of God. For, as Milton says in the last line of the poem, "they also serve who only stand and wait."

Q.28 Why John Milton wrote on his blindness?

Ans. John Milton wrote On His Blindness to express his frustration and wavering faith that his blindness brought on. At first, he doesn't understand why God would make him blind if writing, his great talent, requires sight or what he is expected to do about it.

Q.29 What does God need according to patience in the poem on his blindness?

Ans. According to the poem, those who serve God best are those who can bear his "milde yolk" patiently. To the poet, God does not need "man's work" or gifts; instead, God looks for humans to wear his mild yoke patiently.

Q.30 What were Milton feeling when he lost his eyesight?

Ans. He opens the poem with a reflection on having lost his sight quite young and therefore certainly before reaching his desired level of achievement. The reader can sense his uneasiness at the thought of not being able to write poetry anymore.

Q.31 What is the message of on his blindness?

Ans. 'On His Blindness' centers on Milton's faith in God as he is losing his sight. The poem is a sonnet that uses figurative language to express Milton's fear, frustration, and acceptance. The poem signals a turn when Milton shifts from fear of punishment to realization.

Q.32 Give a detailed study about on his blindness.

Ans. "When I Consider How My Light is Spent" is one of the best known of the sonnets of John Milton (1608–1674). The last three lines are particularly well known; they conclude with "They also serve who only stand and wait", which is much quoted though rarely in context. Variants of it have been used as mottos in a number of contexts, for example the Dickin Medal for service animals bears the motto "We also serve", and the Navy Wives Clubs of America uses the motto "They Also Serve,

Who Stay and Wait". In U.S. popular culture it is perhaps best known for Hall of Fame baseball broadcaster Vin Scully, who would quote it when showing a player not in the game.

The sonnet was first published in Milton's 1673 Poems in his autograph notebook, known as the "Trinity Manuscript" from its location in the Wren Library of Trinity College, Cambridge. He gave it the number 19, but in the published book it was numbered, so both numbers are used for it. It is popularly given the title On His Blindness, but there is no evidence that Milton used this title; it was assigned a century later by Thomas Newton in his 1761 edition of Milton's poetry, as was commonly done at the time by editors of posthumous collections.

It is always assumed that the poem was written after the publication of Milton's 1645 Poems. It may have been written as early as 1652, although most scholars believe that it was composed sometime between June and October 1655, when Milton's blindness was essentially complete.[6] However, most discussions of the dating depend on the assumption that Newton's title reflects Milton's intentions, which may not be true. More reliable evidence of the date of the poem comes from the fact that it appears in the "Trinity Manuscript", which is believed to contain material written between about 1631 and 1659 and that it is not written in Milton's own handwriting, but that of a scribe who also wrote out several other of the sonnets to which Milton assigned higher numbers.

Haskin discusses some of the likely interpretative errors that readers have made as a result of assuming that the common title of the poem is authentic. For example, the "one talent" that Milton mourns his inability to use is not necessarily his poetic ability; it might as easily be his ability to translate texts from foreign languages, the task for which he was responsible in the Commonwealth government. However, the references to light and darkness in the poem make it virtually certain that Milton's blindness was at least a secondary theme. The sonnet is in the Petrarchan form, with the rhyme scheme a b b a a b b a c d e c d e but adheres to the Miltonic conception of the form, with a greater usage of enjambment.

Q.33 Write about "On His Having Arrived at the Age of Twenty-Three,".

Ans. This poetry which exists in manuscript and was printed twice during Milton's lifetime (in the Poems of 1645 and 1673), was most likely written in 1632 at a crucial time in Milton's life, just after his graduation from Cambridge. Milton here acknowledges that he may not seem as mature as some of his contemporaries but expresses a desire to use his talents well and his trust in God's will for him over time. One thing to understand about Milton's sonnets is their topical range. Not a writer of love sonnets in English (although the sonnets he wrote in Italian are love sonnets), Milton writes political sonnets, occasional sonnets, elegiac sonnets, and sonnets of personal meditation, like this one.

Q.34 Give a detail about Milton's life.

Ans. Milton was born in Cheapside, London, in 1608, the son of John Milton, Sr., a prosperous scrivener, notary, and composer, and Sara Jeffrey Milton. Because of the family's financial standing, Milton received an excellent education in Greek, Latin, Hebrew, French, and Italian. Music and literature were particular favorites with the boy, and Milton began composing his own poetry at a young age. From 1618 to 1620, he was privately tutored at the family home. He then attended St. Paul's School before moving on to Christ's College, Cambridge, at the age of sixteen.

At first unpopular, Milton eventually made a name for himself as a rhetorician and public speaker. Upon leaving the university in 1632 with a master's degree, Milton retired to Hammersmith for three years and later to Horton, Buckinghamshire, where he devoted himself to intense study and writing. In May of 1638, Milton embarked on an Italian journey that was to last nearly fifteen months. The experience, which he described in *Pro populo anglicano defensio secunda* (Second Defence of the People of England, 1654), brought him into contact with the leading men of letters in Florence, Rome, and Naples, including Giovanni Battista Manso, Marquis of Villa, who had been an intimate of the epic poet Torquato Tasso. Scholars view the Italian tour as seminal in Milton's literary development; a new self-confidence emerged in the letters he wrote during his travels, and it was in Italy that Milton first proposed to write a great epic.

With the coming of the English Civil War and the Commonwealth, Milton's life changed completely as his attentions shifted from private to public concerns. Abruptly, Milton left off writing poetry for prose, pouring out pamphlets during the early 1640s in which he opposed what he considered rampant Episcopal tyranny.

Milton declared his Puritan allegiance in tracts in which he argued the need to purge the Church of England of all vestiges of Roman Catholicism and restore the simplicity of the apostolic church. In 1642, he married his first wife, Mary Powell, who left him shortly after the wedding (but returned to him three years later; paradoxically, though Milton was to marry two more times, he was never divorced). With the execution of Charles I in 1649, Milton entered the political fray with *The Tenure of Kings and Magistrates*, an assertion of the right of a people to depose or execute a ruling tyrant. This view constituted a complete about-face for Milton, who had written as a good monarchist in his early works. Henceforth, Milton was permanently on the political left. He accepted an invitation to become Cromwell's Latin secretary for foreign affairs and issued a number of tracts on church and state issues.

The restoration of the monarchy in 1660 left Milton disillusioned and hastened his departure from public life; as a former member of the Commonwealth, he lived for a time in peril, but for reasons not entirely clear, he was spared harsh punishment.

The remaining fourteen years of Milton's life were spent in relatively peaceful retirement in and around London. Completely blind since 1652, he increasingly devoted his time to poetry. Amanuenses, assisted sometimes by Milton's two nephews and his daughter Deborah, were employed to take dictation, correct copy, and read aloud, and Milton made rapid progress on projects he had put off many years before. During the writing of *Paradise Lost*, Milton spent mornings dictating passages he had composed in his head at night. *Paradise Lost* was published in 1667, followed in 1671 by *Paradise Regained*. "Samson Agonistes," a verse tragedy, appeared in the same volume as *Paradise Regained*. He died in November 1674, apparently of complications arising from gout.

Q.35 Give the Summary of the poem.

Ans. Lines 1–2

These lines introduce the poem's theme and create a metaphor of Time as a bird flying away with ("stol'n on his wing") Milton's youth.

Line 3

Here, the poet expresses his sense of how quickly time passes: "hasting days" and "full career."

Line 4

The poet here uses a seasonal metaphor to express that his time of life is a "late spring" but that so far, it has not shown any "bud or blossom," in other words any promise of fruit or achievements in his life.

Lines 5–6

The poet remarks that he does not seem as old as he is (his look "deceive[s]" the truth that he is practically a man).

Lines 7–8

"Inward ripeness" continues the natural metaphor of "bud" and "blossom" in line 4; the poet has more maturity or ripeness inside than he shows outside, and more than some other young people, the "more timely-happy spirits" have. But, note the various possibilities in the word "endur'th." The lines are grammatically inverted and could be paraphrased, "and inward ripeness, that imbues / clothes some others, appears less in me." The phrase "timely-happy spirits" can be understood to refer to those who are more comfortable with their age or whose age reflects more happily their inner being.

Lines 9–12

"It" may refer to the appearance of inward ripeness of line 7; whether ripeness appears less or more, now or later, it shall be just right according to his destiny, the "lot ... / Toward which Time leads" him. Where the octave found dissonance between his inner and outward states of maturity, the sestet's answer is that time and the will of

heaven will even things out according to plan. Note the multiple puns in this line: "measure" could mean a musical measure or a line of verse; "even" may be an adjective modifying "measure" or may lead the reader into the next line, "even to that same lot." Milton often places adjectives both before and after nouns, and he likewise often lets the word at the end of a line work in two different ways in each line.

Lines 13–14

Critics have differed as to the precise interpretation of these lines, but, in general, they suggest that whatever the outcome of the speaker's life, it will be with God's knowledge and in accordance with His world. The "great Task-Master" is God.

Q.36 What are the 'Themes' in the poem?

Ans. Crisis of Faith

The crisis created by Milton's awareness of the passage of time is one that can be resolved by the poet's choice to put his future in God's hands. In the first eight lines of the poem, Milton worries that time has passed too quickly. He has been at Cambridge studying, but has had little time to fulfill what he sees as his destiny. Milton is aware he is a talented poet, but instead of writing poetry, he has been studying. This precipitates a crisis of faith for the poet, who worries he has wasted precious time. But maybe the poet's talent, which "be it less or more," will be less when he is mature. He worries, although he is still confident of his future. In the final six lines of the sonnet, Milton acknowledges that time, whether "soon or slow," will still inevitably lead him to God. This is the same future that all men will face, "however mean or high." Time will lead Milton to God, if he can accept the limitations of earthly time. In these final lines, Milton finds the answer to his problem in giving control over his life to God and, as a result, his crisis of faith is resolved.

Journey

Milton uses this sonnet to symbolize the poet's journey from doubt to self-discovery. He feels guilty about his time spent studying when he has not published anything. He is slow to mature, and by "late spring no bud or blossom shew'th." But, in line 9, the pronoun "it," whose antecedent is unclear, but which is usually thought to refer to the poet's maturity, might suggest that the poet's talents will ripen with maturity, that rather than having wasted his youth, the poet has been marking time until he is mature enough to create the kind of poetry he feels destined to create. As he nears age twenty-four, the poet feels he is at the border between youth and manhood, a time to which he has "arrived so near." He worries that when he reaches maturity his talent may be less, rather than more.

Although worried, he is confident in his own abilities, and so the sonnet moves the poet from the hesitance and questioning of youth to the realization that perhaps he will achieve all he wishes. The sestet is filled with obscure references: it, more, less, soon, slow. There are contradictions and uncertainties, all of which indicate that the journey will not always be clear. Ultimately, the poet feels the journey will bring him

Success. His intent is to please God and use his abilities as best he can. The journey is to reaffirm the poet's faith in God and to find his place in the world.

Passage of Time

Milton's sonnet explores the idea of time as a guide to his destiny. Milton calls time "the subtle thief of youth" because time steals without awareness. This sonnet is written sometime after Milton's twenty-third birthday, and already the poet is thinking about the approach of his twenty-fourth birthday. He sees the ways in which time steals the days away from him, and he is not even aware of each day passing. The poet notes how he has planned to accomplish so many things, yet instead feels he has spent too much time studying and learning. What he considers the promise of his youth has come to no fruition, "no bud or blossom shew'th." In lines 5 through 8, the poet suggests that time can deceive others, since he still appears to be young; but Milton knows the truth, that time has stolen his youth. In the final six lines of the poem, Milton changes direction and the sestet responds to the problem expressed in the octave: time which steals his youth is also bringing him closer to God. This religious interpretation of time expresses the Renaissance notion that the passage of time will bring mankind closer to a final meeting with God. Milton justifies his use of time because, regardless of how he spends it, in the end time is on his side, bringing him closer to his God.

Religion was an important part of early seventeenth-century English life. The idea of God's plan for mankind was especially important. Research the early seventeenth century and write an essay discussing the role of religious thought in how men and women in this period planned their futures.

This poem makes clear that Milton is incorporating both Calvinist ideas of predestination and the Anglican Church's emphasis on free will into his poem. The poem's octave, the first eight lines, focuses on the problem of free will. Milton has chosen his course of study, and as a result he has neglected his own talents, his poetry. This time spent on academics has flourished and flown, as he acknowledges in line 3: "My hasting days fly on." But now, as he readies himself to leave Cambridge, he must face the awareness of lost time. In the poem's sestet, Milton moves toward resolution, which he finds in embracing both the Calvinist idea of predestination and the Anglican promise of free will.

He can reconcile his wasted youth if he gives the choice to God. His youth has not been wasted, since it moves him closer to God; this is "the will of Heaven." At the same time, the next line, "if I have grace to use it so," takes the poem back to free will. His talents will grow and develop if Milton chooses to do so. As a result of Milton's playing with this opposition, he creates a tension in his poem. Human effort and divine will are partners in Milton's future. The resolution to Milton's dilemma is in recognizing this fact.

Style

In its form, "On His Having Arrived at the Age of Twenty-Three" is an Italian sonnet (also known as a Petrarchan sonnet), written, like most sonnets, in iambic pentameter. Its thematic organization closely follows the structure of the form, with two well-developed movements corresponding to the eight-line octave and the six-line sestet. The octave follows the conventional Petrarchan rhyme scheme of abbaabba, while the sestet rhymes cdcdee, one of several conventional patterns. The octave breaks conventionally into two shorter movements, each consisting of a quatrain rhyming abba. The beginning of the sestet, where the rhyme scheme changes, is known as the turn of the sonnet because at this point an Italian sonnet's theme or tone usually shifts. In the case of "On His Having Arrived at the Age of Twenty-Three" the transitional "But" signals a change from the impatient arrogance of the octave into the humbler prayer of the sestet.

Q.37 Give a 'Historical Context' of this poem.

Ans. Seventeenth Century

The years between 1576 and 1642 are often described as the golden age of English poetry, drama, and theatre, although the period was not golden for those who lived through it. For one hundred years, farmers had been displaced by enclosure acts that fenced off agricultural land for pastures, resulting in inflation and unemployment in the countryside. Crop failures, the threat of war abroad, and the sometimes brutal religious strife that enveloped the country, had shaken English society by the time Elizabeth assumed the throne in 1558.

The Elizabethan regimen produced relative stability, but the queen's failure to name a successor brought discontent and the threat of civil war even before her death. Initially, James I's rule was greeted with enthusiasm, but religious, class, and political divisions intensified with time. Rural unemployment drove many people to London, making it the largest city in Europe. Civil problems led to widespread disorder, while the establishment of a capitalistic economy took the place of the feudal agrarian social order. Disorder and conflict led writers to grapple with new ideas about science, philosophy, religion, and politics. There was a new emphasis on individual thought, action, and responsibility. In spite of this turmoil, or perhaps because of it, the most important drama in Western history was produced.

A Period of Change

The period in which John Milton was writing is one marked by enormous changes. After nearly fifty years as queen, Elizabeth I died in 1603. James IV of Scotland became the new English king, James I. While Elizabeth had encouraged a degree of individualism, James believed in absolute monarchy based on the divine right of kings. Although Elizabeth had reinstated the Protestant church, with herself as the official head of the Church of England, she was also more tolerant of religious choice than her predecessor Mary I had been. While the people still mistrusted and barely tolerated

The Roman Catholic Church, which was associated with papal corruption and intolerance, Elizabeth managed to keep these religious issues subdued. With Elizabeth's death, the movement toward religious tolerance changed, and religion became a problem for public debate once again.

One issue was the marriage of James's son Charles, the new heir, to the French princess, a Roman Catholic. The debates about religion, however, involved more than just the opposition of Protestant and Catholic. The Anglicans, who argued for free will governing men's actions, opposed the Calvinists, who argued for predestination. There were debates about the use of prayer books and the designation of church officials. This controversy and debate heavily influenced the poetry of this period. Consider, for example, Milton's sonnet, "On His Having Arrived at the Age of Twenty-Three," which creates tension in the opposition between predestination and free will.

Puritan Intolerance

Another religious group whose actions would have lasting impact were the Puritans. Both James and Charles encouraged Sunday festivals and sporting contests. The Puritans thought these activities were the work of the devil or, at the very least, an embracing of the pagan past. James and Charles were also big patrons of the theatre. Charles, in particular, supported huge theatrical productions called masques. These were often very elaborate and very expensive, a cost born by the public in the form of additional taxes. The Puritans opposed the burgeoning theatre and thought actors were sinful and displayed substandard morals. In part this view of the theatre was based on the social environment of the playhouse, which was libertine. Puritan opposition to theatre was based on a philosophical argument

Q.38 Compare & Contrast the poem 'On his 23rd birthday.'

Ans. 1630s: An epidemic of the plague killed more than 40,000 people in London only a few years earlier, and it continues to kill thousands more in the years that follow. As a result, government and much of London social life is suspended during the peak months of plague each summer. The wealthy move to summer houses, while the poor, with no place to go, remain in London to battle the plague on their own. This escape of the wealthy from the plague further establishes the privileges of the wealthy and helps lead to revolution.

Today: Society is not as clearly divided between the rich and poor as was the case during the seventeenth century and the plague no longer decimates the population every year. However, in spite of some advances in equality now evident in England, English society is still somewhat stratified, with divisions based on social rank and income.

1630s: The new interest in science is very important to Englishmen. One of the newest discoveries is a published account by William Harvey, who posits that the heart is a muscle and it pushes blood throughout the body. Harvey cannot explain the

Creation of blood. While many of the new scientists endorse Harvey's viewpoints, others dispute this claim, believing instead that the liver is the organ of circulation. New scientific discoveries influence the poets of the period, who incorporate tension produced by scientific discovery into their poetry.

Today: Harvey's hypothesis has long since been proven true, and today, both heart transplants and artificial hearts are common. One thing has not changed, however, and that is the skepticism that often greets new ideas in medicine. New ideas about medicine often undergo laborious tests to prove their validity. It is predominantly journalists and not poets, however, who discuss new scientific ideas.

1630s: Puritan William Prynne attacks the London theatre as lewd and as a haven for prostitutes. Because the wife of King Charles I has participated in performances at court, Prynne's attack is viewed as a slander on the queen, and he is thrown into prison after being branded and having his ears cut off. By 1642, the Puritans succeed in having all the theatres in London closed.

Today: While film is often condemned for excessive violence and sexual content, theatres are rarely the object of protest.

1630s: Galileo is tried in Rome for endorsing an earlier scientific theory that the sun is the center of the universe and the earth only a rotating planet. Galileo's ideas violate Church teachings that God created mankind, and so the earth, on which man resides, must be more important than all other planets and it must be the center of the universe. Because he is threatened with torture, Galileo eventually retracts his proposition and is confined to his villa for the rest of his life.

Today: Galileo was eventually proven correct, and while it took the Church in Rome nearly 400 years to admit Galileo was right, eventually the Church cleared Galileo of heresy and retracted his excommunication.

1630s: Religion continues to divide the English. When the House of Commons petitions King James I to prevent a Catholic marriage for his son Charles, James I rebukes the Commons for meddling in foreign affairs. The Commons responds that the marriage, religion, and birthright of a king is a suitable subject for the Commons to debate. Eventually, Charles is deposed and beheaded, and Milton serves as Secretary of Letters for Cromwell's government.

Today: Rules governing marriage of the royal family are still an important topic in England. In the twentieth century, Edward VIII abdicated when he was not allowed to marry a divorced American woman, and heirs to the English throne are still not permitted to marry Roman Catholics. Because of a tumultuous past, with vicious attacks against both Catholics and Protestants, the English continue to govern the religious choices of the royal family. acting is lying, role-playing. Plays also brought large numbers of people together, thus increasing crime and disease, and they enticed people away from their jobs and so affected trade. As a result, city officials often sided with Puritans in wanting theatres closed or moved outside town. Eventually

Puritan opposition led to revolution and the beheading of King Charles I. Milton later allied himself with the rebellion and Oliver Cromwell, and so religion emerged as an important focal point of Milton's life and of this period.

Q.39 Give a 'Critical Overview' of this poetry.

Ans. Milton is regarded as one of the greatest and most influential English poets, ranking with Chaucer and Shakespeare. He wrote both poetry and prose, and in poetry wrote pastoral, elegy, epic, drama, sonnet, and other kinds of verse. His most famous and influential work is the epic *Paradise Lost*, which has been at the center of English literary criticism since Milton's day. His sonnets have received less critical attention.

Lord Macaulay, in his essay "Milton" published in 1860, differed from most critics in that he valued the sonnets highly. He found that "traces ... of the peculiar character of Milton may be found in all of his works; but it is most strongly displayed in the Sonnets. Those remarkable poems have been undervalued." Macaulay links the sonnets firmly to Milton's life and character, a view that seems especially true of "On His Having Arrived at the Age of Twenty-Three."

"On His Having Arrived at the Age of Twenty-Three" is fairly straightforward until the last three lines. Many explications of this section have been attempted. K. Svendsen, in *The Explicator*, offers three interpretations, but prefers the following: "All that matters is whether I have grace to use my ripeness in accordance with the will of God as one ever in his sight." D. C. Dorian, writing in another issue of *The Explicator*, differs, thinking that "ever" can mean "eternity" and paraphrases the section this way: "All time is, if I have grace to use it so, as eternity in God's sight."

Another way to interpret these lines is with recourse to the manuscript, which has no punctuation. Instead of reading line 12 as if it had two subjects (toward which Time and the will of heaven lead me) one can read "will of heaven" as the subject of "is" (the will of heaven is all). In that case, line 14 could variously take as antecedent "I" (the will of heaven is all, if I, being watched by God as always, have grace to treat it as if it is all) or more loosely the using of his lot (the will of heaven is all, if I have grace to act as if that is so, remaining in God's sight). Other interpretations are of course possible; several are noted in *A Variorum Commentary on the Poems of John Milton* by A. S. P. Woodhouse and Douglas Bush.

Q.40 Write a brief summary of 'A Song for St. Cecelia's Day'.

Ans. "A Song for St. Cecilia's Day, 1687," consisting of seven stanzas and a grand chorus, describes the involvement of music in both the makings of the universe and the subtleties of human emotion and piety.

In Stanza 1, an unnamed speaker opens the poem by describing how the world was created according to a certain kind of "heavenly harmony" or divine order. From a chaotic state (in which the universe existed in the form of scattered atoms), nature was summoned to existence by Music. The creation of the universe, initiated by the command of Music, then culminated in the creation of Man. In Stanza 2, the speaker

goes on to describe music's capacity to inspire passion, giving as an example the story of Jubal (the very first musician mentioned in the Old Testament) and the power of his instrument to move the hearts of his listeners.

From Stanza 3 to Stanza 6, the speaker describes different musical instruments and their abilities to incite different kinds of emotions: Stanza 3 describes the trumpet and drum and their power to inspire militant anger; Stanza 4 the ability of the flute and lute to inspire melancholy; Stanza 5 the diversity of strong emotions (e.g., jealousy, fury, anger, pain, passion) that the violin can incite; Stanza 6 the organ's capability to inspire piety. Stanza 7 continues the previous stanza's description of the organ, elaborating upon its appearance in the story of St. Cecilia. Alluding to Roman mythology, the speaker argues that St. Cecilia's organ possesses a power superior to that of Orpheus's lyre, in that the former even caused an angel to mistake Earth for Heaven.

The Grand Chorus closes the poem with the description of the "dreadful hour," in which the spheres of the world are reordered, the reign of the great Creator (the Christian God) is celebrated, the existing laws of the world are reversed, and the universe is rebuilt and restructured with the force of music.

Q.41 Give the detail about 'Character list' in the poetry.

Ans. A Song for St. Cecilia's Day Character List St. Cecilia

St. Cecilia is the patroness of music and musicians in several Christian traditions, including Dryden's own Anglican tradition. She was a famous Roman martyr who, despite her vow of virginity, was forced by her parents to marry a pagan nobleman named Valerian. During her wedding, Cecilia is said to have sat apart from the ceremony and sung her praises to God, which later earned her the title of Patroness of Musicians. Her feast is celebrated on November 22nd.

Nature

Nature is personified in the first stanza, when she is lying dead or dormant and is called to arise by a "tuneful voice from high." Then, Nature responds to the musical voice and "cold, and hot, and moist, and dry, / In order to their stations leap": Nature awakens and responds to God's command, starting off the process of Creation.

Jubal

Jubal is a figure from the Hebrew Bible regarded as "the father of all who play harp and flute." He played the Kinnor, an Israelite stringed instrument comparable to a harp or lyre, referred to in the poem as the "corded shell."

Orpheus

Orpheus is a poet and musician from Greek mythology who was said to be able to charm all living things with his music. Some claim that Orpheus was able to introduce order and civilization to savages through his musical talents and even make trees and

Rivers dance, hence Dryden's allusion to Orpheus "lead[ing] the savage race" and "trees uprooted leav[ing] their place."

Angel

Thanks to the beauty of St. Cecilia's music, an angel mistakes Earth for Heaven and appears at the scene. This could be a reference to the angel who watches over Cecilia in the story of her marriage to Valerian.

The Spheres

The spheres—representative of God's creation—are personified in this poem. In the Grand Chorus, the spheres sing God's praises as they are created and begin to move.

Q.42 Write the themes of this poetry.

Ans. **Music**

"A Song for St. Cecilia's Day, 1687" seems to be not so much a poem about St. Cecilia's Day as an ode to music (or "Music," with a capital "M," as it is in the Grand Chorus) itself. The poem celebrates several different properties of music. In Stanza 1, the concept of musical harmony helps us to understand the makings of the universe ("From harmony, from heavenly harmony, / This universal frame began") and interpret and comply with the wishes of the divine ("Then cold, and hot, and moist, and dry, / In order to their stations leap, / And Music's power obey."). In Stanzas 2 through 6, music allows us to enjoy our emotions to the fullest, and causes us to be energized, passionate, and festive ("What passion cannot Music raise and quell?"). In Stanza 7 and the Grand Chorus, music connects the earthly to the heavenly, allowing for spiritual experiences like that St. Cecilia had through her organ performance.

Meanwhile, the poem also warns of certain hazards of music, and furthermore, the dangers of art itself. Can music "untune the sky" without being heretical or challenging the sovereignty of Heaven? Can the "sharp violins" and "thundering drum" get us too excited, beyond the enthusiasm religion demands?

Religion

Though "A Song for St. Cecilia's Day, 1687" celebrates a Catholic holiday, the poem contains references to more than one belief system. Alongside the Biblical references to Jubal, Heaven, and angels, and the Catholic narrative of St. Cecilia, the speaker incorporates the Greek myth of Orpheus. Greek philosophy also makes multiple appearances: Pythagorean cosmology, Aristotelian atomic theory, and Epicurean atomic theory are all featured in this poem.

How do different faiths and schools of thought coexist in a poem that is about a religious holiday? Some of these theories (such as Pythagoras's *musica universalis*) have been appropriated by Christian philosophers; others, like the Orpheus myth, are in conflict with Catholic theology, yet are used by the speaker to highlight the superiority of St. Cecilia's Christian faith. "A Song for St. Cecilia's Day, 1687" is

thus a poem that prompts us to think about the synthesis of competing belief systems and how one mode of thought can be appropriated, embraced, or challenged by another.

Cosmology

One attribute of this poem that makes it so unique is its scale: Anchored by an extremely specific event (St. Cecilia's Day, 1687), the poem expands to the broader theme of music itself, then even goes on to make claims about the universe and its makings. Cosmology is an important element of "A Song for St. Cecilia's Day, 1687" because it is what connects the festivities of a specific holiday to broader claims about art, life, and the universe.

The cosmology reflected in "A Song for St. Cecilia's Day, 1687" places a great emphasis on the notion of harmony. This concept of universal harmony—hearkening back to Pythagoras's theory that the universe consists of celestial bodies whose movements produce inaudible, yet harmonious, "music"—implies that there is a certain system of order that governs the universe, and makes the world a pleasant place, like a nice chord. The speaker makes the claim that, through music, we can participate in this world order and communicate with the divine ("Then cold, and hot, and moist, and dry, / In order to their stations leap, / And Music's power obey").

According to the poem's cosmology, there is also a Heaven and an Earth, the dichotomy of which can be bridged, again, through the performance and audition of music. Heaven and Earth become relative concepts when the speaker claims that St. Cecilia's organ made an angel mistake Earth for Heaven.

Thus the cosmology of "A Song for St. Cecilia's Day, 1687" attempts to both find order in the universe and complicate it. The gap between the divine and the worldly, between the heavenly and the earthly, and between the mind-blowingly holy (the world of angels) and the commonplace (everyday things like festivities and pipe organ performances) can be overcome, and through music, we can "untune the sky."

Q.43 Write the quotes and analysis mentioned in the poetry.

Ans. A Song for St. Cecilia's Day Quotes and Analysis

From harmony, from heavenly harmony, This universal frame began

"A Song for St. Cecilia's Day, 1687," Lines 1-2

The opening lines of "A Song for St. Cecilia's Day, 1687" provide a cosmological framework for the poem. In the beginning, there was a perfect "harmony" from which the "universal frame began." This premise not only hearkens back to Pythagoras's *musica universalis* (which interprets the relationships between celestial bodies based on a system of musical harmony), but also reflects a Biblical understanding of the creation, in which the universe has a clear beginning, a "heavenly" or perfect entity exists, and a "frame," or system of order, governs the

World. In other words, the first two lines of the poem are a rewriting of Genesis, merged with Pythagorean cosmology and music theory.

Also note the uses of alliteration and consonance that amplify the musicality of these opening lines: The repetition of the breathy “h” sound in “From harmony, from heavenly harmony” helps create the grand and sonorous voice of the poem, and the consonance of the “r” sound in “harmony,” “universal,” and “frame” adds to the richness of the introduction.

Orpheus could lead the savage race;

But bright Cecilia rais'd the wonder higher:

When to her organ vocal breath was given,

An angel heard, and straight appear'd

Mistaking Earth for Heaven.

“A Song for St. Cecilia's Day, 1687,” Lines 48-51

This segment highlights the tension between the pagan and the Christian, between the worldly and the heavenly, that persists throughout the poem. The speaker, here, highlights the power of St. Cecilia's music by alluding to the myth of Orpheus. The superiority of St. Cecilia's spirituality and musicality is underscored by the fact that her organ, unlike Orpheus's lyre (which can only lead the “savage race,” or, animals and plants) is capable of not only attracting an angel but causing it to “[m]istak[e] Earth for Heaven.” St. Cecilia's miracles, “endorsed” by Heaven itself, thus outdo the pagan marvels of Orpheus. This hyperbolic image (of a divine being mistaking Earth for Heaven) also complicates the religious argument of this poem. Could the act of equating Earth to Heaven be a heretical comparison? Is earthly music somewhat challenging the power of the divine?

The dead shall live, the living die,

And Music shall untune the sky!

“A Song for St. Cecilia's Day, 1687,” Lines 62-63

The poem closes with another grand, hyperbolic, and radical statement: Both death and life will be reversed, and music will “untune,” or disrupt the order of, the sky. On one hand, this finale seems to recall the Biblical apocalypse in which the world is destroyed and the Christian world order is rebuilt. The final line, however, complicates this reading, because it states that the “sky”—perhaps Heaven itself—will be untuned or undone. In this sense, these closing lines form a sharp contrast with the opening lines (“From harmony, from heavenly harmony, / This universal frame began”) in which music seems to be in accordance with the divine world order.

Throughout “A Song for St. Cecilia's Day, 1687,” music stirs the hearts of its listeners, not only inspiring emotions such as passion, excitement, anger, jealousy, and sorrow, but also elevating the spirit and connecting to the divine. The finale of the poem, however, takes these capabilities to another level, in which music can even reverse the very “harmony” of the universe. Is the poem, a celebration of Christian faith and worship, contradicting itself when it champions a force that seems to disturb, if not destroy, the godly world order?

Section B

1. Give details about Kabir's life.

Ans. "It is needless to ask of a saint the caste to which he belongs" by KABIR

Kabir ranks among the world's greatest poets. In India, he is perhaps the most quoted author, with the exception of Tulsidas. Kabir has criticized perhaps all existing sects in India, still he is mentioned with respect by even orthodox authors. Vaishnav author Nabhadass in his Bhakta-Mal (1585) writes: He lived perhaps during 1398-1448. He is thought to have lived longer than 100 years. He had enormous influence on Indian philosophy and on Hindi poetry. His birth and death are surrounded by legends. He grew up in a Muslim weaver family, but some say he was really son of a Brahmin widow who was adopted by a childless couple. When he died, his Hindu and Muslim followers started fighting about the last rites. The legend is that when they lifted the cloth covering his body, they found flowers instead. The Muslim followers buried their half and the Hindu cremated their half. In Maghar, his tomb and Samadhi still stand side by side.

2. Write about the Doha 'It is needless to ask of a saint the caste to which he belongs'.

Ans. For the priest, the warrior. The tradesman, and all the

Thirty-six castes, alike are seeking for God. It is but folly to ask what the caste of a saint may be; the barber has sought God, the washerwoman, and the carpenter- Even Raidas was a seeker after God. The Rishi Swapacha was a tanner by caste. Hindus and Moslems alike have achieved that End, where remains no mark of distinction.

Saint Kabir is very important figure of Indian society which enlightens the reformation process in the society in the positive way. It is needless to ask the saint which he belongs. Caste system is blot on humanism due to its people of the country lost much more things.

In this poem poet criticizes the mentalities which strengthen the caste system.

Dominance classes always keep attention for the development and growth of the established social system because it preserves their ideology. Society is civilized group, which works for the common interest, but in case of the Indian society the spirit of integrated society had vanished, Indian society has divided into different castes, creed, region etc., the people of the society have not equal rights, and then how

can we call it a society? If the people have not equally treated, then how can say Society has concrete shape? Social discrimination, economic disparity, political suppression etc. are the part and parcel of the society then how can we say the society is developing in progressive direction. So therefore the poet says people should not ask about caste to saint.

21st century is century of human rights which always fight for the basic fundamental rights of human being, it closely related to the all types of freedom. This poem has broken down the boundaries of casteism and all social evils. People are coming to close to each other for the betterment. India is shining; its economy is roaring in the world economic scenario, still there are some places are in India, people are subject to get punishment of higher caste or authority. There are many atrocities are being happened against these marginalized people of country. This poem compels to think about the abandoned people by the society, and it decides new social order for the betterment of the society. Still casteism becomes the dermatological wound for the society, the intellectuals, academicians, author, administrative officers should come forward and must pay an attention for the sustainable development of the society, then we can have dream of India as a super power, otherwise it will remain just as a hallucination.

3. To whom is the poet speaking to in 'Where the mind is without fear? What is he saying?'

Ans. The poet is speaking to God. He is requesting to God to free his country from the shackles of superstitions and prejudices laid down by the age old customs and practices. He is wishing for a nation where everyone within the fold of brotherhood is free to hold up one's head high and one's voice can be heard without having any apprehension or fear of oppression. He talks about a nation where knowledge is not restricted by narrow ideas and is free of cost.

4. Which narrow walls is the poet talking about?

Ans. According to the poet, petty considerations of nationality, caste and creed should not divide the people. Prejudice and superstitions which narrow the mind and divide the people should be a thing of the past. There should be no factionalism in the country. The people must rise above the narrow walls of caste, religion and community. They should remain united.

4. What does the speaker mean by 'where tireless striving stretches its arm towards perfection'?

Ans. Through lines, the speaker wishes that his countrymen strive towards perfection without getting tired. A country whose people work without laziness is sure to achieve perfection in all fields and aspects. Everyone should be free to toil and work hard for anything they desire either for their own or for the good of the nation.

5. What kind of freedom does the poet desire for his country?

Ans. Poet desires for freedom of thoughts and habits for his countrymen. He wishes for a freedom from narrow limits set up by the society, from fear and from a world which is broken into fragments. In other words, the poet dreams of a country free from the shackles of foreign rule and from all other obstacles like fear, superstitions, casteism, regionalism, narrow mindedness, imperfection and irrationality.

6. After reading the poem, what do you think about the state of the country at this moment in poet's eyes?

Ans. probably, according to the poet, the country is in a state of ignorance and that's why he desires freedom for his country. He wants his country to move to a state where knowledge is free and individuals are free from the bondage of narrow ideas set up by the society. He considers people to be slave of bad habits that is affecting their life as well as the nation's life. According to him, the British rule had robbed India of its pride and dignity by reducing it to a ruined nation.

7. Read the extract given below and answer the questions that follow.

Ans. "Where the clear stream of reason has not lost its way
Into the dreary desert sand of dead habit
Where the mind is led forward by thee
Into ever-widening thought and action
Into that heaven of freedom, my Father, let my country awake."

8. Name the poem and the poet. What does 'dead habit' refer to?

Ans. The name of the poem is 'Where the Mind is Without Fear' and the name of the poet is Rabindranath Tagore. 'Dead habit' refers to the old customs and practices which are a threat to humanity and modernity. These practices don't allow human beings to accept new thoughts which can make the world a better place to live in.

9. What do the above lines say?

Ans. In the above lines, the poet requests God to lead his country to a place where the reasoning faculty is not lost among outdated customs and traditions. The poet does not want his people to dwell in the mistakes of the past or be possessed by it. He wants the country to be led forward by God into the freedom of broadened attitude and mindset. He requests 'The Father' to awaken his country into such a 'heaven of freedom'.

10. Why are habits compared to desert sand?

Ans. Habits that are dead are compared to desert sand because desert is dry and fruitless. It's not green and life-giving. Similarly dead habits are not useful for individuals and society. The people must not turn out to be slave of bad habits that can affect their life as well as the nation's life. Hence, it is better to day away with them.

11. Do you agree with the poet that our minds should be fearless and free? Give options.

Answer : Yes, I agree that our minds should be fearless and free from the oppressor. It should be free but in a positive way or attitude. A free mind can be both beautiful and harmless. It is up to us how we use it and make of it. A fearful mind cannot express itself truly. If our mind is free we can hold our head high and our voice can be heard without any apprehensions.

12. Why does the poet want freedom for his country?

Ans. The poet wants freedom for his country because being free from the shackles of ignorance and narrow-mindedness would take it to the heights of success and it will create a name for itself in the whole world. Without freedom the people of his country cannot progress and hence the nation will not progress. He, thus, requests God to grant such freedom of mind and body to his country.

13. Who approached to Flora for a flower and why in the poetry 'Lotus' by Toru Dutt?

Ans. "The Lotus" by Toru Dutt, begins with the goddess of love, approaching the flower goddess, Flora to create a flower who would undisputedly be the queenliest of all flowers. Both the lily and the rose, use their "bards of power" in their fight over the queenliest flower title. Toru uses Greek and Roman mythology as support for her Hindu beliefs and to establish her stand.

In line 8 of the poem, we reach the climax where all the flower groups form cliques in a bitter conflict within the soul's essence. The goddess Flora is given a task of creating a flower as "delicious as the rose" and "stately as the lily in her pride".

Lines 9-14 of the poem, describes the solution to the problem of finding the queenliest flower of all. Toru has Flora create a flower that is both red as a rose and white as a lily. As a result, Flora creates a flower with the characteristics of a rose and a lily combined and created the beautiful lotus flower.

The lotus is a national symbol of India and the Hindu faith. The overall theme of the poem is the pride of India's culture and Hindu religion. The idea of Hindu being the ultimate religion of the world is the main focus of "The Lotus".

14. Where do the flowers meet for the challenge? Who are the main characters of the challenge?

Ans. "The Lotus" by Toru Dutt, begins with the goddess of love, Psyche, approaching the flower goddess, Flora to create a flower who would undisputedly be the queenliest of all flowers. The lily and the rose are the main contenders of the challenge; they had been rivals for long for that high honor. They use their "bards of power" in their fight over the queenliest flower title. They also have their followers among other flowers. Some flowers told rose was better than lily and other flowers compared lily to the beautiful goddess Juno's face. Some flowers supported lily whereas others

Supported rose. Toru uses Greek and Roman mythology as support for her Hindu beliefs and to establish her stand.

The flowers meet at goddess of love, Psyche's bower for the challenge. In Roman mythology, Psyche is Cupid's love interest. In their story, Psyche is at one point brought to a bower (a leafy shelter or recess) covered with plants and flowers. There the goddess Flora is given the task of creating a flower as "delicious as the rose" and "stately as the lily in her pride".

15. What do the Rose and Lily symbolize?

Ans. In her Sonnet, "The Lotus" Toru Dutt is entering into a long poetical debate on the superiority of the rose versus the lily, most notably William Cowper's "The Lily and the Rose". Dutt portrays the rose as romantic and delicious because of its color in contrast to the lily, which is regal and stately in stature. In Cowper's poem, it is decided that the two flowers must reign equally as queen until there exists a third to surpass them. Dutt employs the powers of the gods and goddesses along with the tradition of the "Bards" in order to position the lotus as the "queenliest" flower.

The Sonnet the Lotus is interesting in the symbolic representation of flowers. The rose is projected as one that has been often used by poets as a powerful symbol of beauty, romanticism and deliciousness. The lily is projected as a symbol of stateliness and majesty. In the symbolic projection the lotus surpasses both as it is a combination of beauty and stateliness, (the rose and the lily). It is perhaps because of this that the lotus is considered a symbol of the divine-divinity which is a combination of beauty and stateliness. As Toru Dutt describes; 'And Flora gave the lotus, "rose-red" dyed, / And "lily-white,"—the queenliest flower that blows.'

16. Who is the queenliest of flowers? How is the queenliest flower created?

Ans. "The Lotus" by Toru Dutt, begins with the goddess of love, approaching the flower goddess, Flora to create a flower who would undisputedly be the queenliest of all flowers. The lily and the rose are the main contenders of the challenge; they had been rivals for long for that high honor. The flowers meet at goddess of love, Psyche's bower for the challenge. There the goddess Flora is given the task of creating a flower as "delicious as the rose" and "stately as the lily in her pride".

Flora has to create a flower that is both red as a rose and white as a lily. As a result, Flora creates a flower with the characteristics of a rose and a lily combined and created the beautiful lotus flower. Thus the Lotus turns out to be the queenliest of flowers. As Toru Dutt describes; 'And Flora gave the lotus, "rose-red" dyed, / And "lily-white,"—the queenliest flower that blows.'

In western tradition, rose is projected as one that has been often used by poets as a powerful symbol of beauty, romanticism and deliciousness. The lily is projected as a symbol of stateliness and majesty. In the symbolic projection the lotus surpasses both as it is a combination of beauty and stateliness, (the rose and the lily). Thus Toru substitutes her own version of beauty, inspiration, and poetic power for conventional

European ones. It is perhaps because of this that the lotus is considered a symbol of the divine-divinity which is a combination of beauty and stateliness.

17. Who creates the queenliest flower and why?

Ans. In the first stanza –When asked about color, Love at first asks for “Rose-red,” then says “No, lily-white,—or, both provide”.

18. Describe the reminiscences of the poet, when she sees the Casuarina tree.

Ans. The casuarina tree is tall and strong, with a creeper winding around it like a python. The tree stands like a giant with a colorful scarf of flowers. Birds surround the garden during day time. The sweet song of the birds is heard at night. The poet is delighted to see the casuarina tree through her casement. The poet spends her winter watching the baboon sitting on top of the tree. Its offspring leaps and plays among the boughs of the tree. The cows are grazing and the water lilies are springing in the pond.

The Casuarina tree is dear to poet’s heart not only for its impressive appearance but also for bringing the nostalgic memories of her happy childhood. The poetess could communicate with the tree even when she was in a far-off land. She could hear the tree laments in her absence. She immortalizes the tree through her poem like the poet Wordsworth who sanctified the yew tree of Borrowdale valley in his poem. She expresses her wish that the tree should be remembered out of love and not just because it cannot be forgotten.

19. How does nature communicate with the poet?

Ans. The Casuarina tree is dear to poetess’s heart not only for its impressive appearance but also for the nostalgic memories of her happy childhood that it brings to her. She strongly believes that nature communicates with human beings. The poet could communicate with the tree even when she was in a far-off land as she could hear the tree lamenting over her absence. The poet consecrates the tree’s memory to her loved ones, who are not alive. She immortalizes the tree through her poem like the poet Wordsworth who sanctified the yew tree of Borrowdale valley in his poem. She expresses her wish that the tree should be remembered out of love and not just because it cannot be forgotten.

20. The poet immortalizes the tree. Elucidate.

Ans. The Casuarina tree is dear to poetess’s heart not only for its impressive appearance but also for the nostalgic memories of her happy childhood that it brings to her. She strongly believes that nature communicates with human beings. The poetess could communicate with the tree even when she was in a far-off land. She could hear the tree lamenting her absence. The poetess consecrates the tree’s memory to her loved ones, who are not alive. She loves them above all. For their sake, she immortalizes the tree through this poem like the poet Wordsworth who sanctified the yew tree of Borrowdale valley in his poem. She expresses her wish that the tree should be remembered out of love and not just because it cannot be forgotten.

21. Give some details about the poetry 'Our casuarina tree'.

Ans. Introduction:

Tom Dutt was a Bengali poet. In this poem the nostalgic memories of her childhood days are shared by her picturesquely.

Appearance of the tree:

The Casuarina tree is tall and strong. A creeper is winding around it like a python. The tree stands like a giant with a colorful scarf of creeper's flowers.

Nature and the tree:

Birds surround the garden during day time. The sweet song of the birds is heard at night. The poet is delighted to see the casuarina tree through her casement. The poet spends her winter watching the baboon sitting on top of the tree. Its offspring leaps and plays among the boughs of the tree. The cows are grazing and the water lilies are springing in the pond like snow.

Reminiscences of the poet:

The Casuarina tree is dear to poet's heart not only for its impressive appearance but also for bringing the nostalgic memories of her happy childhood. The poet could communicate with the tree even when she was in a far-off land. She could hear the tree laments over her absence.

Immortalize the tree:

She consecrates the tree's memory to her loved ones, who are not alive. She loves them above all. For their sake, she immortalizes the tree through this poem like the poet Wordsworth who sanctified the yew tree of Borrow dale valley in his poem.

Conclusion:

Finally, she expresses her wish that the tree should be remembered out of love and not just because it cannot be forgotten.

Moral: Nature can communicate with human beings.

22. Write about 'Sarojini Naidu's life.

Ans. Sarojini Naidu (née Chattopadhyay; 13 February 1879 – 2 March 1949) was an Indian political activist and poet. A proponent of civil rights, women's emancipation, and anti-imperialistic ideas, she was an important figure in India's struggle for independence from colonial rule. Naidu's work as a poet earned her the sobriquet Nightingale of India. Born in a Bengali family in Hyderabad, Naidu was educated in Chennai, London and Cambridge. Following her time in England, where she worked as a suffragist, she was drawn to Indian National Congress' movement for India's independence from British rule. She became a part of the Indian nationalist

Movement and became a follower of Mahatma Gandhi and his idea of swaraj. She was appointed the President of the Indian National Congress in 1925 and later became the Governor of the United Provinces in 1947, becoming the first woman to hold the office of Governor in the Dominion of India.

Naidu's poetry includes both children's poems and others written on more serious themes including patriotism, romance, and tragedy. Published in 1912, "In the Bazaars of Hyderabad" remains one of her most popular poems. She was married to Govindarajulu Naidu, a general physician, and had five children with him. She died of a cardiac arrest on 2 March 1949.

23. What three events are referred to in the poem 'Indian weavers'?

Ans. The three events referred to in the poem are birth, marriage and death. The three stages of human life indicated by these events are childhood, youth, and old age.

24. With what do the weavers compare the garments being woven by them?

Ans. Weavers compare the robes of a new-born child with the wing of a halcyon bird, marriage-veils of a queen with the feathers of a peacock and dead man's funeral shroud with white feather and cloud.

25. Do you think the weavers are affected by what they are weaving? Give a reason for your answer.

Ans. The weavers are affected by what they are weaving because they are happy, fresh and full of hope while weaving robes of a new-born child, they are happy and more active while weaving marriage-veils of a queen and they are serious and calm while weaving dead man's funeral shroud.

26. The poet uses similes to draw a direct comparison between things. Identify the similes used in the poem and point out the common link between the two objects or things compared in each case.

Ans. A. The similes used by the poet to draw a direct comparison between things are:

- i. blue as the wing of a halcyon
- ii. like the plumes of a peacock, purple and green
- iii. white as feathers and white as a cloud

The links between the two objects compared are i. blue, ii. Purple and green and iii. White.

27. Identify and collect the words in the poem that indicate the changing mood of the poet?

Ans. These are the words in the poem that indicate the changing mood of the poet. Gay, bright, solemn and still.

28. Write the Summary of 'Song of Radha, the milkmaid'.

Ans. Sarojini Naidu in this poem tells us about the milkmaid, Radha's love for Lord Krishna. Radha, the milkmaid carried curd to sell at the Mathura fair. She describes how softly the calf's were lowing.

The third line gives the reader a feel that nobody is buying her curd. Sarojini Naidu beautifully compares the whiteness of curd to that of the clouds in the sky. Radha seems to be least bothered that her curd is not being sold. She seems to be lost in the world of her beloved Lord Krishna. She was so immersed in the worship of her Lord that she cries 'govinda' several times.

The river Yamuna flows on softly as if appreciating her chant. The poet describes the boatmen to be in a very happy and joyous mood and call out to their companions to come and join them in their celebration by singing and dancing along with them. The boatmen are in a joyous mood as they celebrate the advent of spring. The people welcome the spring by wearing saffron clothes and pluck the newly formed buds.

The people celebrate the advent of spring as it is associated with rebirth and life. Even during this time Radha seems to be thinking only about her Lord and again cries out 'Govinda'. The people around her mocked and jeered at her for her love for her Lord. The river Yamuna flows on joyfully regardless.

Instead of selling her curd, she carries it to the Mathura shrine and offers them as gifts to her Lord. She describes how brightly the shrine was lit up by the torches. She folds her hands to pray to the deity, encircled by snakes, and prays for protection while the conch shells are blown. Her heart is lost to the vision of her Beloved Lord and she calls out the name involuntarily. Others become angry. But the river Yamuna flows on while her water dazzles in the light of the torches.

29. Mention the Critical Appreciation of this poetry.

Ans. The title of the poem transports us to another world, to an environment of fertility and abundance. Mother Nature abounds the earth with the flow of her liquid. This white liquid symbolizes affection and nurturing of life. Radha, the daughter of Mother Nature carries the liquid of life and growth to all living beings. Mathura is her destination where Krishna, the Divine Musician holds everybody mesmerized with his mystic presence. The heifers herald her arrival to Mathura where she will pour into the pots the liquid which she has brought- energy and power from the mother Earth. It is worth noticing that Sita, the other daughter of mother Earth also represents all that stand for productivity.

Mathura, here is considered the center of life and abundance. While the cow is the species, that represents the flow of life and abundance. Radha feeds and nurtures life. Even the clouds in the sky, white and creamy, are part of the resources of life. The clouds and breeze together produce rain to awash the earth with the energy and moisture that coaxes the dormant vitality into life energy. The time of the year should

Also be noted. It is the time of incessant rain, the month of Shrawan (August-September), when the life- giving moisture bursts forth.

Radha's heart wavers from her task in hand. She yearns for her union with the Divine Musician, a presence that encompasses every soul of Mathura. She is absorbed, heart and mind, in his mystic presence and the trade cry she is supposed give out does not come to her lips- only the name of Govinda, the Omnipresent, the Omniscient and the Omnipotent, coming spontaneously from her heart, reverberates. Radha is presented in the poem in the first person. In the first stanza she refers to the commodity she is carrying. Her mind is somewhat attached to the earthly duties and nature of her work. Even in her surroundings she hears the cry of the heifers, an animal she connects with her trade. In the second stanza, her mind is drawn towards the joy and gaiety of nature. She feels the abundance in her heart that life is flowing everywhere.

30. Describe Shakespeare's life in detail.

Ans. William Shakespeare (bapt. 26 April 1564 – 23 April 1616) [a] was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist. He is often called England's national poet and the "Bard of Avon" (or simply "the Bard").[b] His extant works, including collaborations, consist of some 39 plays,[c] 154 sonnets, two long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Shakespeare was born and raised in Stratford-upon-Avon, Warwickshire. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna and twins Hamlet and Judith. Sometime between 1585 and 1592, he began a successful career in London as an actor, writer, and part-owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. At age 49 (around 1613), he appears to have retired to Stratford, where he died three years later. Few records of Shakespeare's private life survive; this has stimulated considerable speculation about such matters as his physical appearance, his sexuality, his religious beliefs, and whether the works attributed to him were written by others.

Shakespeare produced most of his known works between 1589 and 1613. [d] His early plays were primarily comedies and histories and are regarded as some of the best work produced in these genres. Until about 1608, he wrote mainly tragedies, among them Hamlet, Romeo and Juliet, Othello, King Lear, and Macbeth, all considered to be among the finest works in the English language. In the last phase of his life, he wrote tragicomedies (also known as romances) and collaborated with other playwrights. Many of Shakespeare's plays were published in editions of varying quality and accuracy in his lifetime. However, in 1623, two fellow actors and friends of Shakespeare's, John Heminges and Henry Condell, published a more definitive text known as the First Folio, a posthumous collected edition of Shakespeare's dramatic works that included all but two of his plays. The volume was prefaced with a poem

By Ben Jonson, in which Jonson presciently hails Shakespeare in a now-famous quote as "not of an age, but for all time".

Throughout the 20th and 21st centuries, Shakespeare's works have been continually adapted and rediscovered by new movements in scholarship and performance. His plays remain popular and are studied, performed, and reinterpreted through various cultural and political contexts around the world.

Section C

As You Like It

1. Write the summary of 'As you like it'.

Ans. As You Like It Summary

Rosalind and her cousin escape into the forest and find Orlando, Rosalind's love. Disguised as a boy shepherd, Rosalind has Orlando woo her under the guise of "curing" him of his love for Rosalind. Rosalind reveals she is a girl and marries Orlando during a group wedding at the end of the play.

Act I

Orlando, the youngest son of the recently-deceased Sir Roland de Boys, is treated harshly by his eldest brother, Oliver. Bitter and angry, Orlando challenges the court wrestler, Charles, to a fight. When Oliver learns of the fight, Oliver tells Charles to injure Orlando if possible.

Duke Frederick has recently deposed his brother, Duke Senior, as head of the court. But he allowed Senior's daughter, Rosalind, to remain, and she and Celia, the new Duke's daughter, watch the wrestling competition. During the match, Rosalind falls in love with Orlando, who beats Charles. Rosalind gives Orlando a chain to wear; in turn, he is overcome with love.

Act II

Shortly after, Orlando is warned of his brother's plot against him and seeks refuge in the Forest of Arden. At the same time, and seemingly without cause, Duke Frederick banishes Rosalind. She decides to seek shelter in the Forest of Arden with Celia. They both disguise themselves: Rosalind as the young man Ganymede and Celia as his shepherdess sister Aliena. Touchstone, the court fool, also goes with them.

Act III

In the Forest of Arden, the weary cousins happen upon Silvius, a lovesick shepherd. Silvius was in the act of declaring his feelings for Phoebe, a scornful shepherdess. Ganymede buys the lease to the property of an old shepherd who needs someone to manage his estate. Ganymede and Aliena set up home in the forest. Not far away, and unaware of the newcomers, Duke Senior is living a simple outdoor life with his fellow exiled courtiers and huntsmen. Their merriment is interrupted by the arrival of Orlando, who seeks nourishment for himself and his servant. The two men are

welcomed by the outlaw courtiers.

Ganymede and Aliena find verses addressed to Rosalind hung on the forest branches by Orlando. Ganymede finds Orlando and proposes to cure Orlando of his love. To do this, Orlando will woo Ganymede as if he were Rosalind (even though "he" really is . . . Rosalind). Orlando consents and visits Ganymede/Rosalind every day for his lessons. In the meantime, the shepherdess Phoebe has fallen for Ganymede while the shepherd Silvius still pursues her. Furthermore, Touchstone, the court fool, has dazzled a country girl, Audrey, with his courtly manners. Audrey deserts her young suitor, William, for him.

All the world's a stage.

— AS YOU LIKE IT, ACT 2 SCENE 7

Act IV

When Duke Frederick hears Orlando disappeared at the same time as Rosalind and Celia, he orders Oliver to the forest to seek his brother. In the forest, Orlando saves Oliver's life, injuring his arm in the process. Oliver runs into Ganymede and Aliena in the forest and relates this news. Rosalind (disguised as Ganymede) is overcome with her feelings for Orlando. Celia (disguised as Aliena) and Oliver quickly fall in love with one another. Rosalind decides that it is time to end her game with Orlando and devises a plan in which everyone will get married.

Act V

As Ganymede, Rosalind promises Phoebe that they will marry, Celia will marry Oliver, Touchstone will marry Audrey, and Orlando will marry Rosalind. She makes Phoebe promise that if they, for some reason, don't get married, Phoebe will marry Silvius instead.

On the day of the wedding, and with the help of the god Hymen, Rosalind reappears in her female clothes. Duke Senior gives her away to Orlando, while Phoebe accepts Silvius. Orlando's other older brother returns from college with the news that Celia's father, Duke Ferdinand, has left court to become a hermit. Thus, everyone is happy (except maybe Phoebe, who marries someone she doesn't love and Silvius, who marries someone who doesn't love him). The play ends with a joyful dance to celebrate the four marriages

a. Why does Orlando resent the way he has been treated by his brother Oliver?

Ans. Orlando resents his treatment at his brother's hands because Oliver has ignored the bequests made by their late father. Sir Rowland de Boys left Orlando a thousand crowns and requested that Oliver provide for his education as a gentleman, but Oliver has kept Orlando "rustically at home" and has treated him no better than one of his horses or oxen.

b. How does Charles describe the exiled Duke Senior and his court?

Ans. Charles describes the exiled Duke and his court as living like Robin Hood and his Merry Men in the Forest of Arden. There they "fleet the time carelessly as they did in the golden world."

c. Why does Duke Frederick allow the daughter of his banished brother to remain at court?

Ans. Duke Frederick has allowed Rosalind to remain at court because of her friendship with his daughter Celia. Charles tells Oliver that "the Duke's daughter her cousin so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her."

d. What plot does Oliver hatch against Orlando?

Ans. Oliver plots to have Charles disable or kill Orlando during the wrestling match scheduled for the next day. He tells Charles "I had as lief thou didst break his neck as his finger" and warns him that Orlando may resort to poison or treachery if Charles does not take care of him.

e. Describe the character of Rosalind.

Ans. Rosalind, like Phebe, represents an aspect of Queen Elizabeth, who liked to speak of her "two bodies": her frail womanly body and her body politic, the masculine identity she derived from being the monarch of England. The Queen dressed in masculine attire at Tilbury in order to rally her English soldiers as they awaited an invasion by the Spanish. It is this kind of gender confusion that Elizabethan audiences would have been aware of, and it is perhaps inevitable that they would have seen Rosalind as an allusion to the Queen, at once feminine and powerful.

f. Write about the different characters of 'As you like it'.

Ans. As You Like It Character List

Duke Senior

The elder brother to Duke Frederick, he is living in banishment since his brother usurped his throne. Duke Senior inhabits a cave in the forest of Ardenne where he spends time with other noblemen who have joined him. He is described as living like Robin Hood with his band of men.

Rosalind

The daughter of Duke Senior, she still lives with her cousin Celia and Duke Frederick at the beginning of the play. After Duke Frederick banishes her, she disguises herself as a young man named Ganymede and flees to the forest of Ardenne. She is in love with Orlando and marries him at the end.

Amiens-

lord attending on Duke Senior in the forest of Ardenne.

Jaques

a lord attending on Duke Senior, he is a melancholy character who sits in the forest of Ardenne brooding over life. When he meets Touchstone the fool he wishes that he could also be a fool and say witty things.

Two Pages

Two young men who sing a song in the play.

Duke Frederick

the younger brother of Duke Senior, he usurped his position and banished his brother. He loses his daughter Celia when she runs away with Rosalind at the beginning. In his efforts to get her back he starts marching towards the forest of Ardenne with an army. On the way he meets a holy man and converts, in the process agreeing to give back the dukedom to Duke Senior.

Celia

the daughter of Duke Frederick, later disguised as Aliena. She leaves her home to join Rosalind in the forest of Ardenne and later falls in love with Orlando's brother Oliver, whom she marries at the end.

Le Beau

a courtier attending on Duke Frederick.

Charles

Duke Frederick's wrestler. He visits Oliver and tries to dissuade him from allowing Orlando to wrestle with him. Oliver instead encourages Charles to seriously hurt Orlando. However, Orlando wins the wrestling match and Charles must be carried away.

Touchstone

a court fool and a clown. He often speaks truth in the play. Touchstone leaves the court along with Rosalind and Celia and joins them in the forest of Ardenne. He falls in love with a goatherd named Audrey and marries her at the end.

Oliver

eldest son of Sir Rowland de Bois. He despises Orlando in the beginning and essentially forces Orlando to run away to the forest of Ardenne. After Duke Frederick orders Oliver to find his brother he goes into the forest as well. Oliver is saved from a snake and a lioness by Orlando and becomes friendly with his brother again. He falls in love with Celia and marries her at the end.

Jaques De Bois

a younger brother of Oliver, he reports that Duke Frederick has converted to a religious life at the end.

Orlando

a younger brother of Oliver. He wrestles and defeats Charles, the wrestler of Duke Frederick. Orlando falls in love with Rosalind but is forced to flee to the forest of Ardenne where he composes poems to her on the bark of the trees. She meets him while she is pretending to be Ganymede and gets him to pretend that Ganymede is Rosalind. After Orlando's love for Rosalind matures during the course of the play, she reveals herself to him at the end.

Adam

A former servant of Sir Rowland, he is an old man but Orlando takes him along into the forest of Ardenne when he flees.

Denis

Oliver's servant.

Sir Oliver Martext

A country clergyman, he is supposed to marry Touchstone and Audrey.

Corin

An old shepherd, he is put in charge of the sheep after Celia and Rosalind purchase the farm from his former master.

Silvius

A young shepherd, in love with Phoebe, he dotes on her like a Petrarchian lover.

Phoebe

Shepherdess, she scorns Silvius and falls in love with Ganymede. Rosalind tricks her into marrying Silvius in the end.

William

A countryman, in love with Audrey. Touchstone threatens to kill him if he does not leave Audrey alone, after which he disappears.

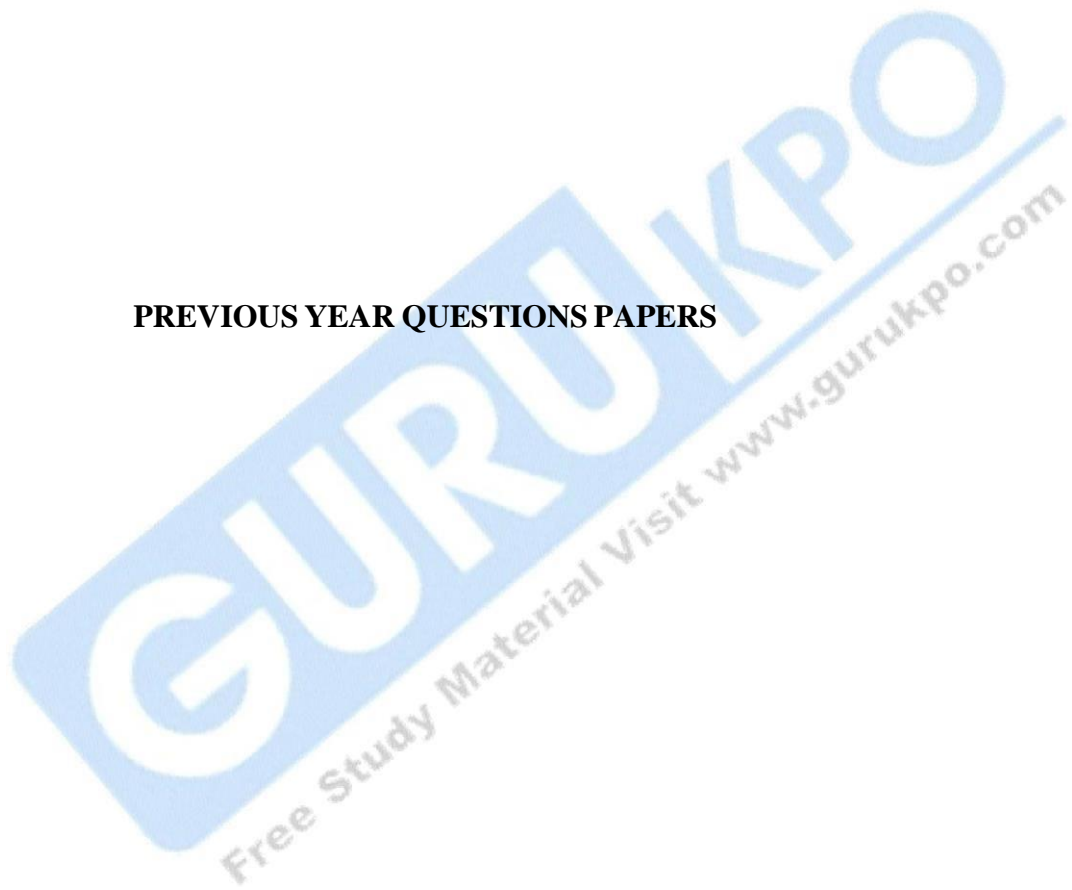
Audrey

A goatherd, betrothed to Touchstone.

Hymen

God of marriage, Hymen only shows up in the last scene to marry all four couples.

PREVIOUS YEAR QUESTIONS PAPERS



question paper contains 3 printed pages.
(Pt. II) (Regular)

01-I

0003530

Roll No.....

Eng.Lit. I

B.A. (PART II) EXAMINATION - 2018
(10+2+3+PATTERN)
(FACULTY OF ARTS)
[ALSO COMMON WITH SUBSIDIARY PAPER OF B.A. (HONS.)
PART II THREE-YEAR SCHEME OF 10+2+3+PATTERN]
ENGLISH LITERATURE -1
(POETRY AND DRAMA)

Time Allowed: Three hours
Maximum Marks: 100

Attempt five question in all. Question Nos. 1 and 2 are compulsory.

Question No. 1: Reference to the context from unit A, B & C.

Candidate will be required to explain four (4) passages of Reference to the context out of Eight (8) of five marks each, with a total of 20 marks.

Question No. 2: will also be compulsory. The students will be required to attempt 5 questions in all about 5 lines each. Each question carries 4 marks to a total of 20 marks.

The other 3 questions will be essay type questions of 20 marks each, one from each section with internal choice.

Write your roll number on question paper before start writing answers of questions.

1. Explain with reference to the context any four extracts out of the following adding critical comments where necessary. 4x5=20
- (a) The boast of heraldry, the pomp of pow'r,
And all that beauty, all that wealth e'er gave,
Awaits alike th' inevitable hour.
The paths of glory lead but to the grave.
- (b) We have given our hearts away, a sordid boon!

P.T.O

This Sea that bares her bosom to the moon;
 The winds that will be howling at all hours,
 And are up-gathered now like sleeping flowers;
 For this, for everything, We are out of tune;
 it moves us not.

(c) If even

I were as in my boyhood, and could be
 The comrade of thy wanderings over Heaven,
 As then, when to outstrip thy skyey speed
 Scarce seemed a vision; I would ne'er have striven
 As thus with thee in prayer in my sore need.

(d) When, finally we reached the place,

We hardly know why we were there.
 The trip had darkened every face,
 Our deeds were neither great nor rare.
 Home is where we have to gather grace.

(e) I was then too young

To read, and my blood turned cold like the moon
 How often I think of going
 There, to peer through blind eyes of windows or
 just listen to the frozen air,
 Or in wild despair.

(f) And as you look on

the cracks that begin around her eyes
 spread beyond her skin.
 And the hills crack.
 And the temples crack.
 And the sky falls
 with a plate-glass clatter
 around the shatter proof crone
 who stands alone.

(g) Only once did he cup his hands to take the water from mine, Such a little water, yet the water grew to fathomless, boundless sea. In it flowed all the seven seas in one, and my caste was drowned, and my birth washed clean.

(h) Just think how a man with a thing like that on his conscience will always be having to lie and cheat and dissemble; he can never drop the mask, not even with his own wife and children.

Attempt any five of the following questions. The answers should not exceed five lines.

5x4 = 20

- a) What is a Sonnet? What are the types of Sonnet?
- b) What is the theme of the poem Night of the Scorpion?
- c) How is adolescence and youth portrayed in the poem London by William Blake?
- d) What was done by Chaitanya at Jejuri?
- e) What sentiments were expressed by the poet's mother when she got relieved of pain?
- f) What is the theme of the poem 'Of Mothers, Among Other Things'?
- g) How Autumn is personified in the poem 'Ode to Autumn'?
- h) How do justify Nora's stand of leaving her family?
- i) What was Prakriti's reaction towards detachment of Ananda?

SECTION-A

What traits of romanticism do you find in the poem 'There is Pleasure in the Pathless Woods'.

20

OR

Write a note on the use of imagery in Keats' 'Ode to Autumn'

20

SECTION-B

Do you believe that Ezekiel not only explores feelings of loss and deprivation but also looks for a purifying process in his poems?

20

OR

Write a critical appreciation of Kamala Das's poem 'A Hot Noon in Malabar'.

20

SECTION-C

7. Discuss the theme of marriage as presented by Ibsen in 'A Doll's House'.

20

8. Discuss 'Chandalika' as socio-political statement against the discrimination of untouchable.

20

This question paper contains 2 printed pages.

Roll No.

B.A. (Pt. II) (Regular)

Eng. Lit. I

2101-I

B.A. (Part II) EXAMINATION, 2017

(10+2+3 Pattern) (Faculty of Arts)

104660

[Also Common with Subsidiary Paper of B.A. (Hons.) Part II Three-Year Scheme of 10+2+3 Pattern]

ENGLISH LITERATURE - I

(Poetry and Drama)

Time : Three Hours

Maximum Marks : 100

Attempt five questions in all. Question Nos. 1 and 2 are compulsory.

Question No. 1 : References to the context from unit A, B, & C.

Candidate will be required to explain four (4) passages of Reference to the context out of Eight (8) of five marks each, with a total of 20 marks.

Question No. 2 : Will also be compulsory. The student will be required to attempt 5 questions in about 5 lines each. Each question will carry 4 marks to a total of 20 marks.

The other 3 questions will be essay type questions of 20 marks each, one from each section with internal choice.

Write your roll number on question paper before start writing answers of questions.

Explain with reference to the context **any four** extracts out of the following adding critical comments where necessary.

4x5=20

- (a) Great God! I'd rather be
A pagan suckled in a creed outworn;
So might I. Standing on the pleasant lea.
Have glimpses that would make me less forlorn;
Have sight of proteus rising from the sea;
Or hear old Triton blow his wreathed horn.
- (b) Let not Ambition mock their useful toil,
Their homely Joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.
- (c) My task is done-my song has ceased-my theme
Has died into an echo; it is fit
The spell should break of this protracted dream
The torch shall be extinguished which hath lit.
- (d) And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook,
Or by a cyder-press, with patient look,
Thou watchest the last oozy hours by hours.
- (e) "I believe that First and Foremost I am an individual, just as much as you are or at least. I am going to try to be. I know most people agree with you, Torvald, and that's also what it says in books. I have to think things out for myself, and get things clear."

- (f) See there the clouds, the storm clouds gathered in the west. The spell will work, mother, it will work. His dry meditations will scatter like withered leaves; his lamp will go out his path will be lost in darkness. As a bird at dead of night falls fluttering into the dark courtyard, its nest broken in the storm, even so shall he be whirled helpless to our doors.
- (g) Your own divided face in a pair of glasses
on an old man's nose
is all the countryside you get to see.
You seem to move continually forward
towards a destination
just beyond the caste-mark between his eyebrows."
- (h) "You, too, of course, we are both saved, you as well as me. Look, he's sent your I.O.U. back. He sends his regrets and apologise for what he has done.. His luck has changed.

4x5=20

2. Attempt **any five** of the following questions. The answers should not exceed **five** lines.

- What is an elegy ? Write any two name of elegies.
- What is the theme of the poem London ?
- What characteristics of the sonnet do you find in the poem ? The world is too much with us.
- What is an allegory ? Trace out the allegorical purpose in the poem christabel.
- Explain the symbolic significance of the west wind.
- Why does the poetess want to go to her grandmother's house ?
- Who are "Kurava" girls ? What do they do in the city ?
- What is the theme of the play A Doll's House ?
- What does prakriti think of her mother's art of magic ?

SECTION - A

3. Discuss the Elegiac and Meloncholy note in Gray's Elegy written in a country church yard.

OR

4. Write a literary note of Shelley's "Ode to the west wind".

SECTION - B

5. Write a critical appreciation of the poem "My Grandmother House" ?

OR

6. Give a critical analysis of the poem "Night of the Scorpion".

SECTION - C

7. What is the dramatic significance of the last scene of the play "A Doll's House" ?

OR

8. Do you think that 'chandalika' is a tragedy of self-consciousness over-reaching its limit ? How ? Discuss with illustrations.

- o O o -

Thank You

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