

Model Answer
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MA (First Semester) Examination, 2014

ENGLISH

(Poetry I: Chaucer to Blake)

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Section A

1. (i) d
- (ii) c
- (iii) a
- (iv) b
- (v) c
- (vi) b
- (vii) b
- (viii) a
- (ix) a
- (x) c

Section B

2. (a) These lines are from Shakespeare's sonnet number XVIII. The poet here intends to say that the summer's day is found to be lacking in so many respects (too short, too hot, too rough, sometimes too dingy), but the beauty of his friend is like a summer's day at its best, fair, warm, sunny, temperate, one of the darling buds of May. In this way all his beauty has been wonderfully highlighted by the comparison.

(b) These lines are extracted from Milton's *Paradise Lost Book I*. The poet exhorts the muses to know what was it that made Adam and Eve go against God's orders? They seemed so happy. He had given them the whole world, except for one little thing.

(c) These lines are taken from John Donne's *The Good Morrow*. The poet sheds light upon the bliss which envelops the lovers. He says that their souls rise in the light of the new morning of love in their lives.

(d) These lines are extracted from Thomas Grey's famous *Elegy Written in a Country Churchyard*. The poet in this stanza speaks about unsung heroes, like the guys buried in the churchyard without monuments or "trophies," and both the gems and the flowers are metaphors for people who do awesome stuff that doesn't get recognized.

3. Though Satan is described by some as the hero of *Paradise Lost*, two things argue against Satan as hero, though Milton does make him sympathetic by endowing him with feelings of remorsefulness with pity and compassion for his rebel angels (he is, after all, still an angel). However, though sympathetic, Satan always dispels these higher, selfless qualities with determination to do harm and eventually avenge himself. The one thing, as revealed in Book I, that argue against Satan as hero is Milton's description of him in this book, since the description shows that, although he has brilliant qualities, his spirit and heart are set on intentionally doing harm and leading others (angels who also still have their angelic qualities and callings) to continually do harm.

4. Chaucer is the supreme story teller in verse. He has greater sense of narrative unities and can be more precise and to the point, when he likes, than any of his contemporaries. His mastery of the art of narration has led many to call Chaucer, the father of the English novel. His *Canterbury Tales* are so many novels in miniature. They are only to be translated into prose to become so many modern novels. That is why 'Long' has called his Prologue to the *Canterbury Tales* as "the Prologue to the modern fiction."

5. Donne's "Canonization" is an example of metaphysical poetry. It uses conceits, allusions from the medieval philosophy of metaphysics, a dramatic situation and an impassioned monologue, a speech-like rhythm, and colloquial language, all of which make it a typical "metaphysical" poem. The personal in the poem speaks about the transformation of worldly lovers into holy saints as in the Catholic Christian custom of 'canonization'. The speaker in the poem claims that he and his beloved will be canonized when the poet immortalizes their love, and that lovers of the future will invoke to them to give them the strength of spiritual love. The physical passion is to unite them into one soul and transform them into saints of love.

6. The "Elegy" is perhaps most praiseworthy of all exercises in the varieties of feeling: the speaker feels for the unhonoured dead and for the honoured dead; he imagines particular persons for whom he can feel; he employs the pathetic fallacy to feel for the flower "born to blush unseen"; he feels for "mankind"; and through the "kindred Spirit" he feels for himself.

7. *The Rape of the Lock* can simply be explained as an exercise wherein a lot of energy has been used in lifting a feather. The poet uses an incident which is trivial and does not fit in the category of a great action (like fall of man). It is a nearly perfect example of its genre, the genre of the mock-epic not only because it parodies the epic conventions and devices throughout, but also because it provides a highly amusing drama of its own rights. The balance between the concealed irony and the assumed gravity is unique of its kind. The little is made great and the great little. You hardly know whether to laugh or weep. It is the triumph of insignificance of foppery and folly. It is the perfection of the mock-heroic.

8. In Blake's *The Songs of Experience* Earth replies to the bard's call from the "Introduction" by stating that Reason and the "Selfish father of men" have imprisoned her. She is chained in cold and darkness on the "watery shore," the bounds of the materialistic world, which is mentioned in the "Introduction."

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