

**U.G. 1st Semester Examination - 2022****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-1(A)**

1. Answer any ten of the following:  $2 \times 10 = 20$ 
  - a) Who is the 'Tuscan artist' that Milton refers to and in what context?
  - b) What is the game of "ombre"?
  - c) What does Milton mean by the 'Eternal Providence' in Book 1 of *Paradise Lost*?
  - d) Who takes the name of a 'Salamander'?

*[Turn over]*

- e) Who is the "horrid king besmear'd with blood/  
Of human sacrifice?
- f) "A heavenly image in the glass appears, To that  
she bends, to that her eyes she rears". – Whose  
heavenly image is referred to here? Who is  
'she'?
- g) What is the topical significance of 'Lion hill'  
and 'Siloa's brook' in Book 1 of *Paradise  
Lost*?
- h) "It was he had summoned to her silent bed /  
The Morning dream that hovered over her  
head" – Who is 'he'? What is the dream?
- i) Who is "Busiris and his Memphian chivalry"  
in *Paradise Lost*, Book 1?
- j) Who are Florio and Damon in Book I, *The  
Rape Of The Lock*?
- k) Who is referred to as Leviathan and why?
- l) Mention the creed of beings who had "warr'd  
on Jove".
- m) "Some secret truths from learned pride  
conceal'd /To maids alone and children are  
reveal'd." – What are the 'secret truths' and  
why are they only revealed to maids and  
children?

2. Identify and explain, with reference to the context,  
any two of the following:  $5 \times 2 = 10$

- a) Th' Adventrous Baron the bright locks admir'd,  
He saw, he wish'd, and to the Prize aspir'd:  
Resolv'd to win, he meditates the way,  
By Force to ravish, or by Fraud betray;  
For when Success a Lover's Toil attends,  
Few ask, if Fraud or Force attain'd his Ends.
- b) But now secure the painted Vessel glides,  
The Sun-beams trembling on the floating  
Tydes,  
While melting Musick steals upon the Sky,  
And soften'd Sounds along the Waters die.  
Smooth flow the Waves, the Zephyrs gently  
play,  
*Belinda* smil'd, and all the World was gay.
- c) What though the field be lost?  
All is not lost; the unconquerable will,  
And study of revenge, immortal hate,  
And courage never to submit or yield:  
And what is else not to be overcome?

That glory never shall his wrath or might  
Extort from me.

- d) But far within  
And in their own dimensions like themselves  
The great seraphic lords and cherubim  
In close recess and secret conclave sat  
A thousand demi-gods on golden seats,  
Frequent and full. After short silence then  
And summons read, the great consult began.

3. Answer any two of the following questions:

5×2=10

- a) Critically comment upon the use of classical mythology in Book 1 of *Paradise Lost*.
- b) Briefly sketch a character of Beelzebub as portrayed in *Paradise Lost*, Book 1.
- c) What aspects of the eighteenth century has Pope satirised in Books I and II of *The Rape Of The Lock*?
- d) Elaborate upon the supernatural machinery used by Pope in the first two books of *The Rape Of The Lock*.

4. Answer any two of the following questions:

10×2=20

- a) Throw a critical light on Act 5 in John Webster's *The Duchess of Malfi*.
- b) Discuss the imagery and the symbols used in developing the themes of *The Duchess of Malfi*.
- c) Compare and contrast the parallel plots of Hellena-Wilmore and Florinda-Belville in Aphra Behn's *The Rover*.
- d) Critically evaluate the title of Aphra Behn's *The Rover* with respect to the text and its times.

OPTION-B

ENGH-GE-T-1(B)

1. Answer any ten questions from the following:

2×10=20

- a) What should the editing of the final draft of an academic writing aim at?
- b) What are the two major style sheets followed the world over?
- c) How does 'clustering' help in the arrangement of an essay or article?
- d) Define two features of effective writing.
- e) List two aspects of English grammar that must constitute the style of an academic writing.
- f) What are the methods used in structuring an argument?
- g) What is plagiarism?
- h) How is 'analyses' different from 'syntheses' in the process of critical thinking?
- i) Point out two precautionary measures that must be taken when one uses material from a web source.

j) Make an entry for the work cited list with the following information – A book titled *The Evolution of Film: Rethinking Film Studies*, written by Janet Harbord, published in 2007 by Polity.

k) Rewrite the following sentence in reported speech:

The World Wildlife Fund (WWF) Brazil office Frederico Machado said, "It's difficult to reverse the damage of an anti-environmental policy in so little time." He further added, "Reducing deforestation will only happen when there is a consistent strengthening of the institutions responsible for policing it."

- l) Why is it important to take target readership into consideration while writing a book review?
- m) Why is the introduction necessary to a research paper?
- n) Why should one use quotations in academic writings?

2. Answer any **four** of the following questions:

5×4=20

- a) What are the various stages of revising a draft?
- b) What is an indentation? When is it used? Give an example.
- c) What is meant by an impersonal style? Illustrate with an example.
- d) What is the purpose of the conclusion and how is it presented?
- e) What is peer review and how does it work?
- f) How does one use a quotation in academic writing?

3. Answer any **two** of the following questions:

10×2=20

- a) How is a research paper developed through an argument?
- b) Discuss the functions of an editor.
- c) What do you understand by 'pre-writing'? Explain with examples.
- d) Attempt a summary of the following passage:  
A few months after Donald Trump took over as the President of the U.S. in 2017, Michiko

Kakutani stepped down as the chief book reviewer of The New York Times to devote herself to studying the post-truth, divisive political era that his election marked. Or, as she writes in the book her inquiry has now yielded, *The Death of Truth*: "How did truth and reason become such endangered species, and what does their impending demise portend for our public discourse and the future of our politics and governance? That is the purpose of this book." Her inquiry is multilayered, with insights that echo worldwide as institutions and expertise are undermined, but it is useful to pause at her reference to "systemic problems with how people get their information and how they've come to think in increasingly partisan terms".

Filter bubbles created by algorithms and social media are crucial here, with their capacity to create echo chambers so that one world view is repeatedly conveyed to the exclusion of all else. For instance Kakutani cites a 2017 Harvard study which found that in the 19 months leading up to the election-day in 2016, pro-Trump audiences were reliant on an "insulated knowledge community", with

“social media as a backbone to transmit a hyper-partisan perspective to the world”. This creates a fertile ground for what a Trump aide later called “alternative facts”. So that such “facts” are not just being floated, but also used to contest reportage in the mainstream media.

Kakutani’s important study has a rather specific-context. But even away from the ideological fight in the U.S. and elsewhere – and perhaps even away from the danger of concocted stories gaining credence by virtue of having been forwarded, shared, liked, and re-tweeted – each one of us would benefit from an appraisal of how we get information and how we read it.

A lot of it is through social media, including links to news stories, many of them put out by news media itself. Jaron Lanier’s *Ten Arguments For Deleting Your Social Media Accounts Right Now* is a riveting call for self-preservation. Lanier an Internet and virtual reality pioneer, lists some of the gains to be made by doing so: “ To free yourself, to be more authentic, to be less addicted, to be less manipulated, to be less paranoid...” There is,

he suggests, no good way to be on social media and retain a free mind. In fact, among the reasons (all very convincing, and urgent) are that “social media is undermining truth”, “making what you say meaningless”, “making you unhappy”, and “making politics impossible”.