

**B.A. 3rd Semester (Honours) Examination, 2018 (CBCS)**

**Subject : English**

**Paper : CC-VII**

**Time: 3 Hours**

**Full Marks: 60**

*The figures in the margin indicate full marks.*

*Candidates are required to give their answers in their own words  
as far as practicable.*

1. Answer *any ten* of the following questions: 2×10=20

- (a) Who is Typhon?
- (b) Who is called the Tuscan artist? Why is he so called?
- (c) Annotate 'Siloa's brook'.
- (d) Who are cherubs and seraphs?
- (e) What is Milton's purpose in *Paradise Lost* as spelt out by him in the invocation to the Muse?
- (f) Name two fallen angels who later received divine glory among pagans.
- (g) Why is the hell-fire never extinguished?
- (h) "What though the field be lost?  
All is not lost."  
— Briefly comment on the lines.
- (i) Briefly explain the allusion to Nisus' hair.
- (j) What is the ultimate warning that Ariel gives Belinda in her dream?
- (k) Who is Caryll? In what context is he mentioned?
- (l) Annotate Florio and Damon.
- (m) What is Matador? Which card is referred to as the Matador in the Game of Ombre Belinda indulges in?
- (n) What do British statesmen discuss at Hampton Court?
- (o) What does the phrase "the tortoise here and elephant unite" imply?

2. Answer *any four* of the following questions: 5×4=20

- (a) Explain with reference to the context —  
"The mind is its own place and in itself  
Can make a Heaven of Hell, a Hell of Heav'n".
- (b) How does Milton present the first grand congregation of the fallen angels for the inaugural meeting of the Pandemonium?

- (c) Explain with reference to the context —

“Not louder shrieks to pitying heaven are cast,  
When husbands or when lapdogs breathe their last.”

- (d) Summarise the four different post-mortal transmutations that comprise the supernatural machinery of Pope’s *Rape of the Lock*.  
(e) How does Dekker subvert the hypocritical pride of aristocrats in *The Shoemaker’s Holiday*?  
(f) Who were Trefry and Byam in Aphra Behn’s *Oroonoko*?

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

- (a) (i) Comment on Milton’s use of the “grand style” in *Paradise Lost*, Book-I.

Or,

- (ii) How does Milton Christianise the Pagan tradition of invocation in *Paradise Lost*, Book-I?

- (b) (i) What is a mock-heroic poem? Discuss *The Rape of the Lock* as a mock heroic poem, with special reference to Cantos-I and III.

Or,

- (ii) Critically comment on Pope’s presentation of Belinda’s toilet in *The Rape of the Lock*, Canto-I and show how it is a subversive parallel of Achilles putting an armour for the battlefield.

- (c) (i) Discuss *The Shoemaker’s Holiday* as a comedy dealing with the simple joys and vanities of low class tradespeople of the times.

Or,

- (ii) Write a short essay on the role of the women characters in *The Shoemaker’s Holiday*.

- (d) (i) How does the female narrative voice operate in *Oroonoko*?

Or,

- (ii) How does Behn characterise the African prince in order to appeal to seventeenth-century readers?