Sl. G-DTN-M-FOHB

ENGLISH
Paper II
(Literature)

Time Allowed : Three Hours | *Maximum Marks : 300*

INSTRUCTIONS

Candidates should attempt Question Nos. ***1 and 5*** *which are compulsory, and any* ***three*** *of the remaining questions, selecting at least* ***one*** *question from each Section.*

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

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

Important : Whenever a Question is being attempted, all its parts/sub-parts must be attempted contiguously. This means that before moving on to the next Question to be attempted, candidates must finish attempting all parts/sub-parts of the previous Question attempted. This is to be strictly followed.

Pages left blank in the answer-book are to be clearly struck out in ink. Any answers that follow pages left blank may not be given credit.

(Contd.)

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Section 'A'

1. Write short notes on the following : 12×5=60

(a) W. H. Auden's *Musee des Beaux Arts*, that resonates with the poetic narratives of art of the Romantic and Victorian period

(b) Spiritus Mundi in the *Second Coming* as a storehouse of the world's phantasmagoria

(c) The thematic and symbolic significance of the Mosque, Caves and Temple in E. M. Forster's 'A Passage to India'

(d) D. H. Lawrence's '*Sons and Lovers*' is as much autobiographical as Dicken's *David Copperfield*.

(e) Jimmy Porter as a spokesman of Britain's new educated class with its anxieties and frustrations

2. (a) It was not until the 1920s that new notions of time and states of mind have been stressed with greater impact in twentieth century novel. Elucidate with examples. 30

(b) Explain with references, how modern drama with its disjointed and ambiguous deliberations that blur the distinction between reality and illusion, serves to intensify the dreadful angst of the protagonist. 30

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3. (a) "The time theme of T. S. Eliot's poems is real, exactly as birth, death and love are real". Elucidate with reference to his poems. 30

(b) How does A. K. Ramanujan represent in his poems kaleidoscopic patterns of the Indian panorama and culture. 30

4. (a) Critically analyse how the stream of consciousness technique, used to depict the labyrinth of the subtleties of human mind, is executed with prowess and precision in *Mrs Dalloway* and *A Portrait of the Artist as a Young Man.* 30

(b) How would you respond to the view that of all the Indian novels *Kanthapura* is the most comprehensively and intimately Gandhian ? 30

Section 'B'

5. Read the drama/poetry passages below and answer the questions that follow : (6×5)×2=60

(a) He spits. E moves to the centre, halts with his back to auditorium.

E : Charming spot (He turns, advances to front, halts facing the auditorium)
Inspiring prospects (He turns to V) Let's go.

V : We can't.

E : Why not ?

V : We are waiting for G.

E : (Despairingly), Ah ! (Pause) You're sure it was here ?

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V : What ?
E : That we were to wait.
V : He said by the tree. (They look at the tree) Do you see any others ?
E : What is it ?
V : I don't know. A willow.
E : Where are the leaves ?
V : It must be dead.
E : No more weeping.
V : Or perhaps it's not the season.
E : Looks to me more like a bush.
V : A shrub
E : A bush
V : A — What are you insinuating ? That we've come to the wrong place.
E : He should be here.
V : He didn't say for sure he'd come.
E : And if he doesn't come ?
V : We will come back tomorrow.
E : And then the day after tomorrow.
V : Possibly.
E : And so on.
V : The point is.
E : Until he comes.
V : You're merciless.
E : We came here yesterday.
V : Ah no, there you're mistaken.
E : What did we do yesterday ?
V : What did we do yesterday ?
E : Yes.

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V : Why.... (Angrily) Nothing is certain when you're about.

E : In my opinion we were here.

V : (Looking round) You recognise the place ?

E : I didn't say that.

V : Well ?

E : That makes no difference.

V : All the same....that tree.... (turning round the auditorium)....that bog.

(i) Identify the key areas of conflict in the conversation by focusing on the opposites.

(ii) Comment on the style of minimal language used by the dramatist.

(iii) How does the scene reflect an absurdity ?

(iv) How does the playwright succeed in subverting the audiences' comfortable illusions ?

(v) How do the characters express a universal theme through their conversation ?

(b) Father, when he passed on
left dust
on a table full of papers
left debts and daughters
a bed-wetting grandson
named by the toss
of a coin after him,

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a house that leaned
slowly through our growing
years on a bent coconut
tree in the yard.
Being the burning type,
he burned properly
at the cremation

as before, easily
and at both ends,
left his eye coins
in the ashes that didn't
look one bit different
several spinal discs, rough,
some burned to coal, for sons

to pick gingerly
and throw as the priest
said, facing east
where three rivers met
near the railway station;
no long-standing headstone
with his full name and two dates

to hold in their parentheses
everything he didn't quite
manage to do himself,
like his caesarian birth
in a brahmin ghetto
and his death by heart-
failure in the fruit market.

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But some one told me
he got two lines
in an inside column
of a Madras newspaper
sold by the kilo
exactly four weeks later
to street hawkers

who sell it in turn
to the small groceries
where I buy salt,
coriander,
and jaggery
in newspaper cones
that I usually read

for fun, and lately
in the hope of finding
these obituary lines.
And he left us
a changed mother
and more than
one annual ritual.

(i) How does the narrator describe his father ?

(ii) Which are the subliminal expressions that reveal the attitude of the narrator ?

(iii) Comment on the imagery and irony expressed.

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(iv) How does the apparent simplicity express subtleties of thought ?

(v) Identify the poet and comment on his style of poetry.

6. (a) Show how Joseph Conrad's '*Lord Jim*' explains, the crisis faced by an individual through an elaborately woven scheme of narration. 30

(b) Critically analyse '*A House for Mr. Biswas*' from a diasporic perspective. 30

7. (a) In his later poems Yeats foreshadowed in a prophetic way the modern political situation and the death wish of modern culture. Explain with reference to some poems of W. B. Yeats. 30

(b) "The most striking feature of twentieth century poetic taste was to explore experiences meticulously and weave rich patterns of meaning rather than render in mellifluous verse imagery drawn from nature." Elaborate with examples. 30

8. (a) E. M. Forster's *A Passage to India* is replete with "liberal dilemmas in England and India." Discuss. 30

(b) Philip Larkin belongs to the Movement Poets who wrote intelligible and empirical poems. Substantiate with reference to Larkin's poems. 30

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