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F.Y.B.A English (Optional)

Semester – II, May 2019 Set IV

Answer Key Q.P.Code: 65199

- Q.1** **Write short notes on any four-** **20**
- 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 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) **Elegy**

Elegy is a form of literature that can be defined as a poem or song in the form of elegiac couplets, written in honor of someone deceased

It typically laments or mourns the death of the individual.

Elegy is derived from the Greek word *elegus*, which means a song of bereavement sung along with a flute

Just like a classical epic, an elegy typically starts with the invocation of the muse, and then proceeds by referencing traditional mythology.

It often involves a poet who knows how to phrase thoughts imaginatively in the first person.

Questions are raised by the poet about destiny, justice, and fate.

The poet associates the events of the deceased with events in his own life by drawing a subtle comparison.

This kind of digression gives the poet space to go beyond the main or crude subject to a deeper level where the connotations might be metaphorical.

Towards the end the poet generally tries to provide comfort to ease the pain of the situation.

Examples-

Elegy Written in a Country Churchyard, by Thomas Gray

When Lilacs Last in the Dooryard Bloom'd, by Walt Whitman

In Memory of W. B. Yeats, by W. H. Auden

O Captain! My Captain!, By Walt Whitman

d) **Melodrama**

Melodramas are built upon stock characters that have entrance music which suggests their personalities

In addition, the music gives these stock characters the timing they use, almost as though the drama is choreographed

These stock characters dwell in a very simple universe in which good and evil are easily identifiable wit

Implified characters, drawn without psychological depth, and larger than life

A largely standard set of characters fitting stock roles - villains, good guys,

damsels in distress, sidekicks and a handful of others
 Implausible plots and *coups de théâtre* (sudden, obviously contrived turns of events)

Although the hero is always noble and good, he is sometimes duped by the villain's nefarious plans, plans that often include endangering the heroine in order to lure the hero into a trap. But with luck and fortitude, the hero escapes his trap in order to triumph over the villain. In more modern melodramas, the hero can be a frontier roughneck, a highwayman, or a fireman

The heroine is a paragon of virtue: truthful, faithful, respectful of her parents; her beauty reflects her purity and innocent heart and complete lack of pettiness. Just at the point in which all hope seems lost, the hero rushes in and saves her

The villain typically sneers and behind the backs of his victims, he laughs a sinister laugh. Although he is eloquent and well-dressed, the villain lacks integrity and is not above engaging in sadistic acts such as tying the heroine onto railroad tracks and attempting to throw her over a cliff

In melodramas in order to create excitement around the simple plot, there are often explosions, fires, drownings, even earthquakes, and at least one stage effect

Examples-

Mildred Pierce, by James M. Cain

Kitty Foyle, by Christopher Morley

Wuthering Heights, by Emily Bronte

e) **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

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Examples-

Midsummer Night's Dream, by William Shakespeare

The Conscious Lovers, by Sir Richard Steele

Every Man in His Humor, by Ben Jonson

f) **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

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

Q.2 a) **How is the theme of immortality, time, procreation, and selfishness portrayed in Shakespeare's "From fairest creature we desire increase"?** 20

Introduction to Shakespeare's sonnet

Summary

Development of the above theme in relation to the structure of the sonnet

Development of themes in quatrains and conclusion in couplet

OR

b) **Justify the title "The Last Ride Together" by Robert Browning.**

Gist of the poem

Blissful ride of the lover with his beloved

Its significance

Q.3A a) Analyse the characters of Viola, Olivia and Maria in Shakespeare's *Twelfth Night*. 20

Detail analysis of characters of Viola, Olivia and Maria
 Their role in the development of the plot
 Their similarities and differences
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 Their role in the development of the plot
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OR

b) 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
 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 a) Elucidate Robert Bolt's *A Man for All Seasons* as a tragedy.

Brief summary of the play
 Detail analysis of the Thomas More
 Trial scene
 Death of More
 Rich, Cromwell, Wolsey and the Common Man are all victims in their own way. Discuss.
 Character analysis of Rich, Cromwell, Wolsey and Common Man and their role in the novel.
 Their actions/ role which proves fatal to themselves and fall as a victims

OR

b) What is the symbolic significance of the title *A Man for All Seasons*? Elaborate

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

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A man of marvelous mirth and pastimes, and sometime of as sad gravity

Q.4

Write short notes on any two-

20

a) Hidden motives and behavior 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) “Lord Ullin’s Daughter” as a ballad

Gist of the poem

Poem in narrative form, generally of folk origin

Poem is sung

Use of simple stanza and refrain

Song sentimental in nature

c) Themes in “Ode on a Grecian Urn”

Summary of the poem

Theme of innocence, transience, wisdom and knowledge, art and culture

d) Symbol of the woods in “Stopping by Woods on a Snowy Evening”

Gist of poem

Symbol of wood

Mysterious elements

Lines 1, 4, 7, 13: woods as an extended metaphor for death

Line 4: woods as a clear and crisp image filled with snow

Philosophical ideas 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

Q.5A

Write short notes on any two-

20

i) 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

ii) Orsino

The duke is basically characterized by the first line that he utters — "If music be the food of love, play on" — that is, he is the most (or one of the most) melancholy characters that Shakespeare ever created

His entire opening speech is filled with words such as "excess," "surfeiting," "appetite . . . sickening," and "dying fall," words which show the duke to be sentimentally in love with love.

He has seen Olivia, and the very sight of her has fascinated him to such an extent that his romantic imagination convinces him that he will perish if she does not consent to be his wife.

Thus, this romantic, melancholy indulgence is the crux of the play because the duke uses Cesario (Viola) as his emissary to court Olivia.

The duke, however, is as changeable as the "sea" and as inconsistent as "an opal in the sunlight."

His languid craving for music is equated by his languid reclining upon an opulent couch and his requesting attention, and then suddenly becoming bored by what he has just requested.

It is, however, the duke's changeable nature which allows us to believe that he can immediately switch his love for Olivia to Viola at the end of the play.

The duke is a perfect gentleman, handsome, brave, courtly, virtuous, noble, wealthy, gracious, loyal and devoted

iii) Love and desire in *Twelfth Night*

Gist of the play

Three different types of love: friendship love, true love, and self love

Shakespeare presents the desires of the multiple characters to emphasize the societal limitations of the characters according to gender, social class, and birthright

Relation of character's desire to reality

iv) Significance of opening speech of the play

Summary of Act I Scene i

Sets the tone of the play

Focus on the theme of love

Expresses character of Orsino

OR



B

Write short notes on any two-

i) Margaret and Alice

Margaret Roper - More's well-educated and inquisitive daughter. Also called Meg, Margaret is in love with and later marries William Roper. She shows that she understands her father perhaps better than anyone else in the play (except for More himself, of course).

However, like her mother, Margaret questions her father's actions.

Alice More - More's wife. A conflicted character, Alice spends most of the play questioning why her husband refuses to give in to the king's wishes. Her attitude shifts from anger to confusion. Eventually, More shows her that he cannot go to his death until he knows that she understands his decision. When she visits her husband in prison, Alice finally shows him unconditional love, saying that the fact that "God knows why" More must die is good enough for her.

ii) Law vs. power in *A Man for All Seasons*

The conflict between Henry VIII and Sir Thomas More represents a larger conflict of the times.

In Bolt's play, More stands for civil law, while Henry stands for monarchical power.

More recognizes limits to the power and knowledge of the individual, including a King, who cannot put himself at will above the law of the Church or the law of the land he rules.

Civil law has been established over the centuries so that a person may live according to his conscience as long as he does no harm and can walk through life safely protected from the wrong use of power by others.

In the play, the King's laws are shown to be arbitrary and based on his own wishes, not on the larger good.

Henry, on the other hand, insists on absolute power with no checks.

He takes over both church and state and executes whoever stands in his way.

His decisions are not based on reason or virtue but on his own will.

Sir Thomas More articulates a position of the future (civil rights), and Henry uses his traditional authority to rule rather than consensus or law, though both embrace the new humanistic learning that taught the primacy of reason.

More is shown to be right in that all those who side with the King in hopes they will be saved are eventually cut down by his insatiable power. More would rouse his countrymen to

iii) Irony in *A Man for All Seasons*

Dramatic irony

Rich's irony at the start of the play

Rigging the law

More's incapability to see the danger

More seen as a saint

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iv) **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
