

Roll No.

Total No. of Pages : 3

1(CCE.M)3

English-II

(27)

Time : Three Hours]

[Maximum Marks : 300

INSTRUCTIONS

- (i) Answers must be written in English.
- (ii) The number of marks carried by each question is indicated at the end of the question.
- (iii) The answer to each question or part thereof should begin on a fresh page.
- (iv) Your answer should be precise and coherent.
- (v) The part/parts of the same question must be answered together and should not be interposed between answers to other questions.
- (vi) Candidates should attempt **all** questions. Each question should be answered in **600-700** words except question no **1**.
- (vii) If you encounter any typographical error, please read it as it appears in the text-book.
- (viii) Candidates are in their own interest advised to go through the General Instructions on the back side of the title page of the Answer Script for strict adherence.
- (ix) No continuation sheets shall be provided to any candidate under any circumstances.

(x) Candidates shall put a cross (x) on blank pages of Answer Script.

(xi) No blank page be left in between answer to various questions.

(xii) No programmable Calculator is allowed.

(xiii) No stencil (with different markings) is allowed.

1. Write short notes on any **five** of the following in about **200** words each :

(a) The play within the play in Shakespeare's *Hamlet*.

(b) Epic similes in Milton's *Paradise Lost*.

(c) Irony in Jane Austen's *Emma*.

(d) Wordsworth's *Prelude* as an autobiographical poem.

(e) Character of Micawber in Dickens's *David Copperfield*.

(f) George Eliot's perspective on "the web of society" in the novel *Middlemarch*.

(g) The note of pessimism in Hardy's *Jude the Obscure*.

(h) Yeats's use of myths in his "Byzantium" and "Sailing to Byzantium".

(i) The experimental technique in Eliot's *Waste Land*.

(j) The transition from the rural to urban culture in Lawrence's *The Rainbow*. 15×5=75

2. Critically examine Shakespeare's *Tempest* as a tragicomic romance.

OR

Bring out Milton's adherence to and deviation from epic conventions in his *Paradise Lost*.

OR

Jane Austen's *Emma* is about Emma's "slow, painful progress towards maturity". Elaborate. 75

3. Comment on the confessional form employed by Wordsworth in *The Prelude*.

OR

In *David Copperfield* Dickens "frames his narrative around the personal memoirs of an observant professional writer". Elucidate.

OR

Is George Eliot's *Middlemarch* "A study of Provincial Life", as its subtitle claims ?

OR

Jude the Obscure by Hardy depicts "the deadly war waged between flesh and spirit". Justify or refute or modify this observation. 75

4. Eliot's *Waste Land* is a representative of modernism – Substantiate the statement.

OR

Bring out the plight of modern man as articulated in Yeats's poems prescribed for your study.

OR

Ursula "contemplates a rainbow symbolically sweeping away the old, brittle corruption of houses and factories". Does the above comment encapsulate Lawrence's thematic concerns in *The Rainbow* ? 75