

ENGLISH
PAPER—III

Note : This paper consists of two parts - (A and B). All questions are compulsory.

PART—A

Note : This part has ten short essay type questions of 16 marks each to be answered in about three hundred words each.

PART – A

1. A poem and a prose passage are given below. Choose one of them and answer the four questions given at the end :

You planned to tame a swallow, to hold her
In the long summer of your love so that she would forget
Not the raw seasons alone, and the homes left behind, but
Also her nature, the urge to fly, and the endless
Pathways of the sky. It was not to gather knowledge
Of yet another man that I came to you but to learn.
What I was, and by learning, to learn to grow, but every
Lesson you gave was about yourself. You were pleased
With my body's response, its weather, its usual shallow convulsions.
You dribbled spittle into my mouth, you poured
Yourself into every nook and Geanny, you embalmed
My poor lust with your bitter sweet juices. You called me wife.
I was taught to break saccharine into your tea and
To offer at the right moment the vitamins, covering
Beneath your monstrous ego I ate the magic pill
and became a dwarf. I lost my will and reason to all your
Questions I mumbled incoherent replies. The summer
Begins to pall. I remember the rude breezes
Of the fall and the smoke from burning leaves.
Your room is
Always lit by artificial lights. Your windows always
Shut. Even the air-conditioner helps so little,
All pervasive is the pungent scent of your breath. The cut flowers
In the vases have begun to smell of human sweat. There is
No more singing, no more a dance, my mind is an old
Play-house with all its lights put out. The strong man's technique is
Always the same. He serves his love in lethal doses,
For, love is Narcissus at the waters edge, haunted
By a woman's lonely face, and yet it must seek at last
Ahead, a pure, total freedom, it must will the mirrors
To shatter and the kind night to erase the water.

- (a) What is the "old play house" suggestive of? 4
- (b) Comment on the role of the female in the poem. 4
- (c) Bring out the qualities of the man and how are those expressed in the poem? 4
- (d) Would you call it a feminist poem? Substantiate your answer with examples. 4

OR

Imperialism's culture was not invisible, nor did it conceal its worldly affiliations and interests. There is a sufficient clarity in the culture's major lines for us to remark the often scrupulous notations recorded there, and also to remark how they have not been paid much attention. Why they are now of such interest as, for instance, to spur this and other books derives less from a kind of retrospective vindictiveness than from a fortified need for links and connections. One of the imperialism's achievement was to bring the world closer together and, although in the process the separation between Europeans and natives was an insidious and fundamentally unjust one, most of us should now regard the historical experience of empire as a common one. The task then is to describe it as pertaining to Indians and Britishers, Algerian and French, Westerners and Africans, Asians, Latin Americans, and Australians despite the horrors, the bloodshed, and the vengeful bitterness.

- (a) What does the author mean by the visibility of the imperial culture and how does it make its presence felt ? 4
- (b) What is the achievement of imperialism and to what commonality does the author refer to ? 4
- (c) Bring out the two different ways of looking at the imperial experience. 4
- (d) Why is it important for the writer to look at the rulers and the ruled despite such suffering involved ? 4

2. Bring out the blending of humour and irony in General Prologue to The Canterbury Tales.

OR

Comment on the dramatic relevance and importance of the soliloquies in Macbeth.

16

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3. Consider The Duchess of Malfi as a play representing a reversal of the revenge mode.

OR

Do you agree with the view that Milton idealises Satan in The Paradise Lost, Book I? Give reasons for your answer.

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4. Bring out the elements of neo-classical criticism as reflected in Johnson's criticism of the Metaphysical poets.

OR

Would you consider Jonathan Swift a misanthropist? Give a reasoned answer. 16

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5. Examine Wordsworth's views on creative process and the use of language as reflected in his "Preface" to the Lyrical Ballads.

OR

What elements of realism do you find in the novels of Jane Austin? Discuss with reference to any of the novels you have read.

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6. Bring out the conflict between doubt and faith in the poetry of Tennyson.

OR

Critically comment on the portrayal of child life in the novels of Dickens.

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7. W.B. Yeats's major concern in his poetry is "transience of life and permanence of art." Elucidate.

OR

Examine the poetic elements in the fictional prose of D.H. Lawrence.

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8. The poetry of Ted Hughes emphasises the "pitiless and violent forces of nature." Examine.

OR

Consider William Golding as a novelist who combines fantasy with psychological realism.

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9. What importance does Aristotle attach to character in a drama ?

OR

Examine Richards's views on the two uses of language.

16

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10. New Historicism is "a reciprocal concern with the historicity of texts and the textuality of history." Examine

OR

Reader response critics of all theoretical persuasions agree that, at least to some considerable degree, the meanings of a text are the "production" or "creation" of the individual reader. How far do you agree with this ?

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PART – B

Note : This part has only one question of 40 marks to be answered in about (800) Eight hundred words.

11. Write an essay on any one of the following :

(a) Origin and Development of English Romanticism.

OR

(b) The new Indian Novel in English.

OR

(c) The Question of Exile in Diasporic Novel.

OR

(d) The study of Literature through Myths and Archetypes.

OR

(e) Can English be the key language in a multilingual State?

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