

ENGLISH

PAPER—II

(LITERATURE)

Time Allowed : Three Hours

Maximum Marks : 250

QUESTION PAPER SPECIFIC INSTRUCTIONS

**Please read each of the following instructions carefully
before attempting questions**

There are EIGHT questions divided in two Sections.

Candidate has to attempt FIVE questions in all.

Question Nos. **1** and **5** are compulsory and out of the remaining, THREE are to be attempted choosing at least ONE question from each Section.

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SECTION—A

1. Write short notes on the following : 10×5=50
- (a) The comically self-aware persona in "The Love Song of J. Alfred Prufrock"
 - (b) Yeats's fancy for an aristocratic life of elegance and leisure in "A Prayer for My Daughter"
 - (c) The thematic rhymes in Section 3 of "In Memory of W. B. Yeats"
 - (d) Postcolonial melancholia
 - (e) Postmodern 'realisms'
2. Write essays on the following questions : 25×2=50
- (a) How sustainable is the argument that Indian writers in English betray an 'anxiety of Indianness'?
 - (b) To what extent have Indian traditions of thought influenced A. K. Ramanujan's poetry?
3. (a) How does Beckett exploit the metaphor of life as theatre in *Waiting for Godot*? 25
- (b) Was Philip Larkin, the poet troubled by the socio-economic imbalances in post-World War II Britain? Substantiate. 25
4. (a) Discuss some major issues involving language as power in postmodern English writing. 25
- (b) How crucial in your view is the concept of 'Othering' in postcolonial literatures? 25

SECTION—B

5. Answer the questions that follow this passage : 10×5=50

It is worth attempting some head-on thoughts about 'meaning'. Confronted with passages of text you may sometimes face a choice between leading questions : 'what does it mean' *versus* 'how does it work'. It will be evident that words and phrases carry lexical meanings, sometimes in multiple array of possible signifying activities, sometimes also echoing other literary or historical usage. It will be evident too that what words mean is a different question from what a text-passage means; or what are the meanings at work in a whole literary composition, its thematic conflicts and developments and layers of interpretation. Also a further complication arises when we speak of what a person means, of his or her intention to be understood in a certain way, through speech or action; thus concerning Cordelia's silence in *King Lear* we may ask two slightly but importantly different questions : what does her silence mean, and what does she mean by her silence. In drama, these issues can

be especially acute : what a particular speech 'means' will vary amongst its onstage auditors, some of whom may be more inward than others with part hidden purposes; and for the larger audience an initial array of distinct possible or probable meanings may be modified in retrospect by later disclosures or the 'dramatic irony' of subsequent events. It is fairly unlikely that questions of the playwright's own meaning or meaning-intention will feature strongly in this interplay of interpretation, though the choice of topic may indicate certain possible motives in the context of the times.

Where personal character is represented as a focus for point-of-view interaction, as in narrative fiction, again what is meant may be an aspect of what this person means, in speech and action, or what this person is capable of successfully wishing to mean, depending on self-knowledge and expressed in the sense of actions consequentially undertaken, such actions then interpreted by others from differing viewpoints along significantly divergent lines. The resulting social complex of behavior, and the novelist's construction of an extended meaning-process in many strands, give the reader much work for imaginative and emotional intelligence, for sympathy tempered by judgment. Linguists and philosophers of language, and even lawyers, sometimes speak of 'plain sense', normative or 'ordinary-language' meaning; but students of literature know well that literary language is not ordinary, even when it adopts for stylistic purposes the speech patterns of natural utterance. Patterns of symbolism or constructed allegory, especially in pre-modern works, or tragic foreclosure in tightly plotted drama, may also require us to read for the sense of the design along more or less genre-specific lines of construal, just as earlier communities once read the pattern of daily events in terms of a directing providence. Both grammar and syntax inflect the stylistic pitch and meaning-effects of writing, and formal devices like prosody and meter and figuration will alert the reader to further aspects of meaning carried by structure and form—bringing into view what may be meant by 'carried' in this context. Richness of meaning may challenge or even defeat coherence of design; or it may reveal ordered depths of multiple significance (polysemy, ambiguity), or layers of structure and structure-echo, so that successive readings and succeeding generations of readers can discover constantly new insights and rewards.

- (a) What possible meanings exist *beyond* mere lexical meaning?
- (b) How differently significant are the two questions concerning Cordelia's silence in *King Lear*?
- (c) What special meaning to a speech does 'dramatic irony' give?
- (d) In what way is the meaning of a character's utterance limited and limiting in narrative fiction?
- (e) Explain the phrase 'the sense of the design'.

6. Write essays on the following questions :

25×2=50

- (a) What memories of childhood and family inform *A House for Mr Biswas*?
(b) Comment critically on the view that *A Passage to India* presents a muddle—the whole country as a place of division and disjunction.
7. (a) Attempt a critique of the writer as worker as enunciated in Marxist critical thought. 25
(b) How do Feminist writers engage cultural politics? 25
8. (a) How does *Mrs Dalloway* capture the sense of rupture caused by a catastrophic war? 25
(b) Comment on the deployment of repetitive language and action in the English 'new theatre'. 25

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ENGLISH

PAPER—II

(LITERATURE)

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SECTION—A

1. Write short notes on the following in about 150 words each : 10×5=50
- (a) Marxist theories of Literature since 1970
 - (b) Radical feminism
 - (c) Life, death dichotomy in 'Journey of the Magi'
 - (d) Prophetic overtones in 'The Second Coming'
 - (e) The 'asymmetrical symmetry' of the structure of *Waiting for Godot*
2. (a) Is there an Indian way of thinking? In the light of this question, examine Indian poetry written in English. 20
- (b) Analyze the themes of 'hybridity' and 'transculturation' in Ramanujan's poetry. 20
- (c) Examine the use of nature imagery in Ramanujan's poetry. 10
3. (a) "I think the impulse to preserve lies at the bottom of all art." Philip Larkin, though a nihilist, thus builds up against nothingness. Elucidate. 20
- (b) Explain how Auden captures the essence of human life through the rhetorical device ekphrasis describing Bruegel's painting of the fall of Icarus in the poem 'Musée des Beaux Arts'. 15
- (c) Consider Auden as a critic of W. B. Yeats in his poem on him. 15
4. (a) Consider *Look Back in Anger* as Osborne's comment on domestic culture and the alienation of the post-War youth. 20
- (b) What do you think is the symbolic significance of the Pozzo-Lucky relationship? 15
- (c) What is the relevance of Colonel Redfern to Osborne's critique of the British Empire? 15

SECTION—B

5. Read the following passage and answer the questions that follow : 10×5=50

The complexity of a culture is to be found not only in its variable processes and their social definitions—traditions, institutions and formations—but also in the dynamic interrelations, at every point in the process, of historically varied and variable elements. In what I have called 'epochal' analysis, a cultural process is seized as a cultural system, with determinate dominant features : feudal culture or bourgeois culture or a transition from one to the other. This emphasis on dominant and definitive lineaments and features is important and often, in practice, effective. But

it then often happens that its methodology is preserved for the very different function of historical analysis, in which a sense of movement within what is ordinarily abstracted as a system is crucially necessary, especially if it is to connect with the future as well as with the past. In authentic historical analysis, it is necessary at every point to recognize the complex interrelations between movements and tendencies both within and beyond a specific and effective dominance. It is necessary to examine how these relate to the whole cultural process rather than only to the selected and abstracted dominant system. Thus 'bourgeois culture' is a significant generalizing description and hypothesis, expressed within epochal analysis by fundamental comparisons with 'feudal culture' or 'socialist culture'. However, as a description of cultural process, over four or five centuries and in scores of different societies, it requires immediate historical and internally comparative differentiation. Moreover, even if this is acknowledged or practically carried out, the 'epochal' definition can exert its pressure as a static type against which all real cultural process is measured, either to show 'stages' or 'variations' of the type (which is still historical analysis) or, at its worst, to select supporting and exclude 'marginal' or 'incidental' or 'secondary' evidence.

Such errors are avoidable if, while retaining the epochal hypothesis, we can find terms which recognize not only 'stages' and 'variations' but the internal dynamic relations of any actual process. We have certainly still to speak of the 'dominant' and the 'effective', and in these senses of the hegemonic. But we find that we have also to speak, and indeed with further differentiation of each, of the 'residual' and the 'emergent' which in any real process, and at any moment in the process, are significant both in themselves and in what they reveal of the characteristics of the 'dominant'.

- (a) What does the epochal analysis usually take into account?
 - (b) What has traditionally been the treatment of cultures in relation to the culture?
 - (c) What should be the ideal way to study the historical processes of cultural formation?
 - (d) Explain the viewpoint of the author towards cultural study at a given point in history.
 - (e) Bring out the relation between dominant, residual and emergent cultures.
-
6. (a) What role does Stephen's burgeoning sexuality play in his development as a character? 15
- (b) "My great religion is a belief in the blood." Analyze *Sons and Lovers* in the light of this statement. 20
- (c) Examine the narrative technique in *Lord Jim*. 15

7. (a) Clarissa Dalloway and Septimus Smith both live in 'continuous present' and thus suffer from post-traumatic stress disorder. Comment. 20
- (b) Discuss how deep and wide is the impact of Gandhi's personality and his thought on the theme of *Kanthapura*. 20
- (c) Examine the elements of Impressionism in *Lord Jim*. 10
8. (a) Explicate the significance of the title *A House for Mr. Biswas*. 15
- (b) Discuss how *A Passage to India* reveals the complexities of a colonial discourse. 20
- (c) Compare the significance of locale/space in *A Passage to India* and *A House for Mr. Biswas*. 15

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- Q. 1(d) This was Mr. Bleaney's room. He stayed
The whole time he was at the Bodies, till
They moved him.
(Philip Larkin) 10
- Q. 1(e) The new poets still quoted
the old poets, but no one spoke in verse
of the pregnant woman.
(A.K. Ramanujan) 10
- Q. 2. Answer all of the following :— 15+15+20=50
- Q. 2(a) Auden asserts in "The Memory of W.B. Yeats" that poetry is a purely aesthetic and not an ethical or religious practice. Discuss. 15
- Q. 2(b) What do the images, "Astride of a grave and a difficult birth; down in the hole, lingeringly, the gravedigger puts on the forceps; we have time to grow old" suggest in *Waiting for Godot* ? 15
- Q. 2(c) All Yeats touched he turned into symbols : Ireland, Byzantium, Maud Gonne, The Easter Rising, The Tower — Discuss. 20
- Q. 3. Answer all of the following :— 15+15+20=50
- Q. 3(a) Examine Philip Larkin's bleak view of human life and relationship with reference to his poems. 15
- Q. 3(b) Discuss Eliot's religious-philosophical reflections on time and consciousness in "Burnt Norton". 15
- Q. 3(c) Deconstruction is not synonymous with destruction, it is in fact closer to the original meaning of the word, "analysis" which originally means to undo. Discuss. 20
- Q. 4. Answer all of the following :— 15+15+20=50
- Q. 4(a) Discuss how Jimmy's frenetic quest for real life destroys the lives of those to whom he is closest. 15
- Q. 4(b) The mother figuring in Ramanujan's poem becomes a representative of all that is left behind, lost and never found. Discuss. 15
- Q. 4(c) The characters in *Waiting for Godot* go on ; in the universe of this play "go on" leads no where — Elucidate. 20

SECTION—B

Q.5. Write short critical notes on the following in about 150 words each :— **5×10=50**

Q. 5(a) The novel, *A Portrait of the Artist as a Young Man*, is structured in the manner of a classical drama. 10

Q. 5(b) “Oedipus complex” as the basis of *Sons and Lovers*. 10

Q. 5(c) *Mrs. Dalloway* is constructed in terms of the two dimensions of space and time. 10

Q. 5(d) Ratna [*Kanthapura*] is a symbol of some aspects of the social injustice done to women. 10

Q. 5(e) Naipaul’s use of imagery and symbolism to enhance the meaning of his novel *A House for Mr. Biswas*. 10

Q. 6. Answer all of the following :— **15+15+20=50**

Q. 6(a) How does Conrad depict the difficulty of finding a secure moral base in the ambience of political violence, economic oppression, isolation and existential dread in *Lord Jim* ? 15

Q. 6(b) Lawrence’s writings transcribe the most elusive sensations and emotions — the moments of life of men and women and in the physical world of nature. Discuss. 15

Q. 6(c) Forster’s *Passage to India* exists on two plains and it has different meanings on different plains. Elaborate. 20

Q. 7. Answer all of the following :— **20+10+20=50**

Q. 7(a) Joyce freed himself from socially structured emotions — by means of creating art as a new religion he detached fiction from one particular ideological base. Discuss with reference to *Portrait of an Artist as a Young Man*. 20

Q. 7(b) Describe Naipaul’s depiction of humour in raucous scenes of life in Mr. Biswas’s career and in the language of the characters. 10

Q. 7(c) With something of the passion of the mystic Virginia Woolf in *Mrs. Dalloway* values reality of the perceptive moment and of inner wonder. Elaborate. 20

Q. 8. Answer all of the following :— **20+15+15=50**

Q. 8(a) How does the narrative of *Kanthapura* establish the parameters of the story within old and new legends ? 20

Q. 8(b) How does E.M. Forster portray the common racial tensions and prejudices between the Indians and the British in his *A Passage to India* ? 15

Q. 8(c) Argue why *Lord Jim* is considered the *Hamlet* of Joseph Conrad. 15

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SECTION A

Q1. Critically comment in about 150 words on the following passages, in their contexts : **10×5=50**

- (a) O chestnut-tree, great rooted blossomer,
Are you the leaf, the blossom or the bole ?
O body swayed to music, O brightening glance,
How can we know the dancer from the dance ?

(Yeats)

10

- (b) I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
(Eliot) 10
- (c) Let the Irish vessel lie
Emptied of its poetry.
(W.H. Auden) 10
- (d) Only one ship is seeking us, a black
Sailed unfamiliar, towing at her back
A huge and birdless silence.
(Larkin) 10
- (e) Nothing stays out : daughters
get married to short-lived idiots;
sons who run away come back
(A.K. Ramanujan) 10

Q2. Answer all of the following :

15+15+20=50

- (a) Discuss how Yeats asserts the transcendence of art over the fleeting and carnal nature of mortal existence in his Byzantium poems. 15
- (b) How does Eliot convey modern man's chaotic existence through the complex shifts of the past and present moments in his "The Love Song of J. Alfred Prufrock" ? 15
- (c) "It is nothing joined; it flows. A 'river' or a 'stream' is the metaphor by which it is most naturally described." Elaborate this statement about the Stream of Consciousness Novel. 20

Q3. Answer all of the following :

15+15+20=50

- (a) Show how W.H. Auden views order and universal patterns of human existence with particular reference to his "The Unknown Citizen" and "September 1, 1939". 15
- (b) "I have no belief in 'tradition' or a common myth-kitty or casual allusions in poems to other poems or poets." How is this attitude reflected in Philip Larkin's poetry ? 15
- (c) Psychoanalytic criticism is similar to New criticism in not concerning itself with "what the author intended", but "what the author *never* intended". Elucidate. 20

Q4. Answer all of the following :

15+20+15=50

- (a) "Though *Look Back in Anger* is an eloquent testament of alienated youth, it is more a Strindbergian study of a marriage steeped in love and hate." Elaborate. 15
- (b) Discuss the significant differences between Act 1 and Act 2 of *Waiting for Godot*, despite the apparent repetition and the presence of the same characters in both acts. 20
- (c) "A.K. Ramanujan's poetry is born out of the dialectical interplay between his Indian and American experience on the one hand, and that between his sense of his own self and all experiences on the other." Explain. 15

SECTION B

Q5. Write short critical notes on the following in about 150 words each : **10×5=50**

- (a) *Lord Jim* is “the development of one situation, only one really, from beginning to end”. 10
- (b) The conflict between Mrs. Morel and Miriam in *Sons and Lovers*. 10
- (c) The balance of antipathy and sympathy in *A Passage to India*. 10
- (d) The use of imagery in *Mrs. Dalloway*. 10
- (e) Raja Rao’s use of English to depict rural Indian experience. 10

Q6. Answer all of the following : **20+15+15=50**

- (a) How does Joyce use a complex narrative perspective in *The Portrait of the Artist as a Young Man*, employing what he termed the “Uncle Charles Principle” ? 20
- (b) What role does the “Patna Affair” play in compelling Jim of *Lord Jim* to look into his deepest self ? 15
- (c) “Lively, funny and malicious, Naipaul’s novel is an ecstatic evocation of Caribbean life.” Elucidate. 15

Q7. Answer all of the following : **20+15+15=50**

- (a) From a psychoanalytical critic’s perspective, pose the question “What is Paul Morel’s problem?” and attempt a suitable answer. 20
- (b) In spite of the general view that Forster’s *A Passage to India* is a critique of “Orientalist” stereotypes, the novel still clings to some racial stereotypes while depicting Indian characters. Do you agree ? 15
- (c) Consider the statement that “the subaltern nature of *Kanthapura* arises when the women of the village assume power in the absence of their men, who have fled to the jungle.” 15

Q8. Answer all of the following :

15+20+15=50

- (a) While *A House for Mr. Biswas* is great in macrocosm, it is also flawless in microcosm. Do you agree ? 15
- (b) Among the theories about the incident in Marabar Caves involving Adela — Adela hallucinated, the guide is the culprit, or a stranger did it — which is the most acceptable to you ? Can you offer your own theory ? 20
- (c) Discuss Stephen's theory of the depersonalization of the artist in *The Portrait of the Artist as a Young Man*, in the context of Modernism. 15

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SECTION—A

1. Comment critically on the following in about 150 words each, focusing on the context : 10×5=50

(a) And the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.

(W. H. Auden)

(b) Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table.

(T. S. Eliot)

(c) A shape with lion body and the head of a man,
A gaze pitiless and blank as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.

(W. B. Yeats)

(d) That how we live measures our own nature,
And at his age having no more to show
Than one hired box should make him pretty sure
He warranted no better, I don't know.

(Philip Larkin)

(e) A beggar once came with a violin
to croak out a prostitute song
that our voiceless cook sang
all the time in our backyard.

(A. K. Ramanujan)

2. Answer all of the following : 15+15+20=50

- (a) Analyze Yeats' use of myth as a means of giving shape and significance to his vision of the world. 15
- (b) "Eliot's poetry arises from the focusing of a powerful mind upon a deeply troubled spirit." Discuss with reference to the poems you have studied. 15
- (c) In what way does a post-colonial reading diverge from the earlier approaches to literature? 20

3. Answer all of the following :

15+15+20=50

- (a) "The saddest heart in the post-war super-market." Is this assessment borne out in the poems of Philip Larkin that you have studied? 15
- (b) How does Auden use the mythical past to illuminate contemporary experiences in *Musée des Beaux Arts* and *The Shield of Achilles*? 15
- (c) What are the important points of distinction between Modernism and Post-modernism? 20

4. Answer all of the following :

15+20+15=50

- (a) "Jimmy Porter is a permanent human type—the self-flagellating solitary in self-inflicted exile from his own misery." Write your views about this description of Jimmy. 15
- (b) Discuss the view that *Waiting for Godot* is "an image of Beckett's intuition that nothing really ever happens in man's existence". 20
- (c) What is your impression about A. K. Ramanujan's depiction of his own personal Indian past in his poetry? Is it nostalgia or rejection? 15

SECTION—B

5. Answer the following in about 150 words each :

10×5=50

- (a) Explain the civilizing mission of *Lord Jim* as a heroic adventure.
- (b) Discuss Paul Morel's relationship with Clara.
- (c) Comment upon the use of symbols in *A Passage to India*.
- (d) Elucidate the theme of communication versus privacy in *Mrs Dalloway*.
- (e) Discuss the narrative technique of *Kanthapura* as 'Sthalapurana'.

6. Answer all of the following :

20+15+15=50

- (a) How does Stephen's personality develop through an interaction between religion and awakening sexuality in his mind? 20
- (b) Discuss how the narrative technique of *Lord Jim* adds to the impact of the theme. 15
- (c) Explain the significance of the title *A House for Mr Biswas* in the context of the Caribbean Indian community. 15

7. Answer all of the following :

20+15+15=50

- (a) If you were to read *Sons and Lovers* from a Feminist perspective, what would be the position of the three women in relation to Paul? 20
- (b) Examine *A Passage to India* as a study in the clash of cultures. 15
- (c) "*Kanthapura* explores the impact of the freedom struggle at the microcosmic level of a small village." Discuss. 15

8. Answer all of the following :

15+15+20=50

- (a) How does Naipaul bring out the themes of exile and alienation in *A House for Mr Biswas* ? 15
- (b) "*A Passage to India* is a valuable critique of the British rule in India." Analyze the implications of the comment. 15
- (c) Critically appreciate *A Portrait of the Artist as a Young Man* as a Bildungsroman. 20

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SECTION A

Q1. Critically comment on the following in about 150 words each, focusing on the context : **10×5=50**

- (a) In the nightmare of the dark
 All the dogs of Europe bark.
 And the living nations wait,
 Each sequestered in its hate.

(W.H. Auden)

10

- (b) With an alien people clutching their gods.
I should be glad of another death.
(T.S. Eliot) 10
- (c) The best lack all conviction, while the worst
Are full of passionate intensity.
(W.B Yeats) 10
- (d) Yet still they leave us holding wretched stalks
Of disappointment, for, though nothing balks
Each big approach, leaning with brasswork prinked
Each rope distinct.
(Philip Larkin) 10
- (e) And he left us
A changed mother
And more than
One annual ritual.
(A.K. Ramanujan) 10

Q2. Answer the following :

- (a) Auden's *The Shield of Achilles* is a critique of contemporary culture.
Elucidate. 15
- (b) Comment on the ending of *Look Back in Anger*. Does it look like being
where we started or, is there indeed a hopeful note ? 15
- (c) *The Love Song of J. Alfred Prufrock* epitomizes the frustrations and
inertia of the modern era. Justify the statement. 20

Q3. Answer the following :

- (a) Explicate the significance of symbols used by Yeats with reference to the poems, *Easter 1916*, *The Second Coming* and *Byzantium*. 15
- (b) "Larkin combines wistful sadness, amusement, respect for the commonplace and a deep compassion." Discuss with reference to some of his poems. 15
- (c) "The central weakness of Modernism is that in its pursuit of a more complex sense of reality it fails in coherence." Do you agree ? Justify your answer with some illustrations from twentieth century poetry and drama. 20

Q4. Answer the following :

- (a) Beckett called *Waiting for Godot* a 'tragicomedy'. Do you agree with this classification ? If not, how would you classify the play ? 15
- (b) "It is the synthesis of Ramanujan's perception of the external world with the world of his inner imaginative response which lends an extraordinary meaning to his poems." Discuss with reference to the poems prescribed for study. 15
- (c) Do you find the angry young man, Jimmy Porter's attitude towards the society credible ? Is it fully worked out and resolved in the drama ? Give reasons for your answer. 20

SECTION B

Q5. Write short critical notes on the following in about 150 words each : **10×5=50**

- (a) The repetition and evolution of the symbol of 'echo' in *A Passage to India*. 10
- (b) The significance of dreams in *A Portrait of the Artist as a Young Man*. 10
- (c) The relationship between Paul Morel and his father in *Sons and Lovers*. 10
- (d) The theme of alienation and isolation in *Lord Jim*. 10
- (e) The significance of the different 'houses' in *A House for Mr. Biswas*. 10

Q6. Answer the following :

- (a) Examine the relationship between war and madness as represented in Virginia Woolf's *Mrs. Dalloway*. 15
- (b) How far is it correct to claim that the theme of *Sons and Lovers* is the growth of individual beings in a working-class environment ? 15
- (c) Is *Kanthapura* more concerned with reform in our dominant religion and culture than with political protest against colonial domination ? Explain from the perspective of colonialism and post-colonialism. 20

Q7. Answer the following :

- (a) "*A House for Mr. Biswas* is a bildungsroman with a difference." Discuss. 15
- (b) What are the ways in which Stephen prepares himself for life as an artist ? How is the process related to Joyce's view of the role of the artist in society ? 15
- (c) "A man that is born, falls into a dream like a man who falls into the sea." To what extent could Stein's comment in *Lord Jim* be taken as a final assessment of the character of Jim ? 20

Q8. Answer the following :

- (a) "Generally the Indian characters in *A Passage to India* are less convincingly portrayed than the English characters." Do you agree ? Give reasons for your answer. 15
- (b) Raja Rao was greatly influenced by what the Irish politician, Daniel O'Connell said, "Nothing is politically right which is morally wrong" and this was supported by Gandhi. How far is it correct to read *Kanthapura* in the light of this statement ? 15
- (c) "*Mrs. Dalloway* has no conventional plot or action. It conveys to us only some moments of psychological illumination." Discuss. 20

ENGLISH
Paper II
(LITERATURE)

Time Allowed : Three Hours

Maximum Marks : 250

Question Paper Specific Instructions

Please read each of the following instructions carefully before attempting questions :

*There are **EIGHT** questions divided in **Two Sections**.*

*Candidate has to attempt **FIVE** questions in all.*

*Questions no. **1** and **5** are compulsory and out of the remaining, any **THREE** are to be attempted choosing at least **ONE** question from each Section.*

The number of marks carried by a question / part is indicated against it.

*Answers must be written in **ENGLISH**.*

Word limit in questions, wherever specified, should be adhered to.

Attempts of questions shall be counted in sequential order. Unless struck off, attempt of a question shall be counted even if attempted partly. Any page or portion of the page left blank in the Question-cum-Answer Booklet must be clearly struck off.

SECTION A

Q1. Critically comment in about 150 words each on the following passages :

10×5=50

(a) A shudder in the loins engenders there

The broken wall, the burning roof and tower

And Agamemnon dead.

(Yeats)

10

- (b) Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
(Eliot) 10
- (c) Was he free ? Was he happy ? The question is absurd :
Had anything been wrong, we should certainly have heard.
(Auden) 10
- (d) Ah, solving that question
Brings the priest and the doctor
In their long coats
Running over the fields.
(Larkin) 10
- (e) Only the Egyptians had it right :
their kings had sisters for queens
to continue the incests
of childhood into marriage.
(Ramanujan) 10

Q2. Answer all of the following :

15+15+20=50

- (a) Discuss the paradox in Yeats' idea, expressed in his 'Last Poems', that world history was spiralling out of control towards an apocalyptic close, yet it is not a matter for despair, but one for rejoicing. 15
- (b) "Personification of nature, allusions to Greek mythology and the imagery of death — these devices dominate Eliot's poetry." Elucidate. 15
- (c) How do the best plays of the Theatre of the Absurd show in telling images the alienation, bewilderment and frustrations of the Modern Man ? 20

Q3. Answer all of the following :

15+15+20=50

- (a) Even while depicting the modern man suffering from negation and despair due to totalitarian rulers and war-mongering governments, Auden speaks about an affirming flame of human connectedness and concern. Elaborate. 15
- (b) Did Larkin deserve the tag *The Times* gave him as Britain's greatest post-war writer ? Evaluate his merits and demerits as a poet. 15
- (c) Do you think marriage as an institution is critiqued in Osborne's *Look Back in Anger* ? 20

Q4. Answer all of the following :

15+20+15=50

- (a) "It would be wrong to seek *Look Back in Anger*'s politics in the content of Jimmy's monologues. Instead, the politics is in their form : specifically, in their passionate articulacy." Justify this claim. 15
- (b) "*Waiting for Godot* is essentially a joke on the whole theatrical experience, an extended invitation to the audience to get up and leave. Nothing is going to happen, the play keeps telling us." Discuss. 20
- (c) Though Ramanujan, as an emigré poet, wrote about the home left behind with a remote passion and irony, how relevant are his experiences to a contemporary Indian in a globalized and hyperconnected world ? 15

SECTION B

Q5. Answer all of the following :

10×5=50

- (a) Is it valid to say that *Lord Jim* is all about coping with guilt, shame and remorse felt by Jim ? 10
- (b) Discuss the significance of the scene in *A Portrait of the Artist as a Young Man*, when Stephen sees a beautiful young girl by the river at the end of Chapter Four. 10
- (c) What differences do you find between Mrs. Gertrude Morel and Miss Gertrude as a maiden ? 10
- (d) How does Forster depict the British colonial bureaucrats in *A Passage to India* ? 10
- (e) Analyze the presentation of the caste problem and untouchability as part of the *Varnashrama* system in the novel *Kanthapura*. 10

Q6. Answer all of the following :

15+20+15=50

- (a) Critically examine the significance of the *motifs* used in *Mrs. Dalloway* — the Big Ben, Shakespeare's quotes, trees and flowers, etc. and their contribution to your understanding of the novel. 15
- (b) Note the features of *Künstlerroman* you can find in *A Portrait of the Artist as a Young Man*, which justify its categorization as a novel about the development of an artist. 20
- (c) Explain the cryptic comment on *A House for Mr. Biswas* as "Great in macrocosm, the novel is also flawless in microcosm." 15

Q7. Answer all of the following :

20+15+15=50

- (a) In *A Passage to India*, what portrait of India does Forster present — India as a “muddle” (as perceived by Fielding and Adela) or a “mystery” (as realized by Mrs. Moore and Godbole) ? Explicate. 20
- (b) “As Paul Morel struggles in his relationships with Clara and Miriam, he realizes in his sub-conscious mind that the shadow of his mother’s possessive love for him is the basic reason for his unstable emotional state.” Discuss this statement about *Sons and Lovers*. 15
- (c) Even though Kanthapura, a small village, is the setting for Raja Rao’s novel, he has successfully projected the whole gamut of India, its politics, its caste system, its religious and social traditions in it. Do you agree ? 15

Q8. Answer all of the following :

20+15+15=50

- (a) “*Mrs. Dalloway* explores the fragmented yet fluid nature of time and the inter-connectedness of perception and reality, across individuals and social spheres, through its depiction of Clarissa and Septimus.” Discuss. 20
- (b) Examine the view that *A Portrait of the Artist as a Young Man* was innovatively daring for its time — its challenging attitude to family, homeland and the Catholic Church — which made it a classic of Modernism. 15
- (c) What role do the memories of the past, haunting Jim, Marlow, Jewel and Stein play in making *Lord Jim* an unforgettable tale of human nature ? 15



ENGLISH
Paper II
(LITERATURE)

Time Allowed : Three Hours

Maximum Marks : 250

Question Paper Specific Instructions

Please read each of the following instructions carefully before attempting questions :

*There are **EIGHT** questions divided in **Two Sections**.*

*Candidate has to attempt **FIVE** questions in all.*

*Questions no. **1** and **5** are compulsory and out of the remaining, any **THREE** are to be attempted choosing at least **ONE** question from each Section.*

The number of marks carried by a question / part is indicated against it.

*Answers must be written in **ENGLISH**.*

Word limit in questions, wherever specified, should be adhered to.

Attempts of questions shall be counted in sequential order. Unless struck off, attempt of a question shall be counted even if attempted partly. Any page or portion of the page left blank in the Question-cum-Answer Booklet must be clearly struck off.

SECTION A

Q1. Critically comment in about 150 words each on the following passages : **10×5=50**

- (a) Marbles of the dancing floor
Break bitter furies of complexity,
Those images that yet
Fresh images beget,
That dolphin-torn, that gong-tormented sea.

(Yeats)

10

- (b) All this was a long time ago, I remember,
And I would do it again, but set down
This set down
This: were we led all that way for
Birth or Death ?

(Eliot) 10
- (c) Barbed wire enclosed an arbitrary spot
Where bored officials lounged (one cracked a joke)
And sentries sweated for the day was hot:

(Auden) 10
- (d) Their beauty has thickened.
Something is pushing them
To the side of their own lives.

(Larkin) 10
- (e) The new poets still quoted
the old poets, but no one spoke
in verse
of the pregnant woman
drowned, with perhaps twins in her,
kicking at blank walls
even before birth.

(Ramanujan) 10

Q2. Answer all of the following :

15+15+20=50

- (a) Discuss W.B. Yeats as a symbolist and romantic poet with specific reference to the poems in the syllabus. 15
- (b) T.S. Eliot's renditions of the "mind of Europe" are profoundly problematic insofar as they retrieve selective pasts. Would you agree ? Give examples from the poems in the syllabus. 15
- (c) Discuss how "the close connection between modernism and difficulty made it (modernism) appear increasingly isolated, elitist, and apolitical." 20

Q3. Answer all of the following :

15+15+20=50

- (a) "I should repeat that neither the private person of the poet, his psychology, nor his so-called social viewpoint are to come into question here: what matters is the poem itself as a philosophical sundial of history." Analyse the poetry of W.H. Auden in the context of this statement. 15
- (b) Philip Larkin's poetry tentatively explores the possibility of positive meaning in life. Elucidate the statement with a few illustrations from the prescribed poems. 15
- (c) The poets of the Thirties are critical of their present and nostalgic for irretrievable pasts. Argue for or against this statement with specific examples from the poets of the period. 20

Q4. Answer all of the following :

15+15+20=50

- (a) While *Look Back in Anger* represents the problems of working-class life, it is conservative in its representation of women within that milieu. Would you agree ? Give reasons. 15
- (b) A.K. Ramanujan's poems are perfectly balanced between critique and nostalgia for lost pasts and homelands. Discuss with reference to the poems in the syllabus. 15
- (c) *Waiting for Godot* is a profound meditation on the triad of arrival, waiting, and death, with emphasis on the despair yet necessity of waiting. Discuss. 20

SECTION B

Q5. Answer all of the following :

10×5=50

- (a) In *Lord Jim*, Joseph Conrad presents the theme of isolation and search for identity. Elaborate. 10
- (b) Discuss the use and significance of epiphanies in *A Portrait of the Artist as a Young Man*. 10
- (c) The conflict between Gertrude and Walter in *Sons and Lovers* is often compared to the social conflict between the middle class and the working class. Elaborate. 10
- (d) "For the next thirty-five years he was to be a wanderer with no place he could call his own, with no family except that which he was to attempt to create out of the engulfing world of the Tulsis." Discuss the significance of the statement with reference to the novel *A House for Mr Biswas*. 10
- (e) Discuss the social and political contexts of human behaviour in *A Passage to India*. 10

Q6. Answer all of the following :

15+15+20=50

- (a) *Lord Jim* is "predicated on dramatizing the process of Marlowe's discovering the subtleties of another character, ... the epistemological problem of how we can possibly understand and empathize with another character." Discuss. 15
- (b) Stephen Dedalus articulates an aesthetic framework that is problematic; at the same time it seems to promise him freedom from Ireland. Would you agree? Give reasons for your arguments. 15
- (c) Critically analyse representations of the colonial and the post-colonial with reference to the novel *Kanthapura*. 20

Q7. Answer all of the following :

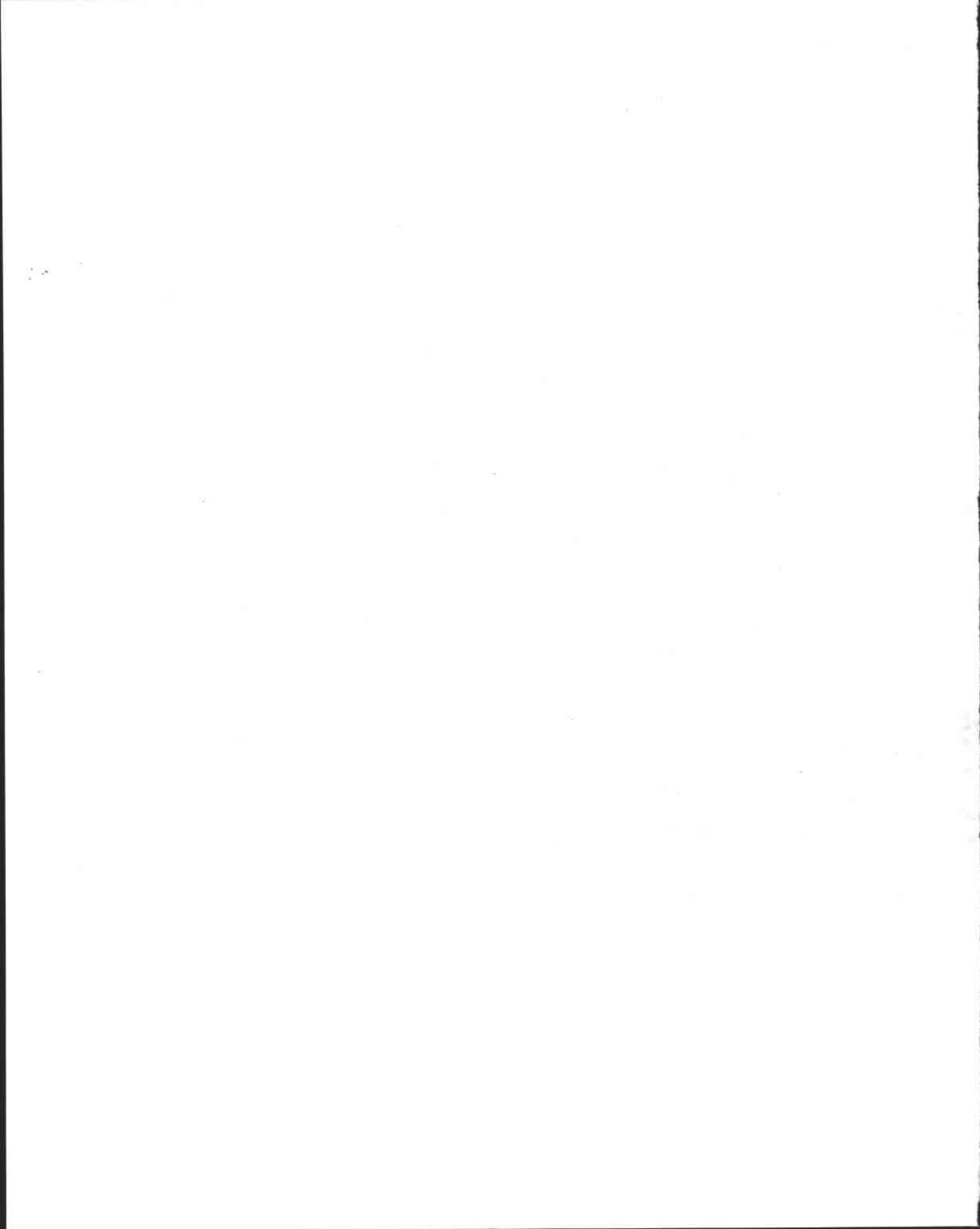
15+15+20=50

- (a) The representation of women in *Sons and Lovers*, especially Paul Morel's two love interests, Miriam and Clara, is problematic insofar as they exist primarily to help Paul work out his existential angst. Argue for or against this statement with examples from the novel. 15
- (b) E.M. Forster's characterization of India and Indians in *A Passage to India* is well-intentioned but flawed. Discuss with specific textual references. 15
- (c) *Mrs Dalloway* is a complex rendition of modernist desires and anxieties in its portrayal of life impacted by World War I. Discuss. 20

Q8. Answer all of the following :

15+20+15=50

- (a) "Indians can write in English, but they 'cannot write like the English' — rather, Indian English must become a 'distinctive and colourful' dialect of the language, which 'time alone will justify'." Analyse *Kanthapura* as an Indian English novel in the context of Raja Rao's statement. 15
- (b) "Realities such as poverty and degradation are made to seem grotesque: their social and ideological contexts are quite removed." Discuss *A House for Mr Biswas* in the context of Naipaul's failure to deal with 'social and ideological contexts.' 20
- (c) "Life is not a series of gig-lamps symmetrically arranged, but a luminous halo, a formless, shapeless something" Elucidate the statement with textual references from the novel *Mrs Dalloway*. 15



ENGLISH
Paper II
(LITERATURE)

Time Allowed : **Three Hours**

Maximum Marks : **250**

Question Paper Specific Instructions

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*There are **EIGHT** questions divided in **Two Sections**.*

*Candidate has to attempt **FIVE** questions in all.*

*Questions no. **1** and **5** are compulsory and out of the remaining, any **THREE** are to be attempted choosing at least **ONE** question from each Section.*

The number of marks carried by a question / part is indicated against it.

*Answers must be written in **ENGLISH**.*

Word limit in questions, wherever specified, should be adhered to.

Attempts of questions shall be counted in sequential order. Unless struck off, attempt of a question shall be counted even if attempted partly. Any page or portion of the page left blank in the Question-cum-Answer (QCA) Booklet must be clearly struck off.

SECTION A

Q1. Critically comment in about 150 words each on the following passages focussing on the context : **10×5=50**

- (a) Though Hamlet rambles and Lear rages,
And all the drop scenes drop at once
Upon a hundred thousand stages,
It cannot grow by an inch or an ounce.

(W.B. Yeats)

10

- (b) At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is,
But neither arrest nor movement. And do not call it fixity,
Where past and future are gathered.
(T.S. Eliot) 10
- (c) The maps at his disposal were out of date
And the Census Returns almost certainly incorrect,
But there was no time to check them, no time to inspect
Contested areas.
(W.H. Auden) 10
- (d) Slums, years, have buried you. I would not dare
Console you if I could.
(Philip Larkin) 10
- (e) with every lunge of the swing
she felt him
in the lunging pits
of her feeling;
(A.K. Ramanujan) 10

Q2. Answer all of the following :

15+15+20=50

- (a) Eliot's references to time and space in his poetry reflect more a mental association than an image of conscious reality. Discuss with illustrations from some of the poems in the syllabus. 15
- (b) How was the socio-political development of the thirties reflected in the works of the poets of the age ? Discuss with textual references. 15
- (c) Post-war literature not only reflected disillusionment, social injustice and negation of life but, at the same time, portrayed dissent and protest also. Analyse John Osborne's *Look Back in Anger* in the light of the above statement. 20

Q3. Answer all of the following :

15+15+20=50

- (a) W.H. Auden's "Mundus et Infans" is a treatise on love. Do you agree ?
Give reasons for your answer. 15
- (b) "Larkin is the poet of the emotionally underprivileged, of the vast majority of mankind for whom life is a progressive disillusionment." In the light of this statement, examine the poems of Philip Larkin that are part of the syllabus. 15
- (c) With special reference to the prescribed texts, discuss the portrayal of human relationships in post World War II English drama. 20

Q4. Answer all of the following :

15+15+20=50

- (a) How are "Sailing to Byzantium" and "Byzantium" associated with each other ? Show how this relatedness contributes to establishing W.B. Yeats as a myth-maker. 15
- (b) Critically evaluate the poems of A.K. Ramanujan as a conflict between tradition and modernity and rootedness and rootlessness. 15
- (c) Absurd theatre reflects the existential dilemma and the irrationality of life. Examine this statement with a critical analysis of Beckett's *Waiting for Godot*. 20

SECTION B

Q5. Write short critical notes on the following in about 150 words each : **10×5=50**

- (a) Discuss James Joyce's novel, *A Portrait of the Artist as a Young Man* as a Künstlerroman. 10
- (b) Comment on D.H. Lawrence's narrative technique in *Sons and Lovers*. 10
- (c) Examine the significance of women characters in Woolf's *Mrs. Dalloway*. 10
- (d) Analyse the motif of courage in Conrad's *Lord Jim*. 10
- (e) Discuss Raja Rao's *Kanthapura* as a rewriting of Gandhian ideology. 10

Q6. Answer all of the following : **15+15+20=50**

- (a) Lord Jim is characterised as a romantic idealist with a lack of self-knowledge, stubborn, egoistical and self-deceptive. Would you agree ? Elucidate with an analysis of Conrad's novel. 15
- (b) "Woolf's *Mrs. Dalloway* seems to be based on an irreconcilable opposition between individuality and universality." Elucidate. 15
- (c) The ideological indeterminacy in Forster's *A Passage to India* is rooted in the humanist perception of cultural identities thereby providing a platform for colonial expansion. Discuss. 20

Q7. Answer all of the following : **15+15+20=50**

- (a) In *A Passage to India*, Forster uses Nature as a trope to bring out the nuances of human relationships as they unfold before us. Do you agree ? Give a reasoned response. 15
- (b) "The past could not be ignored; it was never counterfeit; he carried it within himself." Discuss with reference to the novel, *A House for Mr. Biswas*. 15
- (c) In *Sons and Lovers*, D.H. Lawrence depicts the Oedipus complex and reveals the working of the unconscious mind. Elucidate. 20

Q8. Answer all of the following :

15+15+20=50

- (a) “The values and traditions comprising the social milieu tend to condition and reduce the family to little more than moral automatons.” Do you agree ? State your opinion with an analysis of D.H. Lawrence’s *Sons and Lovers*. 15
- (b) Postcolonial writing conflates history and myth to create new centers. Examine how this is achieved in Raja Rao’s *Kanthapura*. 15
- (c) Joyce’s *A Portrait of the Artist as a Young Man* challenges social institutions such as family and religion thereby reflecting aspects of modernism. Evaluate by a critical analysis of the novel. 20

ENGLISH
Paper I
(LITERATURE)

Time Allowed : Three Hours

Maximum Marks : 250

QUESTION PAPER SPECIFIC INSTRUCTIONS

Please read each of the following instructions carefully before attempting questions.

There are **EIGHT** questions divided in **TWO SECTIONS**.

Candidate has to attempt **FIVE** questions in all.

Question Nos. **1** and **5** are compulsory and out of the remaining, **THREE** are to be attempted choosing at least **ONE** from each Section.

The number of marks carried by a question/part is indicated against it.

Answers must be written in **ENGLISH**.

Word limit in questions, wherever specified, should be adhered to.

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SECTION 'A'

1. Write short notes on the following. Each question should be answered in about 150 words. 10×5=50
- 1.(a) The flowering of Renaissance values in Elizabethan theatre.
- 1.(b) The moral dilemmas of the Victorian age.
- 1.(c) The ideological preoccupations of the Romantic movement.
- 1.(d) Factors that contributed to the rise of the English novel as a genre.
- 1.(e) Imagery in Metaphysical Poetry.
2. Answer **all** of the following :
- 2.(a) Critically analyse the discourse of colonialism in *The Tempest*. 15
- 2.(b) Discuss the conflict of revolutionary politics in *Paradise Lost* as delineated in the books prescribed for study. 20
- 2.(c) Explicate on the use of irony, epigrams, anti-climax, parody, and allusion, alongside the vivid pictures of courtly life depicted in *The Rape of the Lock*. 15
3. Answer **all** of the following :
- 3.(a) John Donne reinvented love by rescuing it from its social and feudal moorings, to place it in the realms of the private and the modern. Discuss. 15
- 3.(b) What is the role of hamartia in the tragedy of King Lear ? 20
- 3.(c) Wordsworth constitutes a sublimity out of his own overbearing subjectivity. Discuss with reference to the poems prescribed for study. 15
4. Answer **all** of the following :
- 4.(a) Attempt a gendered critique of *A Doll's House*. 20
- 4.(b) "In Memorium" is a dramatization of sorrow. Discuss. 15
- 4.(c) Critically assess Milton's Satan as one of the most dynamic and complicated characters in literature. 15

SECTION 'B'

5. Study the following poem and answer **all** the questions which follow : 10×5=50

To gaze at a river made of time and water
And remember Time is another river.
To know we stray like a river
and our faces vanish like water.

To feel that waking is another dream
that dreams of not dreaming and that the death
we fear in our bones is the death
that every night we call a dream.

To see in every day and year a symbol
of all the days of man and his years,
and convert the outrage of the years
into a music, a sound, and a symbol.

To see in death a dream, in the sunset
a golden sadness, such is poetry,
humble and immortal, poetry,
returning, like dawn and the sunset.

Sometimes at evening there's a face
that sees us from the depths of a mirror.
Art must be that sort of mirror,
disclosing to each of us his face.

They say Ulysses, wearied of wonders,
wept with love on seeing Ithaca,
humble and green. Art is that Ithaca,
a green eternity, not wonders.

Art is endless like a river flowing,
passing, yet remaining, a mirror to the same
inconstant Heraclitus, who is the same
and yet another like the river flowing.

- 5.(a) Recurrent motifs and persistent images in this poem reveal a central theme. What is it ?
- 5.(b) How does the poet play with the paradox of transience and eternity ?
- 5.(c) What is the function of art foregrounded by the poem ?
- 5.(d) What does the river signify ?
- 5.(e) Comment on the poetic diction and style that makes the poem so singular in its appeal.

6. Answer **all** of the following :
- 6.(a) Attempt an exposition of the character of Tom Jones. 15
- 6.(b) Analyse the philosophical and political background of *Gulliver's Travels*. 15
- 6.(c) Examine the late eighteenth century English class system as revealed in *Pride and Prejudice*. 20
7. Answer **all** of the following :
- 7.(a) Consider *The Mill on the Floss* as a subversion of the traditional bildungsroman. 15
- 7.(b) *Hard Times* lingers around questions of Utilitarianism, education and industrialization in the Victorian era. Discuss with illustrations from the novel. 15
- 7.(c) Elaborate upon the conflicting moral values and confusions of a changing society in *Tess of the D'Urbervilles*. 20
8. Answer **all** of the following :
- 8.(a) *The Adventures of Huckleberry Finn* is not about the American Dream but its paradoxes. Illustrate. 20
- 8.(b) How does *Pride and Prejudice* satirise women's education, employment and marital status during the time of Jane Austen ? 15
- 8.(c) Jonathan Swift pitches Lemuel Gulliver as an unreliable narrator. Discuss with examples from *Gulliver's Travels*. 15
-

ENGLISH

Paper—II

(LITERATURE)

Time Allowed : Three Hours

Maximum Marks : 250

QUESTION PAPER SPECIFIC INSTRUCTIONS

**Please read each of the following instructions carefully
before attempting questions**

There are EIGHT questions divided in two Sections.

Candidate has to attempt FIVE questions in all.

Question Nos. 1 and 5 are compulsory and out of the remaining, THREE are to be attempted choosing at least ONE from each Section.

The number of marks carried by a question/part is indicated against it.

Answers must be written in ENGLISH.

Word limit in questions, wherever specified, should be adhered to.

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SECTION—A

1. Critically comment in about 150 words each on the following :

10×5=50

- (a) Hearts with one purpose alone
Through summer and winter seem
Enchanted to a stone
To trouble the living stream.

(Yeats)

- (b) For I have known them all already, known them all :
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.

(Eliot)

- (c) He was married and added five children to the population
Which our Eugenist says was the right number for a parent of his generation
And our teachers report that he never interfered with their education.
Was he free? Was he happy? The question is absurd :
Had anything been wrong, we should certainly have heard.

(Auden)

- (d) For you would hardly care
That you were less deceived, out on that bed,
Than he was, stumbling up the breathless stair
To burst into fulfillment's desolate attic.

(Larkin)

- (e) Sister-in-law
and I were rather blank, cut-outs
fitted to our respective
slots in a room
really nowhere as the two of you
got down to the floor to draw
blueprints of a house from memory

(Ramanujan)

2. Answer all of the following :

- (a) "Yeats' purpose was to 'write out the heart of the Irish common people'."
Comment on this statement with reference to some of the poems prescribed for
your study.

15

- (b) "To be conscious is not to be in time." Comment on this line by Eliot from *Burnt Norton*. 15
- (c) Discuss Modernism as a literary and cultural movement. 20
3. Answer all of the following :
- (a) Analyse W. H. Auden's poetry as a fusion of 'the private and public worlds'. 15
- (b) Comment on the themes and concerns in Larkin's poetry. 15
- (c) "The poets of the thirties expressed that 'they had no time to be difficult...; the political situation was too urgent'." Elaborate the statement with examples from the poets of the period. 20
4. Answer all of the following :
- (a) Analyse Jimmy's relationship with Helena and Alison. What does his relationship with the two women reveal about his personality? 15
- (b) Write a note on the confessional element in Ramanujan's poetry. 15
- (c) "Beckett captures 'the endless, tedious nature of human experience itself, where actions do not always have a goal or meaning'." Discuss the statement with reference to the play, *Waiting for Godot*. 20

SECTION—B

5. Answer all of the following in about 150 words each : 10×5=50
- (a) "Jim (in the novel, *Lord Jim*) embodies Conrad's finest moral vision." Argue for or against the statement.
- (b) Discuss *A Portrait of the Artist as a Young Man* as a Bildungsroman.
- (c) Would you agree that the exegesis of *Sons and Lovers* as a presentation of Oedipus complex robs the novel of some of its nuances? Answer with illustrative references.
- (d) The gender of the narrator affects the narration at the lexical level in *Kanthapura*. Discuss.
- (e) "The theme of sexuality, especially interracial sexual attraction, and its possibilities, is coded into the theme of Adela's 'molestation'." Analyse Forster's *A Passage to India* in the light of the above statement.

6. Answer *all* of the following :

- (a) Discuss Patusan as a psychological landscape in *Lord Jim*. 15
- (b) "*A House for Mr Biswas* depicts the exile's desire to strike roots and attain an authentic selfhood." Examine the statement with reference to Naipaul's novel. 15
- (c) What are the chief symbols that Joyce has woven into the structure and texture of *A Portrait of the Artist as a Young Man*? 20

7. Answer *all* of the following :

- (a) Clarissa Dalloway endeavours "to balance a need for privacy with a need for communication with other people". Do you agree? Give a reasoned response. 15
- (b) "Lawrence's characters illustrate the class contradictions at the heart of modern industrial society." Discuss the statement with reference to *Sons and Lovers*. 15
- (c) Write an essay on the aptness of the title of the novel, *A Passage to India*. 20

8. Answer *all* of the following :

- (a) Is the ending of *Kanthapura* symptomatic of the socio-economic predicament of a colonised society? Give reasons. 15
- (b) What is the significance of the title, *A House for Mr Biswas*? 15
- (c) Examine the narrative style used by Virginia Woolf in *Mrs Dalloway*. 20

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ENGLISH
Paper II
(LITERATURE)

Time Allowed : **Three Hours**

Maximum Marks : **250**

Question Paper Specific Instructions

Please read each of the following instructions carefully before attempting questions :

*There are **EIGHT** questions divided in **Two Sections**.*

*Candidate has to attempt **FIVE** questions in all.*

*Questions no. **1** and **5** are compulsory and out of the remaining, any **THREE** are to be attempted choosing at least **ONE** question from each Section.*

The number of marks carried by a question / part is indicated against it.

*Answers must be written in **ENGLISH**.*

Word limit in questions, wherever specified, should be adhered to.

Attempts of questions shall be counted in sequential order. Unless struck off, attempt of a question shall be counted even if attempted partly. Any page or portion of the page left blank in the Question-cum-Answer (QCA) Booklet must be clearly struck off.

SECTION A

Q1. Critically comment in about 150 words on each of the following : 10×5=50

(a) ... somewhere in sands of the desert.

A shape with lion body and the head of a man,

A gaze blank and pitiless as the sun,

Is moving its slow thighs, while all about it

Reel shadows of the indignant desert birds.

(W.B. Yeats)

10

- (b) ... There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
(T.S. Eliot) 10
- (c) That girls are raped, that two boys knife a third,
Were axioms to him, who'd never heard
Of any world where promises were kept,
Or one could weep because another wept.
(W.H. Auden) 10
- (d) Only one ship is seeking us, a black-
Sailed unfamiliar, towing at her back
A huge and birdless silence. In her wake
No waters breed or break.
(Philip Larkin) 10
- (e) under the bridges with patches
of repair all over them
the wet stones glistening like sleepy
crocodiles, the dry ones
shaven water-buffaloes lounging in the sun
The poets only sang of the floods.
(A.K. Ramanujan) 10

Q2. Answer all of the following :

15+15+20=50

- (a) Bring out the dichotomy between body and soul presented by W.B. Yeats in the poems "Sailing to Byzantium" and "Byzantium". 15
- (b) T.S. Eliot exploits the potential of myth and history to comment on his contemporary society.
Analyse the statement in reference to the poems prescribed in the syllabus. 15
- (c) Illustrate the distinctive features of colonialism and post-colonialism in reference to some literary texts. 20

Q3. Answer all of the following :

15+15+20=50

- (a) Discuss W.H. Auden's engagement with contemporary social, political and religious issues in reference to some of his poems prescribed for your study. 15
- (b) Critically examine Philip Larkin's portrayal of the turmoils of post-war scenario in the poems prescribed in your syllabus. 15
- (c) Explain the meaning of feminism, and discuss its various phases of evolution in the 20th century. 20

Q4. Answer all of the following :

15+15+20=50

- (a) Bring out the elements of Indian sensibility as reflected in A.K. Ramanujan's poems prescribed in your syllabus. 15
- (b) Analyse critically the depiction of a woman in the institution of marriage by Osborne in the play *Look Back in Anger*. 15
- (c) Illustrate the characteristic features of Absurd Theatre with special reference to the play *Waiting for Godot*. 20

SECTION B

Q5. Answer all of the following in about 150 words each :

10×5=50

- (a) Comment on the ending of the novel *Sons and Lovers* after the death of Gertrude Morel. 10
- (b) Discuss Raja Rao's success in fusing 'history' and 'myth' in the novel *Kanthapura*. 10
- (c) Analyse James Joyce's interweaving of 'myth' in the narrative of his novel *A Portrait of the Artist as a Young Man*. 10
- (d) Illustrate the use of 'stream of consciousness' as a narrative technique in the novel *Mrs. Dalloway*. 10
- (e) Comment on the significance of the title of the novel *A House for Mr Biswas*. 10

Q6. Answer all of the following :

15+15+20=50

- (a) Discuss the role of Marlow as a narrator in *Lord Jim*. 15
- (b) Comment on the portrayal of women characters in E.M. Forster's novel *A Passage to India* from a feminist perspective. 15
- (c) Critically analyse the father – son relationships as depicted in *A House for Mr Biswas* in the context of tradition and exile. 20

Q7. Answer all of the following :

15+15+20=50

- (a) Bring out the conflicts arising out of Paul Morel's relationships with three women characters, namely Gertrude, Miriam and Clara in the novel *Sons and Lovers*. 15
- (b) Critically analyse how the elements of realism and fantasy are conflated in Conrad's *Lord Jim* in order to produce an image of the Orient through Patusan. 15
- (c) Comment on Raja Rao's delineation of Gandhian ideology in the novel *Kanthapura*. 20

Q8. Answer all of the following :

15+15+20=50

- (a) The concluding statement of *A Passage to India* — “Not now, not yet” — locates the estrangement between individuals on the axis of power. Do you agree ? Give the answer on the basis of your understanding of the novel. 15
- (b) Discuss Virginia Woolf's *Mrs. Dalloway* as a feminist novel. 15
- (c) Critically examine the reflections of the religious, political and cultural contexts discernible across the narrative in *A Portrait of the Artist as a Young Man*. 20

