

U.G. 1st Semester Examination - 2020**ENGLISH****[HONOURS]****Generic Elective Course (GE)****Course Code : ENGH-GE-T-1(A)&(B)**

Full Marks : 60

Time : 2½ Hours

*The figures in the right-hand margin indicate marks.**Candidates are required to give their answers in their own words as far as practicable.**Answer all the questions from selected Option.***OPTION–A****ENGH-GE-T-I(A)**

1. Answer any **ten** of the following: $2 \times 10 = 20$
- Whose guile “[s]tirred up with envy and revenge” at the inherent godliness of Man?
 - What is the meaning of the phrase “apostate Angel”? Why does Milton use it to designate Satan?
 - Who are the “sojourners of Goshen”? What did they behold?

[Turn over]

- Which deity did the “Ammonites” worship in Rabba?
 - What is the “annual wound” of Thammuz?
 - What is the Leviathan?
 - Which Jewish prophet’s eye “surveyed the dark idolatries / Of alienated Judah”?
 - What is the meaning of the name ‘Moloch’?
 - What does the “Adventurous Baron” long to possess?
 - What is a “billet-doux”?
 - Which is the object mentioned in The Rape of the Lock that “Jews might kiss, and infidels adore”?
 - Who is “the distinguish’d care / Of Thousand bright inhabitants of Air!”?
 - Who are “the light militia of the lower Sky”?
 - Who is Shock?
 - Which episode in Homer’s *Iliad* is mockingly rendered by Pope through the irony of Belinda’s “toilet-scene”?
2. Answer any **four** of the following: $5 \times 4 = 20$
- Discuss any two features of a “mock-epic”

through examples from Canto I and II of *The Rape of the Lock*.

b) Comment on Pope's use of irony and satire to represent the 18th century fashionable life of "belles and beaux" in *The Rape of the Lock*.

c) "With varying vanities, from ev'ry part,
They shift the moving toyshop of their heart;
Where wigs with wigs, with sword-knots
sword-knots strive,
Beaux banish beaux, and coaches coaches
drive"

— Explain these lines with reference to their context.

d) Can *Paradise Lost* be considered as a "Christian" epic? Give reasons for your answer.

e) "... for he with this rebellious rout
Fell long before; nor aught aviled him now
To have built in Heaven high towers; nor did
he scape
By all his engines, but was headlong sent,
With his industrious crew, to build in Hell."

— Explain these lines with reference to their context.

f) What is Milton's stated objective in the Exordium of the poem *Paradise Lost*?

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

a) Can *The Rover* be considered as a satirical play? Give reasons for your answer.

b) Comment on the appropriateness of the title *The Duchess of Malfi*.

c) Comment on the theme of madness in *The Duchess of Malfi*.

d) Is it correct to conclude that Aphra Behn's focus of literary representation is more on the woman characters in the play *The Rover*?

OPTION-B
ENGH-GE-T-1(B)

1. Answer any **ten** questions from the following:

2×10=20

- a) What is 're-writing'?
- b) Define a phrasal verb with an example.
- c) What is a 'summary'?
- d) What is meant by the 'currency' of the source material?
- e) What is meant by a 'bibliography'?
- f) What is 'parenthetical citation'? Define it with the help of an example.
- g) Define the 'accuracy' of source material in academic writing.
- h) Correct the following "works cited" entry in the MLA system of documentation:

Salenius, Sirpa. Marginalized Identities and Spaces: James Baldwin's Harlem, New York. Journal of Black Studies published in vol. 48 no. 8 July 2016 pp 883–902.
- i) What are the methods used in structuring an argument?

- j) Identify the stages of the development of a research paper.
- k) What is a 'paraphrase'? How is it different from a 'summary'?
- l) Rewrite the following sentence in active voice:

"Attempts are being made by health personnel and frontline workers to fight the constant upsurge in figures during the global pandemic".
- m) What is the plural form of 'synthesis'?
- n) Briefly introduce the concept of a "peer review". How does it work?

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

- a) Explain 'clustering' in your own words.
- b) What is meant by an 'impersonal style' in academic writing? Illustrate with suitable examples.
- c) What is meant by 'interjection' in structuring an argument?
- d) Discuss the applications of introductory 'there' and 'it' with examples.

- e) What are the correct ways of using quotations in academic writing?
 - f) What is the purpose of the ‘conclusion’ and how is it presented in academic writing?
3. Answer any **two** of the following: $10 \times 2 = 20$
- a) How is a research paper developed through argument?
 - b) How is a ‘film review’ different from a ‘book review’? Discuss with suitable examples.
 - c) How are 'currency' and ‘accuracy’ evaluated in printed and electronic documents?
 - d) Attempt a summary and a paraphrase of the following passage:

“In the 19th century most physicists accepted the old idea that all of space is filled with an elusive substance called the “luminiferous ether”. It was well known that light, and all other electromagnetic waves travelled very well through a vacuum. Yet other waves, sound, for example, required a material medium, and a common classroom experiment showed that a ringing bell in a glass vacuum jar could not be heard, yet it could be clearly seen to be vibrating. At this time, analogical thinking was

rather prevalent in physics, and by analogy, physicists assumed that light must also have some material medium, a medium that was present even in the best vacuum we could produce in a bell-jar.

Once a concept is fixed in the mind, one often perceives confirmation of it elsewhere. Some thought that the shift of the perihelion of the planet Mercury was due to ether drag on the planet. Astronomers thought the shape and orientation of comet tails were also the result of ether drag as comets moved through the ether. All of this seemed to be more evidence for the reality of the elusive ether. Textbooks cited such evidence, and even used it to calculate the density, viscosity, refractive index and other physical properties of the luminiferous ether.

The Michelson-Morley experiment of 1887 was designed to detect the ether’s effect on the speed of light, to find out whether the earth’s speed relative to the ether could be detected. Michelson did many other independent experiments with the same purpose over many years. All found no

evidence for the ether. Then along came Einstein's relativity in 1910, which accounted for the experimental observations without ever invoking an ether. So gradually it dawned on physicists that the ether idea simply wasn't necessary, and never had been. So it died, though gradually, over the next decade. Today it hardly rates a footnote in textbooks.

One of Michelson's experiments, at the University of Chicago, was specifically designed to test the idea that the earth dragged ether along with it. It used an interferometer that extended from the basement to the top floor of a building. Again, no ether effects were found. By that time, Michelson, who believed in the ether, was resigned to the fact that it couldn't be detected and expected the experiment to fail, as had all of those before. Sir Oliver Lodge in England built an ingenious device to test whether ether was dragged along in the narrow space between two rapidly spinning steel disks. Again, failure. No ether drag was found. But Lodge so firmly believed in the ether, that he said "The experiment may have to be 'explained away'."

Actually, the astronomer James Bradley had earlier (in 1725) done an experiment on stellar aberration that was intended to demonstrate ether drag near the earth, but it showed that starlight coming toward the earth was bent in the opposite direction to that predicted by the ether drag theory. The correct (and very simple) explanation was quickly found, and it didn't require the assumption of an ether.

All the other "manifestations of the ether", such as comet's tails and the perihelion of Mercury, that had once seemed such persuasive evidence for the ether, were found to have other explanations."
