

1[CCE.M]1

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 answers 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.
- (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 candidates 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.

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

- (a) Role of disguise in Shakespeare's *As You Like It*.
- (b) Satan as an embodiment of protest in *Paradise Lost*.
- (c) Class-consciousness in *Emma*.
- (d) The childhood experience in *Prelude*.
- (e) Character of Uriah Heep in *David Copperfield*.
- (f) Compare and contrast the characters of Dorothea and Rosamund in *Middlemarch*.
- (g) Jude-Arabella relationship in *Jude the Obscure*.
- (h) Symbolism in Yeats's *The Second Coming* and *Easter 1916*.
- (i) Significance of "datta", "damyata" and "dayadhvam" in Eliot's *The Waste Land*.
- (j) Ursula as a modern woman in *The Rainbow*. 15×5=75

2. Critically examine Shakespeare's vision of life as reflected in *As You Like It*, *Henry IV, Part I and II*, *Hamlet* and *The Tempest*.

OR

Discuss the blending of the elements of the Renaissance and the Reformation in Milton's *Paradise Lost*.

OR

Discuss how Jane Austen reflects the power-relations in *Emma*. 75

3. Critically analyse how *Prelude* represents Wordsworth's pantheism which cannot be separated from his spiritual eco-consciousness.

OR

Discuss the exploitation of children as reflected in *David Copperfield*.

OR

Critically analyze the representation of the social and political upheavals of the early nineteenth century in George Eliot's *Middlemarch*.

OR

Discuss how Hardy in *Jude the Obscure* shows that the decay of spiritual goals in the England of his day matches the decay of the countryside. 75

4. Discuss how Yeats's poetry reflects his nationalism interwoven in the matrix of his cultural politics with special reference to his poems prescribed for you.

OR

Critically consider *The Waste Land* as a critique of modern European civilization.

OR

"Man is willing to accept woman as an equal, as a man in skirts, as an angel, a womb, a pair of legs, a servant, ... an ideal or an obscenity; the one thing he won't accept her as, is a human being, a real human being of the feminine sex." – Discuss the sexual-textual politics as represented in Lawrence's *The Rainbow* in the light of the statement.

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