CS (Main) Exam : 2014

ENGLISH

PAPER—II

(LITERATURE)

Time Allowed : Three Hours	Maximum Marks : 250

QUESTION PAPER SPECIFIC INSTRUCTIONS

Please read each of the following instructions carefully before attempting questions

There are EIGHT questions divided in two Sections.

Candidate has to attempt FIVE questions in all.

Question Nos. **1** and **5** are compulsory and out of the remaining, THREE are to be attempted choosing at least ONE question from each Section.

The number of marks carried by a question/part is indicated against it.

Answers must be written in ENGLISH.

Word limit in questions, if specified, should be adhered to.

Attempts of questions shall be counted in chronological order. Unless struck off, attempt of a question shall be counted even if attempted partly. Any page or portion of the page left blank in the Question-cum-Answer Booklet must be clearly struck off.

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SECTION—A

1. Write short notes on the following in about *150* words each : 10×5=50

(a) Marxist theories of Literature since 1970

(b) Radical feminism

(c) Life, death dichotomy in 'Journey of the Magi'

(d) Prophetic overtones in 'The Second Coming'

(e) The 'asymmetrical symmetry' of the structure of *Waiting for Godot*

2. *(a)* Is there an Indian way of thinking? In the light of this question, examine Indian poetry written in English. 20

(b) Analyze the themes of 'hybridity' and 'transculturation' in Ramanujan's poetry. 20

(c) Examine the use of nature imagery in Ramanujan's poetry. 10

3. *(a)* "I think the impulse to preserve lies at the bottom of all art." Philip Larkin, though a nihilist, thus builds up against nothingness. Elucidate. 20

(b) Explain how Auden captures the essence of human life through the rhetorical device ekphrasis describing Bruegel's painting of the fall of Icarus in the poem 'Musée des Beaux Arts'. 15

(c) Consider Auden as a critic of W. B. Yeats in his poem on him. 15

4. *(a)* Consider *Look Back in Anger* as Osborne's comment on domestic culture and the alienation of the post-War youth. 20

(b) What do you think is the symbolic significance of the Pozzo-Lucky relationship? 15

(c) What is the relevance of Colonel Redfern to Osborne's critique of the British Empire? 15

SECTION—B

5. Read the following passage and answer the questions that follow : 10×5=50

The complexity of a culture is to be found not only in its variable processes and their social definitions—traditions, institutions and formations—but also in the dynamic interrelations, at every point in the process, of historically varied and variable elements. In what I have called 'epochal' analysis, a cultural process is seized as a cultural system, with determinate dominant features : feudal culture or bourgeois culture or a transition from one to the other. This emphasis on dominant and definitive lineaments and features is important and often, in practice, effective. But

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it then often happens that its methodology is preserved for the very different function of historical analysis, in which a sense of movement within what is ordinarily abstracted as a system is crucially necessary, especially if it is to connect with the future as well as with the past. In authentic historical analysis, it is necessary at every point to recognize the complex interrelations between movements and tendencies both within and beyond a specific and effective dominance. It is necessary to examine how these relate to the whole cultural process rather than only to the selected and abstracted dominant system. Thus 'bourgeois culture' is a significant generalizing description and hypothesis, expressed within epochal analysis by fundamental comparisons with 'feudal culture' or 'socialist culture'. However, as a description of cultural process, over four or five centuries and in scores of different societies, it requires immediate historical and internally comparative differentiation. Moreover, even if this is acknowledged or practically carried out, the 'epochal' definition can exert its pressure as a static type against which all real cultural process is measured, either to show 'stages' or 'variations' of the type (which is still historical analysis) or, at its worst, to select supporting and exclude 'marginal' or 'incidental' or 'secondary' evidence.

Such errors are avoidable if, while retaining the epochal hypothesis, we can find terms which recognize not only 'stages' and 'variations' but the internal dynamic relations of any actual process. We have certainly still to speak of the 'dominant' and the 'effective', and in these senses of the hegemonic. But we find that we have also to speak, and indeed with further differentiation of each, of the 'residual' and the 'emergent' which in any real process, and at any moment in the process, are significant both in themselves and in what they reveal of the characteristics of the 'dominant'.

(a) What does the epochal analysis usually take into account?

(b) What has traditionally been the treatment of cultures in relation to the culture?

(c) What should be the ideal way to study the historical processes of cultural formation?

(d) Explain the viewpoint of the author towards cultural study at a given point in history.

(e) Bring out the relation between dominant, residual and emergent cultures.

6. *(a)* What role does Stephen's burgeoning sexuality play in his development as a character? 15

(b) "My great religion is a belief in the blood." Analyze *Sons and Lovers* in the light of this statement. 20

(c) Examine the narrative technique in *Lord Jim*. 15

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7. (a) Clarissa Dalloway and Septimus Smith both live in 'continuous present' and thus suffer from post-traumatic stress disorder. Comment. 20

(b) Discuss how deep and wide is the impact of Gandhi's personality and his thought on the theme of *Kanthapura*. 20

(c) Examine the elements of Impressionism in *Lord Jim*. 10

8. (a) Explicate the significance of the title *A House for Mr. Biswas*. 15

(b) Discuss how *A Passage to India* reveals the complexities of a colonial discourse. 20

(c) Compare the significance of locale/space in *A Passage to India* and *A House for Mr. Biswas*. 15

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