

**2002**  
**ENGLISH**  
**Paper – I**  
**( 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 is it that the Romantics combine imagination and truth to get effective insight into their poetry ?
2. Examine the spirit of Oxford Movement and its relevance.
3. Bring out and analyse the concept of 'Purity' in Victorian era.
4. How did the ancient documentary records enrich the historical sense of the nineteenth century novelists ?
5. Do you agree with the view that "the typical Victorian literary man was either a prophet or a wonder or a doubter and none of them were optimistic types" ?
6. Examine the impact of industrialization as portrayed by Victorian Prose writers.

[ Turn over

20/1

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**SECTION - B**

7. Write a critical essay on the achievement of Tennyson as a poet.
  8. Discuss the treatment of supernatural in Coleridge's famous poems 'The Ancient Mariner', 'Kubla Khan' and 'Christabel'.
  9. Give a full critical analysis of 'Ode on a Grecian Urn', commenting on Keats' creative spirit.
  10. Comment on how Lamb and Hazlitt have established the reaction between the writer and society through their prose.
  11. Discuss the view of the ills of the modern world as opined by Carlyle and John Ruskin.
  12. Explain the meaning of 'point of view in fiction' and show how the novelist's point of view structures the novel.
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**2002**  
**ENGLISH**  
**Paper – II**  
**( Literature )**

Time : 3 Hours ]

[ Maximum Marks : 300

*INSTRUCTIONS*

Candidates should attempt Question No. 1 in Section A 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 stanzas passages with reference to their contexts, adding critical and interpretative comments wherever necessary : 4 × 20 = 80

(a) (i) What is a man

If his chief good and market of his time  
Be but to sleep and feed ? A beast, no more  
Sure he that made us with such large discourse.  
Looking before and after, gave us not  
That capability and god-like reason  
To fust in us unused.

OR

- (ii) If all the year were playing holidays,  
To sport would be as tedious as to work ;  
But when they seldom come, they wish'd for come,  
And nothing pleaseth but rare accidents.

[ Turn over

II

2

- (b) (i) Love is merely a madness ; and, I tell you, deserve deserve as well a dark house and a whip as madmen do ; and the reason why they are not so punish'd and cruel is that lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel.

OR

- (ii) You taught me language, and my profit on't  
Is, I know how to curse. The real plague rid you  
For learning me your language !

- (c) (i) true in our fall,  
False in our promised rising ; since our eyes  
Opened we find indeed, and find we know  
Both good and evil, good lost and evil got.

OR

- (ii) If there's no hatred in a mind  
Assault and battery of the wind  
Can never tear the linnet from the leaf.  
An intellectual hatred is the worst,  
So let her think opinions are accursed.

- (d) (i) A current under sea  
Picked his bones in whispers. As he rose and fell  
He passed the stages of his age and youth  
Entering the whirlpool.

OR

- (ii) A mouth that has no moisture and no breath  
Breathless mouths may summon ;  
I hail the superhuman ;  
I call it death-in-life and life-in-death.

**SECTION - B**

2. Hamlet is not "a man who has to avenge his father" but "a man who has been given a task by a ghost". Comment. 55
3. Though Rosalind makes a clear case against the falsities of poetic pastoralism in love, she goes through the play wrapt in the conventions of the pastoral form. Discuss and substantiate. 55
4. Hotspur represents the principle of abstraction and Falstaff the principle of reality and Hal stands halfway between the two. Comment on the three characters throwing light on the cultural concept of honour. 55
5. Comment on the role of nature and nurture in the development of a man's character as seen in *Tempest*. 55

[ Turn over

29/II

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## SECTION - C

6. Comment on the technique known as 'inner free speech' employed in *Emma*. 55
7. Discuss George Eliot's art of characterization in *Middlemarch*. 55
8. In Hardy's novel *Jude the Obscure* 'it is not some unfathomable destiny that governs human life, but the psychological natures of the characters'. Examine the view. 55
9. Would you agree with the view that *The Rainbow*, a story of three generations is best example to explore human relationships? 55
10. Write a critical note on the women characters in *David Copperfield*. 55

**SECTION - D**

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| 11 | Examine Milton's portrayal of Satan in <i>Paradise Lost</i> .                        | 55 |
| 12 | What aspects of 'the growth of a poets mind' are revealed in <i>Prelude Book I</i> . | 55 |
| 13 | Is the poem <i>The Waste Land</i> pessimistic ? Defend your view.                    | 55 |
| 14 | Write an essay on Yeats's use of symbols in his poetry.                              | 55 |
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