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F.Y.B.A English (Optional)

Semester – II, October 2018 Set V

Answer Key QP Code: 52196

Q.1) Write short notes on any four-

a) **Sonnet**

The word *sonnet* is derived from the Italian word “sonetto,” which means a “little song” or small lyric

In poetry, a sonnet has 14 lines, and is written in iambic pentameter. Each line has 10 syllables. It has a specific rhyme scheme, and a *volta*, or a specific turn. Generally, sonnets are divided into different groups based on the rhyme scheme they follow. The rhymes of a sonnet are arranged according to a certain rhyme scheme. The rhyme scheme in English is usually abab-cdcd-efef-gg, and in Italian abba-abba-cde-cde

Sonnets can be categorized into six major types:

Italian Sonnet

Shakespearean Sonnet

Spenserian Sonnet

Miltonic Sonnet

Terza Rima Sonnet

Curtal Sonnet

Italian or Petrarchan sonnet was introduced by 14th century Italian poet Francesco Petrarch. The rhyme scheme of a Petrarchan sonnet features the first eight lines, called an octet, which rhymes as abba-abba-cdc-dcd. The remaining six lines are called a sestet, and might have a range of rhyme schemes

A Shakespearean sonnet is generally written in iambic pentameter, in which there are 10 syllables in each line. The rhyme scheme of the Shakespearean sonnet is abab-cdcd-efef-gg

**Examples-**

*From fairest creatures we desire increase*, by William Shakespeare

*Amoretti*, by Edmund Spenser

*When I Consider How My Light is Spent*, by John Milton

b) **Satire**

Satire is a technique employed by writers to expose and criticize foolishness and corruption of an individual or a society, by using humor, irony, exaggeration, or ridicule. It intends to improve humanity by criticizing its follies and foibles

A writer in a satire uses fictional characters, which stand for real people, to expose and condemn their corruption

A writer may point a satire toward a person, a country, or even the entire world

Usually, a satire is a comical piece of writing which makes fun of an individual or a society, to expose its stupidity and shortcomings. In addition, he hopes that those he criticizes will improve their characters by overcoming their weaknesses

The role of satire is to ridicule or criticize those vices in society the writer

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considers to be a threat to civilization

The writer considers it his obligation to expose these vices for the betterment of humanity

Therefore, the function of satire is not to make others laugh at persons or ideas they make fun of. It intends to warn the public, and to change people's opinions about the prevailing corruption and conditions in society.

**Examples-**

*The Rape of the Lock*, by Alexander Pope

Elegy on the Death of the Mad Dog, by Jonathan Swift

**c) Ballad**

Ballad is a short story in verse, which is intended to be sung with the accompaniment of music

Every single ballad touches upon a specific subject, which bears universal significance

Use of colloquial language is an indispensable feature of a ballad

Unlike other kinds of poems, ballad has an abrupt and unexpected opening. The poem starts all of a sudden, without providing any details about the subject matter. Similarly, the ending of many ballads may also be abrupt and unexpected. There are no extra details about the surroundings, atmosphere or environment. The poem starts suddenly and the reader has to visualise the setting himself through the words of the poet

Generally, in every ballad, there is a refrain. Refrain is a phrase or a line, which is repeated again and again after a stanza.

The poet tends to use stock phrases so that it may be easier to be memorized by the readers. That is why; every ballad is easier than any poem to be memorized.

Use of ballad stanza is another remarkable characteristic of a ballad. Every ballad is written a ballad stanza. Ballad stanza is a stanza, which consists of four lines with **abcb rhyme scheme**. There are four accented syllables in the first and third line, while in the second and the fourth lines there are three accented syllables.

Use of supernatural elements is an imperative feature of a ballad

Usually, the themes of most ballads are tragic, but it must be kept in mind that there are some ballads, which are comic in nature

Simplicity is an additional characteristic of a ballad

There are two kinds of ballads:

Folk or traditional ballad is a kind of ballad, which was developed by anonymous poets in the ancient times and handed down to our generation by word of mouth. It has no written form. It is a verbal sort of poetry, which underwent reasonable changes during the course of time due to new circumstances and conditions

Literary ballad is actually an imitation of the traditional ballad. The only difference between the two ballads is the authorship. The author of the literary ballad is a known personality, while the author of the traditional ballad is anonymous

**Examples-**

*La Belle Dame sans Merci*, by John Keats

*Rime of Ancient Mariner*, by S.T. Coleridge

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*Annabel Lee*, by Edgar Allan Poe

**d) Tragedy**

Aristotle was the first to fully define it in his work *Poetics*.

He wrote that tragedy must involve the reversal of fortunes of a powerful person from good to bad, due to the hamartia of the protagonist

He also wrote that tragedy must create a sense of fear and pity in the viewer  
Tragic heroes tend to approach problems and situations in a fairly straight-forward manner. Life can be understood in simple binaries -- good/bad; just/unjust; beautiful/ugly

Tragic heroes and plots have "a low tolerance for cognitive dissonance." The violation of the norm is what brings about a tragic fall

Tragedy stresses what is past and what is real. It tends to be more information-gathering based, wanting to find and resolve nagging problems

Tragedies often arise in warrior cultures. And its values are those of the good soldier--duty, honor, commitment

Tragedies tend to stress the individual and the consequences of the individual's actions

**Examples-**

*Oedipus Rex*, by Sophocles

*A Doll's House*, by Henrik Ibsen

*Death of a Salesman*, by Arthur Miller

**e) Farce**

Farce is a type of comedy that provokes laughter by placing flat characters in ridiculous situations

In this type of comedy, an author uses exaggeration, physical action, improbable events, different degrees of sophistication in the use of verbal humor, and word play to make the audience laugh

Farce is one way to make fun of human traits and social customs

Farce is also a subcategory of dramatic comedy, which is different from other forms of comedy as it only aims at making the audience laugh

Farce is generally regarded as intellectually and aesthetically inferior to comedy in its crude characterizations and implausible plots, but it has been sustained by its popularity in performance and has persisted throughout the Western world to the present

Antecedents of farce are found in ancient Greek and Roman theatre, both in the comedies of Aristophanes and Plautus and in the popular native Italian *fabula Atellana*, entertainments in which the actors played stock character types—such as glutton, graybeard, and clown—who were caught in exaggerated situations

It uses elements like physical humor, deliberate absurdity, bawdy jokes, and drunkenness just to make people laugh

We often see one-dimensional characters in ludicrous situations in farces

**Examples-**

*The Importance of Being Earnest*, by Oscar Wilde

*The Taming of the Shrew*, by William Shakespeare

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*She Stoops to Conquer*, by Oliver Goldsmith

f) **Verse Drama**

**Verse drama** is any drama written as verse to be spoken; another possible general term is **poetic drama**

For a very long period, verse drama was the dominant form of drama in Europe (and was also important in non-European cultures)

Greek tragedy and Racine's plays are written in verse, as is almost all of Shakespeare's drama, Ben Jonson, John Fletcher and others like Goethe's *Faust*.

Verse drama is particularly associated with the seriousness of tragedy, providing an artistic reason to write in this form, as well as the practical one that verse lines are easier for the actors to memorize exactly

In the second half of the twentieth century verse drama fell almost completely out of fashion with dramatists writing in English (the plays of Christopher Fry and T. S. Eliot being possibly the end of a long tradition)

**Examples-**

*Murder in Cathedral*, by T.S. Eliot

*The Tempest*, by William Shakespeare

Q.2 a) **Discuss Shakespeare's "From fairest creature we desire increase" as a sonnet.**

Introduction to Shakespeare's sonnet

Summary

Development of themes in relation to the structure of the sonnet

**OR**

b) **In what way Lord Ullin's Daughter and her lover tried to prove their love and what was the outcome of it?**

Gist of the story

Lord Ullin's Daughter and her lover's escape

Urge to boatman to row to the other side to escape from the wrath of Lord Ullin

All drowned in the storm

Lord Ullin's regret

Q.3 A a) **Examine the role of mistaken identities in *Twelfth Night* by William Shakespeare.**

Gist of the play

Shakespeare's use of disguises leads to a number of cases of mistaken identity

Viola is mistaken for her brother because she disguises herself in men's clothing

Sebastian (Viola's brother) is mistaken for Cesario by Sir Toby and Sir Andrew

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Olivia also mistakes Sebastian for Cesario and marries him; all while Antonio is busy mistaking Viola for Sebastian  
Mistaken identity take the form of three categories: handwriting, voice as well as appearance  
Shakespeare often uses mistaken identity to create confusion and tangled, love triangles. This keeps his plays fresh and serves to add humor to the entertainment

OR

b) **Romantic love is a major theme in *Twelfth Night*. Discuss**

Introduction to Shakespeare and his comedies  
Brief summary  
Romantic elements  
Romantic in its setting and theme  
Dominance of passion of love  
Love as the main theme  
Principal characters passionately in love

OR

B a) **What is the significance of the title *A Man for All Seasons* by Robert Bolt?**

Critical summary  
Focus on Thomas More  
The title means "a man for all occasions, whether happy or serious"  
More as a man of an angel's wit and singular learning  
Man of gentleness, lowliness and affability  
A man of marvelous mirth and pastimes, and sometime of as sad gravity

OR

b) **Analyse the theme of integrity in Robert Bolt's *A Man for All Seasons*.**

More is the only character with such a sense of integrity  
All the others, including good people, yield to pressure and let their edges be blurred by society or necessity  
A man of integrity can be a problem for others, as Chapuys, the Spanish ambassador, says when he is unable to persuade More to support Spain  
Thomas More's integrity is not a Church dogmatism, as his son-in-law Roper would like it to be  
He does not act rigidly from a set of rules as a "Catholic" or "Englishman." His is a supple intelligence  
He tells his daughter Margaret that God made angels for splendor and animals for innocence and plants for simplicity, but Man was made to "serve him wittily, in the tangle of his mind" (Act Two, p. 126).  
Thomas More is shown dynamically defending his integrity with his whole heart and mind, as in an intricate game of chess with the King  
He thus refutes the right of the King to rule him in matters of conscience

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**Q.4 Write short notes on any two-**

- a) **Nature of duality in “Elegy on the Death of a Mad Dog”**  
Summary of the poem  
Corrupt society  
Dog-bite as an act of martyrdom  
Duality in the poem
- b) **Form and structure of John Keat’s “Ode on a Grecian Urn”**  
Gist of the poem  
Significance of the Urn  
Structure of the poem-Ode stanza  
Form-Pindaric, Iambic Pentameter  
Structure- Rhyme scheme and stanza pattern
- c) **Lover’s blissful experience in “The Last Ride Together”**  
Gist of the poem  
Monologue of a rejected lover  
Last ride with the lover, its experience
- d) **Speaker’s conflict of mind in “Stopping by Woods on a Snowy Evening”**  
Brief summary  
Poem deals with the contemplation of nature  
Journey that the narrator is on, is a metaphor of life and the snow-filled woods here represent pleasures and indulgences  
Poem meant to reflect those moods and sentiments when a person wants to relax and do something that he or she enjoys or likes doing but is forced to work on his or her professional tasks load as they are more important at that point of time and they need to be done within in stipulated time frame or before a stated deadline  
Most important thing in our life and everybody should shoulder his responsibilities and hurry on with his life journey Instead of only enjoying the life at all costs.  
The psychological journey of “I” in this poem just reflects the Psychological conflict of modern people between shouldering their responsibilities and enjoying the natural beauty

**Q.5 A Write short notes on any two-**

- a) **Olivia**  
A wealthy, beautiful, and noble Illyrian lady, Olivia is courted by Orsino and Sir Andrew Aguecheek, but to each of them she insists that she is in mourning for her brother, who has recently died, and will not marry for seven years.  
She and Orsino are similar characters in that each seems to enjoy wallowing in his or her own misery.  
Viola’s arrival in the masculine guise of Cesario enables Olivia to break free of her self-indulgent melancholy.

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Olivia seems to have no difficulty transferring her affections from one love interest to the next, however, suggesting that her romantic feelings—like most emotions in the play—do not run deep.

**b) Theme of sexual and gender identity**

*Twelfth Night* raises questions about the nature of gender and sexual identity

Viola has disguised herself as a man, and that her disguise fools Olivia into falling in love with her, is genuinely funny

Viola's transformation into Cesario, and Olivia's impossible love for him/her, also imply that, maybe, distinctions between male/female and heterosexual/homosexual are not as absolutely firm

The play stresses the potential ambiguity of gender: there are many instances in which characters refer to Cesario as an effeminate man

*Twelfth Night* also shows how gender-switches make the characters' sexual identities unstable. For instance, at times, Olivia seems to be attracted to Cesario *because* "he" is such a womanly-looking man, while Orsino at the end of the play seems as attracted to Cesario as he is to Viola

**c) Songs and music in *Twelfth Night***

Gist of the play

Music to portray the mood of characters in the play

Duke Orsino uses music to soothe and nurse his pains born as result of Lady Olivia's constant rejection

Music is also used to reveal the inner feelings of characters. We get to know their state of mind through the kind of music played

**d) Plot structure of *Twelfth Night***

In the kingdom of Illyria, a nobleman named Orsino lies around listening to music, pining away for the love of Lady Olivia.

He cannot have her because she is in mourning for her dead brother and refuses to entertain any proposals of marriage.

Meanwhile, off the coast, a storm has caused a terrible shipwreck. A young, aristocratic-born woman named Viola is swept onto the Illyrian shore. Finding herself alone in a strange land, she assumes that her twin brother, Sebastian, has been drowned in the wreck, and tries to figure out what sort of work she can do.

Viola decides to disguise herself as a man, taking on the name of Cesario, and goes to work in the household of Duke Orsino.

Viola (disguised as Cesario) quickly becomes a favorite of Orsino, who makes Cesario his page. Viola finds herself falling in love with Orsino.

But when Orsino sends Cesario to deliver Orsino's love messages to the disdainful Olivia, Olivia herself falls for the beautiful young Cesario, believing her to be a man. The love triangle is complete: Viola loves Orsino, Orsino loves Olivia, and Olivia loves Cesario—and everyone is miserable.

Meanwhile, we meet the other members of Olivia's household: her rowdy drunkard of an uncle, Sir Toby; his foolish friend, Sir Andrew Aguecheek, Olivia's witty and pretty waiting-gentlewoman, Maria; Feste, the clever clown

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of the house; and Malvolio, the dour, prudish steward of Olivia's household. Malvolio misconception of letter.

Meanwhile, Sebastian, who is still alive after all but believes his sister Viola to be dead, arrives in Illyria along with his friend and protector, Antonio.

Sir Andrew, observing Olivia's attraction to Cesario (still Viola in disguise), challenges Cesario to a duel.

Encountering Sebastian and thinking that he is Cesario, Olivia asks him to marry her.

Eventually, Viola (still disguised as Cesario) and Orsino make their way to Olivia's house, where Olivia welcomes Cesario as her new husband, thinking him to be Sebastian, whom she has just married.

Orsino is furious, but then Sebastian himself appears on the scene, and all is revealed.

The siblings are joyfully reunited, and Orsino realizes that he loves Viola, now that he knows she is a woman, and asks her to marry him.

We discover that Sir Toby and Maria have also been married privately.

Finally, someone remembers Malvolio and lets him out of the dark room. The trick is revealed in full, and the embittered Malvolio storms off, leaving the happy couples to their celebration.

OR

**B Write short notes on any two-**

**a) Ending of the play *A Man for All Seasons***

Gist of the play

Focus on More's sentenced to death but not before he can express his disapproval of the Supremacy Act and his disappointment with a government that would kill a man for keeping quiet.

More goes to his death with dignity and composure, and the play ends with his beheading.

**b) Thomas More**

Sir Thomas More is the protagonist of the play

A member of the King's Council and later Lord Chancellor, he is a learned and incorruptible jurist, a friend and loyal subject to the King and a devout Catholic. More cannot in conscience agree to Henry's divorce and his action in making himself head of the Church of England because it is a violation of the Church. He has no desire to be a martyr but puts his trust in English law, under which silence is construed as consent, to save him from punishment for his refusal to swear the King's oath.

Convicted on false evidence and sentenced to execution, More is finally forced to choose between his God and his King. He rejects the authority of the King's law to execute him, appealing to the higher law of God.

More's character has been shaped by his knowledge and love of the law.

He is calm and restrained in his actions and his speech, but he is also witty, insightful and a shrewd judge of character.



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Having attained the highest position in government, he is not personally ambitious or greedy like men such as Wolsey and Rich. Above all he is a man of integrity.

- c) **Approach to history in *A Man for All Seasons***  
Bolt begins his preface to *A Man for All Seasons* by announcing that the story on which he bases his play is well known. In 1509, King Henry VIII married his brother's widow, Catherine of Aragón (Spain), thereby cementing his then-tenuous alliance with Spain.

The pope granted Henry a dispensation (an exemption from Catholic law) to allow this illegal union between a man and his brother's widow. The couple then attempted to produce an heir. Unfortunately for Henry and everyone else involved, the couple had no success producing a male offspring, and in any case, the king had become enamored of the lusty and presumably more fertile Anne Boleyn.

Henry argued that Catherine's inability to produce a male child proved that their marriage was wrong. When Pope Clement VII refused to dispense with his previous dispensation and allow the divorce, Henry dismissed his adviser, Cardinal Wolsey, who then died of heart complications. Henry then appointed Thomas More as Lord Chancellor of England in 1529.

Meanwhile, Henry and his associate Thomas Cromwell enacted legislation to undermine the authority of the Catholic Church in England. Henry was excommunicated from the Catholic Church. In 1534, Parliament enacted the Act of Supremacy, which established Henry as the head of the Church in England and eliminated the authority of the pope.

Sir Thomas More, who was born in London on February 7, 1477, was beheaded on July 6, 1535, for failing to swear to Henry's oath of supremacy. For his courage and commitment, More was sainted on May 19, 1935. A humanist and a friend to Erasmus, More was also author of *Utopia* (1516), a novel that pictured an ideal society founded solely on reason. More was a true Renaissance man, "a man for all seasons."

Following the standard historical account, Bolt discusses his interest in the subject matter and some of the important philosophical questions at hand. He begins by dismissing the modern tendency to analyze texts according to socioeconomic trends—such as from the prospective of progressive economy or conservative religion.

Because Catholicism is something More believes in, Bolt argues, Catholicism is something that More essentially is.

Bolt claims to be writing against the grain of contemporary theater as well as against the grain of contemporary historical study. Specifically, Bolt explains that his style is a "bastardized version" of the theatrical technique called alienation, which was conceived by the German playwright Bertolt Brecht.

In *A Man for All Seasons*, Bolt says he wishes to engage his audience not by slapping it in the face, but by creating an "overtly theatrical" piece that involves the audience while providing enough distance for critical reflection. Bolt explains that his attempt at alienation in the play comes by way of the character named the

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Common Man, who periodically addresses the audience and comments on the action, encouraging the audience to identify with him as both a thinker and a participant in the action of the play.

d) **Trial Scene**

Summary of Act II- Scenes ix and x

Cromwell's argument to the jury that silence can signify guilt ends up affirming the courtroom audience's guilt for More's murder

Cromwell suggests as an example that if he were to stab More and no one in the courtroom spoke out, everyone would be complicit in the murder

Even though they will not have to hold the ax to chop off More's head, their role as silent witnesses to More's condemnation makes them as guilty as the Cromwell

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