People often talk as if there was an opposition between what is beautiful and what is useful. There is no opposition to beauty except ugliness: all things are either beautiful or ugly, and utility will be always on the side of the beautiful thing, because beautiful decoration is always on the side of the beautiful thing, because beautiful decoration is always an expression of the use you put a thing to and the value placed on it. No workman will beautifully decorate bad work, nor can you possibly get good handicraftsmen or workmen without having beautiful designs. You should be quite sure of that. If you have poor and worthless designs in any craft or trade you will get poor and worthless workmen only, but the minute you have noble and beautiful designs, then you get men of power and intellect and feeling to work for you. By having good designs you have workmen who work not merely with their hands but with their hearts and heads too; otherwise you will get merely the fool or the loafer to work for you.

That the beauty of life is a thing of no moment, I suppose few people would venture to assert. And yet most civilised people act as if it were of none, and in so doing are wronging both themselves and those that are to come after them. For that beauty which is meant by art is no mere accident of human life which people can take or leave, but a positive necessity of life if we are to live as nature meant us to, that is to say unless we are content to be less than men.

Do not think that the commercial spirit which is the basis of your life and cities here is opposed to art. Who built the beautiful cities of the world but commercial men and commercial men only? Genoa built by its traders, Florence by its bankers, and Venice, most lovely of all, by its noble and honest merchants.

PG (CBCS) ODD SEMESTER EXAMINATION, 2021
held in July 2022

ENGLISH
1st Semester

Course No. : ENGCC - 103
(Reading Literature)

Full Marks : 70
Pass Marks : 28

Time : 3 hours

The figures in the margin indicate full marks for the questions

(Answer all questions)

UNIT-I

1. (a) Write an illustrative essay on poetic voice and tone. 10

Or

(b) Discuss, in detail, the role of figurative language in poetry with appropriate illustrations. 10

2. Write a short note on any one of the following: 4

(a) Assonance

(b) Synecdoche

UNIT-II

3. (a) Discuss, in detail, the aspects associated with the setting of a fictional text with suitable examples. 10

Or

(b) Discuss the different forms of fiction with suitable examples. 10

4. Write a short note on either of the following: 4

(a) Science Fiction

(b) Picaresque novel

UNIT-III

5. (a) Discuss the salient features of "comedy of humours" and also examine the contributions made by some of its practitioners. 10

Or

(b) Discuss the traditional theatrical performances in England that played a crucial role towards the development of drama in the country till the advent of the University Wits. 10

6. Write a short note on either of the following: 4

(a) Theatre of the Absurd

(b) 'Rasa' and 'Bhava' as theatre aesthetics

UNIT-IV

7. (a) Distinguish fictional prose from non-fictional prose with illustrative examples. 10

Or

(b) How does the analysis of the content, language and structure of a non-fictional text contribute to the interpretation of that text? Discuss. 10

8. Write a short note on either of the following: 4

(a) Biography

(b) Dictionary

UNIT-V

9. (a) Write a critical appreciation of the following poem, giving special attention to diction, syntax, tone, imagery and metrical patterns: 14

My love is as a fever, longing still
For that which longer nurseth the disease;
Feeding on that which doth preserve the ill,
Th' uncertain sickly appetite to please.
My Reason, the physician to my Love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now reason is past care,
And frantic mad with evermore unrest;
My thoughts and my discourse as mad men's are,
At random from the truth vainly express'd;
For I have sworn thee fair, and thought thee bright,
Who art as black as hell, as dark as night.

Or

(b) Write a critical appreciation of the following prose piece with a special focus on the lexis, foregrounded features and cohesive devices used: 14