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Register Number:

DATE: 23-04-2017

**St. Joseph’s College (Autonomous)**

**End-Semester Examination- April 2017**

**IV Semester BA EJP- Optional English OE- 415**

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| **Time- 1 ½ hrs** |  |  **Max Marks-35** |  |

 **Instructions:**

**1. You are allowed to use a dictionary.**

**2. This Question paper has TWO sections and TWO printed sheets.**

**I. Read the following extract from Addison’s essay ‘Party Patches’ and answer the following questions. (10 X 2= 20marks)**

About the middle of last winter I went to see an opera at the theater in the Haymarket, where I could not but take notice of two parties of very fine women that had placed themselves in the opposite side boxes, and seemed drawn up in a kind of battle array one against another. After a short survey of them, I found they were patched differently; the faces, on one hand, being spotted on the right side of the forehead, and those upon the other on the left. I quickly perceived that they cast hostile glances upon one another; and that their patches were placed in those different situations as party signals to distinguish friends from foes. In the middle boxes, between these two opposite bodies, were several ladies who patched indifferently on both sides of their faces, and seemed to sit there with no other intention but to see the opera. Upon inquiry I found, that the body of Amazons on my right hand was Whigs; and those on my left, Tories; and that those who had placed themselves in the middle boxes were a neutral party, whose faces had not yet declared themselves. These last, however, as I afterwards found, diminished daily, and took their party with one side or the other; insomuch that I observed in several of them the patches, which were before dispersed equally, are now all gone over to the Whig or Tory side of the face. The censorious say that the men whose hearts are aimed at are very often the occasions that one part of the face is thus dishonored and lies under a kind of disgrace, while the other is so much set off and adorned by the owner; and that the patches turn to the right or to the left, according to the principles of the man who is most in favor. But whatever may be the motives of a few fantastical coquettes, who do not patch for the public good, so much as for their own private advantage; it is certain that there are several women of honor who patch out of principle, and with an eye to the interest of their country. Nay, I am informed that some of them adhere so steadfastly to their party, and are so far from sacrificing their zeal for the public to their passion for any particular person, that in a late draft of marriage articles a lady has stipulated with her husband that, whatever his opinions are, she shall be at liberty to patch on which side she pleases. I must here take notice, that Rosalinda, a famous Whig partisan, has most unfortunately a very beautiful mole on the Tory part of her forehead; which, being very conspicuous, has occasioned many mistakes, and given an handle to her enemies to misrepresent her face, as though it had revolted from the Whig interest.

1. In light of the essay discuss how the prevailing political dissident colors the essays of Addison and Steele? What role do women play in these public debates?
2. Addison’s satiric commentary seems to be a common feature of his age. Comment on Dryden’s use of the mock heroic as an instrument of political and literary satire.

**II. Read the following poem by Percy Shelley and answer the following questions.(15marks)**

I met a traveller from an antique land,

Who said—“Two vast and trunkless legs of stone

Stand in the desert. . . . Near them, on the sand,

Half sunk a shattered visage lies, whose frown,

And wrinkled lip, and sneer of cold command,

Tell that its sculptor well those passions read

Which yet survive, stamped on these lifeless things,

The hand that mocked them, and the heart that fed;

And on the pedestal, these words appear:

My name is Ozymandias, King of Kings;

Look on my Works, ye Mighty, and despair!

Nothing beside remains. Round the decay

Of that colossal Wreck, boundless and bare

The lone and level sands stretch far away.”

1. If ‘Ozymandias’ is essentially a poem about the creator and his creation, what sort of relationship does the artist seem to share with the emperor? What significance do the last two lines have in the larger discussion?Does this poem remind you of Keat’s ‘Ode to a Nightingale’? How are the two poems similar/dissimilar and what does it say about the age?