

2006

ENGLISH LITERATURE

Paper-II

Time allowed : Three Hours]

[Maximum Marks : 200

Notes : (i) Answer *five* questions in all. Question Nos. 1 & 5 are compulsory. Attempt *three* more questions of which at least *one* should be selected from each section.

(ii) All questions carry equal marks.

SECTION – I

1. Explain with reference to the context any **two** of the following passages, giving critical comments wherever necessary :

(a) To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death.

(b) What though the field be lost ?
All is not lost; th' unconquerable Will,
And study of revenge, immortal hate,
And courage never to submit or yield :
And what is else not to be overcome ?

(c) The sounding cataract
Haunted me like a passion : the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
An appetite; a feeling and a love,
That had no need of a remoter charm,
By thought supplied, nor any interest
Unborrowed from the eye –

2. "Twelfth Night is primarily a study of love on various planes." Discuss.

OR

Do you agree with the view that The Tempest is "centrally concerned with the three things that Shakespeare had come to value most highly in life : liberty, love and wonder" ? Give reasons for your answer.

OR

Discuss Macbeth as a tragedy of ambition.

3. Evaluate the character of Satan on the basis of Paradise Lost Books I & II.

OR

"One of the keys to an understanding of Wordsworth's feeling for childhood as a state of grace, and its relation to the mature vision of man, is in Immortality Ode." Discuss.

4. Analyse the theme of Pride and Prejudice, bringing out the appropriateness of the title of the novel.

OR

Dickens' gift of humour is that of pathos. Discuss in the light of Oliver Twist.

SECTION – II

5. Explain with reference to the context any **two** of the following passages, adding critical comments where necessary :

(a) O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing – masters of my soul
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is, and gather me
Into the artifice of eternity.

(b) How but in custom and in ceremony
Are innocence and beauty born ?
Ceremony's a name for the rich born,
And custom for the spreading laurel tree.

(c) Soldiering, my dear madam, is the coward's art of attacking mercilessly when you are strong, and keeping out of harm's way when you are weak. That is the whole secret of successful fighting. Get your enemy at a disadvantage; and never, on any account, fight him on equal terms.

6. Analyse Lord of the Flies as a study of boyish psychology.

OR

Discuss how in Sons and Lovers, D. H. Lawrence presents the unfolding relationship of mother and son with delicacy, tenderness and overwhelming sense of reality.

7. "Sailing to Byzantium derives its direction from the poet's own sense of loss and decay." Comment.

OR

Give an estimate of W.B. Yeats as a poet.

8. Critically examine Shaw's treatment of love and war in Arms and the Man.

OR

"Narayan is an excellent novelist because of art of narration." Justify this statement with reference to Swami and Friends.
