

BACHELOR OF ARTS EXAMINATION 2019

Second Year Fourth Semester

ENGLISH (HONOURS)

The Beginnings of Public Discourse

Time: Two Hours

Full Marks: 30

Answer *any three* questions taking *one* from each group. Questions carry equal marks.

**Group A**

1. Analyse the way in which the character of Sir Roger de Coverley evolves in the essays you have read. What are the intentions of the authors behind developing such a fictional character in their non-fictional writing?
2. Discuss the relationship between coffee houses and public discourse in eighteenth-century London? What is the influence of this relationship on the periodicals published during that time?
3. Why is marriage depicted in the way it is in *The Beggar's Opera*? How relevant is it to the play's action?
4. '*The Rivals* marks the height of Sheridan's reaction against sentimental drama and is arguably the most finished achievement of the English comedy of manners.' Discuss.
5. How far can *Areopagitica* be read as an argument for a *totally* free press? Base your answer on the sections that you have studied.
6. Comment on Dr. Johnson's reformulation of metaphysical wit as both 'natural and new' in his 'Life of Cowley'.

**Group B**

7. 'Milton extends the scope of the English sonnet to include civic, political, topical and controversial, social, and ethical matters.' Comment critically.
8. Examine the nature of Vaughan's spiritual experience with reference to the poems you have read.
9. Discuss how Marvell negotiates the conflicting demands of the public and the private in 'The Garden'.
10. Compare and contrast the representations of the devout Christian's childhood in the poems by Crashaw and Traherne you have read.

**Group C**

11. Does social privilege lead to a kind of 'brain damage'? Answer with respect to the poems by Rochester you have read.
12. Write an essay on the poetics of same sex friendship with reference to the works of Anne Finch and Katherine Philips.
13. What is the political argument of Dryden's poem 'Absalom and Achitophel'?
14. The supernatural machinery in Alexander Pope's *The Rape of the Lock* contributes significantly to its gender discourse. Do you agree? Comment critically.