PHKM-B-ENG

# ENGLISH

## Paper II

### ( LITERATURE )

*Time Allowed : **Three** Hours* | *Maximum Marks : **250***

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### 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.*

*Questions no. **1** and **5** are compulsory and out of the remaining, any **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, wherever specified, should be adhered to.*

*Attempts of questions shall be counted in sequential 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 (QCA) Booklet must be clearly struck off.*

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### SECTION A

**Q1. Critically comment in about 150 words on each of the following :** *10×5=50*

(a) … somewhere in sands of the desert.

A shape with lion body and the head of a man,

A gaze blank and pitiless as the sun,

Is moving its slow thighs, while all about it

Reel shadows of the indignant desert birds.

(W.B. Yeats) *10*



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(b) ... There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.

(T.S. Eliot) *10*

(c) That girls are raped, that two boys knife a third,
Were axioms to him, who'd never heard
Of any world where promises were kept,
Or one could weep because another wept.

(W.H. Auden) *10*

(d) Only one ship is seeking us, a black-
Sailed unfamiliar, towing at her back
A huge and birdless silence. In her wake
No waters breed or break.

(Philip Larkin) *10*

(e) under the bridges with patches
of repair all over them
the wet stones glistening like sleepy
crocodiles, the dry ones
shaven water-buffaloes lounging in the sun
The poets only sang of the floods.

(A.K. Ramanujan) *10*

**Q2. Answer all of the following :** ***15+15+20=50***

(a) Bring out the dichotomy between body and soul presented by W.B. Yeats in the poems "Sailing to Byzantium" and "Byzantium". *15*

(b) T.S. Eliot exploits the potential of myth and history to comment on his contemporary society.
Analyse the statement in reference to the poems prescribed in the syllabus. *15*

(c) Illustrate the distinctive features of colonialism and post-colonialism in reference to some literary texts. *20*



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**Q3. Answer all of the following :** ***15+15+20=50***

(a) Discuss W.H. Auden's engagement with contemporary social, political and religious issues in reference to some of his poems prescribed for your study. *15*

(b) Critically examine Philip Larkin's portrayal of the turmoils of post-war scenario in the poems prescribed in your syllabus. *15*

(c) Explain the meaning of feminism, and discuss its various phases of evolution in the $20^{th}$ century. *20*

**Q4. Answer all of the following :** ***15+15+20=50***

(a) Bring out the elements of Indian sensibility as reflected in A.K. Ramanujan's poems prescribed in your syllabus. *15*

(b) Analyse critically the depiction of a woman in the institution of marriage by Osborne in the play *Look Back in Anger*. *15*

(c) Illustrate the characteristic features of Absurd Theatre with special reference to the play *Waiting for Godot*. *20*



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## SECTION B

**Q5. Answer all of the following in about 150 words each :** *10×5=50*

(a) Comment on the ending of the novel *Sons and Lovers* after the death of Gertrude Morel. *10*

(b) Discuss Raja Rao's success in fusing 'history' and 'myth' in the novel *Kanthapura*. *10*

(c) Analyse James Joyce's interweaving of 'myth' in the narrative of his novel *A Portrait of the Artist as a Young Man.* *10*

(d) Illustrate the use of 'stream of consciousness' as a narrative technique in the novel *Mrs. Dalloway*. *10*

(e) Comment on the significance of the title of the novel *A House for Mr Biswas*. *10*

**Q6. Answer all of the following :** *15+15+20=50*

(a) Discuss the role of Marlow as a narrator in *Lord Jim*. *15*

(b) Comment on the portrayal of women characters in E.M. Forster's novel *A Passage to India* from a feminist perspective. *15*

(c) Critically analyse the father – son relationships as depicted in *A House for Mr Biswas* in the context of tradition and exile. *20*

**Q7. Answer all of the following :** *15+15+20=50*

(a) Bring out the conflicts arising out of Paul Morel's relationships with three women characters, namely Gertrude, Miriam and Clara in the novel *Sons and Lovers*. *15*

(b) Critically analyse how the elements of realism and fantasy are conflated in Conrad's *Lord Jim* in order to produce an image of the Orient through Patusan. *15*

(c) Comment on Raja Rao's delineation of Gandhian ideology in the novel *Kanthapura*. *20*



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**Q8. Answer all of the following :** ***15+15+20=50***

(a) The concluding statement of *A Passage to India* — "Not now, not yet" — locates the estrangement between individuals on the axis of power. Do you agree ? Give the answer on the basis of your understanding of the novel. *15*

(b) Discuss Virginia Woolf's *Mrs. Dalloway* as a feminist novel. *15*

(c) Critically examine the reflections of the religious, political and cultural contexts discernible across the narrative in *A Portrait of the Artist as a Young Man*. *20*


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