

BACHELOR OF ARTS EXAMINATION 2019
Second Year Third Semester
ENGLISH (Honours)
Classical and Medieval Literature

Time: Two hours

Full Marks: 30

Answer *three* questions in all, choosing *at least one* from *each group*. All questions carry equal marks

Group A

(Classical Literature)

1. Compare Achilles and Aeneas as heroes of their respective Epic narratives.
2. (a) How does Sophocles sustain dramatic suspense in *Oedipus the King* in spite of the outcome of the events being known to the audience?
Or,
(b) Do you find Seneca's treatment of the Oedipus myth more pessimistic than that of Sophocles? Give reasons for your answer.
3. Examine the validity of Aristotle's principles of tragic drama by comparing their applicability to Sophocles' and Seneca's treatments of the Oedipus legend in the two plays you have studied.

Group B

(Medieval Literature)

4. (a) Given how structurally different *Beowulf* is from the Classical Epics, under which genre would you classify the Old English poem? Answer by comparing *Beowulf* with either *The Iliad* or *The Aeneid*.
Or
(b) Between the Gawain in 'The Knight with the Sword' and that in *Sir Gawain and the Green Knight*, which one, according to you, is more acceptable as a role-model for the audience, and why?
Or
(c) Do you think Chaucer the poet endorses the bigotry that the Prioress displays in her tale? Answer with close reference to his portrayal of the character in the telling of the tale as also to his direct presentation of her as a person in the 'General Prologue' to *The Canterbury Tales*.
5. How does the character of Everyman sustain dramatic interest, given that his inner and external attributes, like Knowledge, the Five Wits, Beauty, Good Deeds, etc., have all been externalized and presented as characters distinct from him in the play?
6. (a) Analyse the interplay between command and request as a rhetorical device in King Alfred's prose preface to his translation of Pope Gregory the Great's *Cura Pastoralis*.
Or
(b) Comment on the use of secular tropes for religious purposes in the portrayal of Christ and the Human Soul in the prescribed extract from *The Ancrene Riwle*.
Or
(c) Do the use of prose, and the bare, factual narrative style of the *Laxdæla Saga* trivialize its presentation of the events involving intense human passion and tragedy? Give reasons with close reference to the text.