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F.Y.B.A English (Optional)

Semester – II, May 2019 Set III

Answer Key Q.P.Code: 65198

Q.1) Write short notes on any four-

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a) Ode

An ode is a lyrical stanza written in praise for a person, event, or thing. The form developed in Ancient Greece and had a very specific and elaborate structure involving three parts known as the strophe, antistrophe, and epode. Originally, Greek odes were set to music. The form was later popularized and adapted in Renaissance England and led to a new set of conventions. The word ode comes originally from the Greek word ὕμνη (ōidē), meaning “song.”

In Ancient Greek poetry there were three types of odes: Pindaric, Horatian, and irregular.

Pindaric: Pindar is often credited with creating the ode form. This original form of the ode contained the formal opening of the strophe, the mirroring stanza called the antistrophe (which has the same meter and length of the strophe), and the concluding epode, which has a different meter and length than the previous two sections. These ode examples were originally performed by a chorus and accompanied by dancers and instruments such as the aulos and lyre.

Horatian: Known as a homostrophic ode, each stanza in the Horatian ode form has the same meter, rhyme scheme, and length. This is not the only difference from the Pindaric ode; Horatian odes are also less formal and more intimate and reflective. Horatian odes generally have two- or four-line stanzas.

Irregular: Irregular odes use rhyme scheme and meter, but do not have the same stanzaic structure as either the Pindaric or Horatian odes. There is no correspondence between the different parts, as there is in the other two forms, and the rhyme scheme requires lines only to rhyme somewhere, and not in a particular place.

Examples-

Ode on a Grecian Urn, by John Keats

Epithalamion, by Edmund Spenser

The Progress of Poesy, by Thomas Gray

Ode on Solitude, by Alexander Pope

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

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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 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) **Dramatic Monologue**

A dramatic monologue is a type of poem in which the speaker is directly addressing and talking to some other person

The speaker in such poems usually speaks alone, in a one way conversation, and so it is called a monologue.

The setting of such poems is dramatic

As the poem begins, we find that the main character is found engaged in an emotional expression of his ideas and feelings; he is confident, excited, angry or proud

The character reveals us many secrets or hints about something he would not say consciously

Dramatic poems must involve at the major dramatic elements of the characters, plot, and speech, though it may just be a one way monologue.

Besides, some dramatic poems will also include other dramatizing elements like quickness in action, surprise, tension and so on

Browning's dramatic monologues are conversational poems set dramatically in such a situation that the speech reveals a lot of the hidden story, a story which the character usually tries to disprove

The major 'ingredients' of the dramatic monologue are: dramatic situation, a speaker and at least one interlocutor, interaction, dramatic action, plot development and character revelation in the process of the one way conversation

The character is revealed by means of ironic discrepancy so that the reader is made to make their own judgement about the character's real characteristics: the character is usually caught in a moment of emotional intensity and though he does try to justify himself, the reader understands a very different subtext

Examples-

My Last Duchess, by Robert Browning

Ulysses, by Alfred Tennyson

The Love Song of J. Alfred Prufrock, by T.S. Eliot

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d) Comedy

A comedy is a type of drama that is intended to amuse, usually with a happy ending. The central character of a comedy is usually an ordinary character who faces conflicts that arise from misunderstandings or mistaken identities but overcomes them, and the play ends with a happy resolution

Comic heroes tend to be more flexible. Life tends to be messier, full of diversity and unexpected twists and turns. It is more difficult to classify experience

Comic plots tend to be more random; they seem to be improvised, leaving a number of loose ends

Comic heroes and plots tend to see the unexpected and surprising as an opportunity rather than a norm-violation

Comedy is more imaginative, stressing playfulness. It tends to look for a variety of answers and doesn't need to solve everything

Comedy tends to call attention to the incongruities in the order of things, be it political, social, religious

Comic heroes are often ironic and disengaged from the situation; they tend to respond with wit, imagination, or cynicism

The characters in a comedy are down- to- earth, normal individuals. Many comedies distort or insult authority

Comic heroes are more willing to change. Or if they are not, we as the audience find this funny rather than tragic

Examples-

Midsummer Night's Dream, by William Shakespeare

The Conscious Lovers, by Sir Richard Steele

Every Man in His Humor, by Ben Johnson

e) Theatre of Absurd

The Theatre of the Absurd is particular plays written by a number of primarily European playwrights in the late 1940s, 1950s, and 1960s, as well as to the style of theatre which has evolved from their work

The term was coined by the critic Martin Esslin, who made it the title of a 1962 book on the subject. Esslin saw the work of these playwrights as giving artistic articulation to Albert Camus' philosophy that life is inherently without meaning, and so one must find one's own meaning as illustrated in his work

The Theatre of the Absurd departs from realistic characters, situations and all of the associated theatrical conventions. Time, place and identity are ambiguous and fluid, and even basic causality frequently breaks down

Meaningless plots, repetitive or nonsensical dialogue and dramatic non-

sequiturs are often used to create dream-like, or even nightmare-like moods

Human condition is meaningless, absurd, illogical (Jacobus 1804). Humans are lost and floating in an incomprehensible universe and they abandon rational devices and discursive thought because these approaches are inadequate

Language: Words often appear to have lost their denotative function, thus creating misunderstanding among the characters

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Characteristics: no plot, minimal staging, babbling; abstract setting, arbitrary illogical

Absurdist Dramas asks its audience to draw his own conclusions, make his own errors

Examples-

Waiting for Godot, by Samuel Beckett

Ping-Pong, by Arthur Adamov

Who's Afraid of Virginia Woolf, by Edward Albee

f) **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

She Stoops to Conquer, by Oliver Goldsmith

Q.2 a) **Discuss the various themes in “From fairest creature we desire increase”. 20**

Introduction to Shakespeare's sonnet

Summary

Development of the themes - immortality, time, procreation, and selfishness in relation to the structure of the sonnet

Development of themes in quatrains and conclusion in couplet

OR

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- b) **Examine Robert Browning's comparison of lover with poet and sculptor in "The Last Ride Together".**

Gist of the poem
Blissful ride
Comparison of lover by poet
Comparison of lover by sculptor

- Q.3 A a) **Romantic love is a major theme in *Twelfth Night*. Discuss**

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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) **Evaluate the importance of subplots in Shakespeare's *Twelfth Night*.**

Introduction to Shakespeare
Brief summary
Relation between plot and subplot in English Renaissance drama
Main action explained, emphasized, or contrasted by the subplot
Use of this device well in comedy on merriment, love, and mistaken identity by Shakespeare
Main plot follows the love triangle of Olivia, Orsino, and Viola
Subplot follows the hilarious Sir Toby, Sir Andrew, and Maria in addition to their misadventures with Malvolio, Sebastian, and eventually the love triangle of the main plot
End of the play

- B a) **Critically analyse the role of Common Man in the play along with the various parts he portrays and the effectiveness of this element in the play.**

The Common Man sporadically narrates the play, and he plays the roles of most of the lower-class characters: More's steward Matthew, the boatman, the publican (innkeeper), the jailer, the jury foreman, and the headsman (executioner).

Bolt explains in his preface that he intends the Common Man to personify attitudes and actions that are common to everyone, but ultimately the Common Man shows that by *common*, Bolt implies base.

In most instances, the Common Man plays characters who just do their jobs without thinking about the consequences of their actions or anyone's interest other than their own.

Therefore, most of these characters end up betraying their own personal moral values.

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Over the course of the play, the characters the Common Man plays become more and more guilt-ridden.

In the end, the Common Man silences his guilty conscience by finding solace in the fact that he is alive. He ends the play by implying that most people do the same thing.

OR

b) Elaborate on the theme of self and friendship in *A Man for All Seasons*.

Gist of the play

Focus on More's personal relationships

Play examines the extent to which one can be true to oneself and a good friend to others.

Above all, More looks inwardly for his strength and comfort.

He appears to be more of a teacher than a friend or a lover.

He relies on his own conscience as his guide, and through tests and through the example he sets, he attempts to teach others to do the same. However, More's instructive instinct results in relationships that are not overtly heartfelt.

One could also argue that More shows his friendship and love by teaching others. The play shows that More's self-reliance is not completely incompatible with friendship and love.

In More's conversations with Norfolk and Alice, he shows that he truly cares about them as his friend and wife, respectively. More tells Norfolk to "cease knowing him," but More argues that he gives his instruction because of the friendship the two men share.

He tells his wife that he could not die peacefully if he knew that she was still confused about why he remains silent and does not give in to King Henry.

More also tells Matthew that he will miss him.

Q.4) Write short notes on any two-

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a) "Elegy on the Death of a Mad Dog" as a satire

Summary of the poem

Corrupt society

Dog-bite as an act of martyrdom

Satirical elements

Duality in the poem

b) Climax in "Lord Ullin's Daughter"

Summary of the poem

Focus on the part of storm

Lovers unite in heaven rather than fulfillment of worldly love

Realization and regret of Lord Ullin

Triumph of lovers

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- c) **Form and structure in “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
- d) **Use of imagery in “Stopping by Woods on a Snowy Evening”**
Gist of the poem
Imagery of wood, natural world, forest
Symbols in “Stopping by Woods on a Snowy Evening”
Gist of the poem
Symbol of wood, sleep, natural world, forest, darkness

Q.5 A Write short notes on any two-

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- a) **Viola**
Viola, one of Shakespeare's most delightful and beloved feminine creations from his comedies
Caught between Duke Orsino's extreme melancholy and Lady Olivia's aggressive emotionalism
Deep love towards Duke Orsino
Her role as a disguise
Olivia's love for Cesario (Disguised Viola)
Characteristics-Native intelligence, an engaging wit, and an immense amount of charm
Mistaken identities
Marriage of Viola and Duke Orsino
- b) **Errors committed by various characters in *Twelfth Night***
Gist of the play
Errors committed by various characters throughout the play
- c) **Dramatic significance of song in *Twelfth Night***
Gist of the play
Use of song to express mood of the characters
Use to express inner feelings of the characters
Understanding the state of mind by the type of music played
- d) **Malvolio's mood at the end of the play**
Summary of Act V Scene i
Malvolio still has no knowledge of his failings
Realizing that Malvolio's writing does not seem like that of a crazy man, Olivia orders that he be brought to them
Malvolio is brought in, and he angrily gives Olivia the letter that Maria

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forged, demanding to know why he has been so ill treated. Olivia, recognizing Maria's handwriting, denies having written it but understands what must have happened. Fabian interrupts to explain to everyone how—and why—the trick was played. He mentions in passing that Sir Toby has just married Maria. Malvolio, still furious, vows revenge and leaves abruptly. Orsino sends someone after Malvolio to make peace and find Viola's female garments. He then announces that the double wedding will be celebrated shortly. Everyone exits except Feste, who sings one last song, an oddly mournful melody about growing up and growing old, and the play ends.

OR

B Write short notes on any two-

a) King Henry VIII

King Henry appears in only one scene, but is a constant presence throughout the play

Visiting More's home, he reveals himself to be a product of the new Renaissance learning, proficient in Latin and Greek, an excellent dancer and a musician and composer

His religious treatise has been recognised by the pope but Henry's relationship with Rome is now strained

There is certain superficiality in Henry's manner and an immaturity demonstrated by his need for flattery and his reluctance to face the consequences of his actions

Henry understands More's moral objection to the oath and claims to have great respect for his honesty and sincerity

Henry believes his lack of a male heir is divine punishment for marrying his brother's widow and needs the divorce to ease his conscience

Wolsey, More and Cromwell, in the post of Lord Chancellor, are all charged with satisfying Henry's disturbed conscience

Henry gives power to certain individuals, such as Wolsey and Cromwell, to do his will, but cuts them down savagely when they fail him

His corruption and duplicity call forth the same qualities in those who serve him, and while he does not physically confront More again, he is responsible for his persecution and death

b) 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.

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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 perspective 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 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.

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d) **Satire and wit in *A Man for All Seasons***

Throughout the play, the characters with ties to the court participate in confused and misinterpreted exchanges of dialogue

These exchanges both satirize the court and portray the way corrupt morals lead to corrupt and ambiguous speech

In Cromwell's exchange with the innkeeper, Cromwell humorously states that he can never be quite sure whether he's duping or being duped when he interacts with such a "tactful" person

Historically, More was as witty as he was saintly

Much to Alice's chagrin, More spends most of his time making light of the dangerous situations he encounters

In the play, More's wit establishes his humanity

In Act One, scene seven, More insists that man is born to serve God "wittily."

By this, he means that man must cleverly escape death for as long as he legitimately and lawfully can, but the statement also emphasizes the importance of a sense of humor.
