

1999
ENGLISH
Paper 1
(Literature)

Time : 3 Hours]

[Maximum Marks : 300

INSTRUCTIONS

*Candidates should attempt **five** questions, choosing at least **two** from each Section.*

All questions carry equal marks.

Answers must be written in English.

SECTION A

1. Why did the Romantic poets think that "insight could be their foundation of certainty" and not rationality ?
2. How do you view the point made by a critic that "the English Victorian novel is characteristically a moral-decision novel" ?
3. Do you think it is an exaggeration to say that the spirit of the Nineteenth Century revealed itself as vividly to the issues of its time in prose as it did in its novel and poetry ?
4. Examine the contention that Victorian poetry remained "minor" because it ignored society.
5. How did the reading public enrich the Victorian Age ?
6. Bring out the central place that "Imagination" occupies in Romantic poetry and criticism.

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(2)

SECTION B

7. Give a full critical analysis of any one of Browning's dramatic monologues.
8. "Beauty is Truth." — How does Keats's poetry exemplify this idea ?
9. "Thackeray portrays the world he knows best." — Attempt a description of this world with reference to any one of his novels.
10. Argue the view that "the voice of prophecy in Ruskin has an urgency that does not appear quite so consistently in Carlyle's volumes".
11. Compare and contrast Wordsworth and Coleridge in their thoughts, aims and conclusions.
12. It is said of George Eliot that no novelist as she in English "has come closer to answering a question which is very important to us : How can a social world be felt and understood ?" — How do you understand this evaluation ?

1999
ENGLISH
Paper 2
(Literature)

Time : 3 Hours]

[Maximum Marks : 300

INSTRUCTIONS

*Candidates should attempt Question No. 1 and any **four** of the remaining questions, choosing at least **one** question from each of the Sections B, C and D.*

The number of marks carried by each question is indicated at the end of the question.

Answers must be written in English.

SECTION A

1. Explain the following passages with reference to their contexts, adding critical and interpretative comments wherever necessary : 20×4=80

- (a) (i) And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.

OR

- (ii) But, I prithee, sweet wag, shall there be gallows standing in
England when thou art king, and resolution thus fobbed as it is
with the rusty curb of old father antick the law ? Do not thou,
when thou art king, hang a thief.

- (b) (i) This above all : to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell; my blessing season this in thee !

OR

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(2)

(ii) I am your wife, if you will marry me;
If not, I'll die your maid : to be your fellow
You may deny me; but I'll be your servant
Whether you will or no.

(c) (i) Awake, arise, or be for ever fallen !

OR

(ii) Ye Presences of Nature in the sky
And on the earth ! Ye visions of the hills !
And Souls of lonely places ! can I think
A vulgar hope was yours when you employed
Such ministry,

(d) (i) April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.

OR

(ii) The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

SECTION B

2. "Initially conceived in relation to the plot's demands, the character of Hamlet grew beyond them until what Hamlet shrinks from is the whole burden of living." — Comment. 55
3. Contrast Shakespeare's own pair of critics in *As You Like It* : Jaques and Touchstone. 55
4. "But Falstaff, unimitated, unimitable Falstaff, how shall I describe thee ?" cries Johnson in his commentary on Shakespeare. What is your response ? 55
5. "*The Tempest* and the other last plays of Shakespeare deal with the theme of reconciliation." — Discuss. 55

Turn over

2 29/2 (4)

SECTION C

6. Discuss how Jane Austen's "malice of irony" is directed against the heroine in *Emma*. 55
7. Examine the view : "It is easy to criticize *David Copperfield*, but almost impossible not to enjoy it, especially its sentimental or melodramatic parts." 55
8. Show how "*Middlemarch* embraces a whole social order, and four or five principal stories". 55
9. Would you agree with the view that "*Jude the Obscure* is the one novel which is frequently disliked even by Hardy's admirers" ? 55
10. Comment on the narrative structure of *The Rainbow*. 55

(5)

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SECTION D

11. Examine *Paradise Lost* as a Christian epic that has achieved universal appeal. 55
12. Discuss the view that "*The Prelude* is a kind of diary : a record validated by Wordsworth's personal experience". 55
13. Show how *The Waste Land* became an extended metaphor of modern life. 55
14. "Yeats's mature poems have an extraordinary range of feelings : self-mockery, visionary exaltation, contemptuous defiance, elegy." Discuss. 55

