

Is this true of 'To His Coy Mistress'? Give reasons for your answer.

5. (a) Comment on Pope's presentation of Belinda in 'The Rape of the Lock.'

Or, (b) What is the function of the supernatural machinery in 'The Rape of the Lock'? 16

6. Give the substance of the following poem and add a critical note on its theme and style : 15+5

Out of the night that covers me,
 Black as the pit from pole to pole,
 I thank whatever Gods may be
 For my unconquerable soul.
 In the fell clutch of circumstance
 I have not winced nor cried aloud,
 Under the bludgeonings of chance
 My head is bloody, but unbowed.
 Beyond this place of Wrath and tears
 Looms but the Horror of the shade,
 And yet the menace of the years
 Finds, and shall find, me unafraid.
 It matters not how strait the gate
 How charged with punishments the scroll,
 I am the master of my fate :
 I am the captain of my soul.

SIXTH PAPER—2001

1. Attempt *any two* of the following : 16×2

(a) Consider Hazlitt's *On a Sun-Dial* as an example of the personal essay. (b) Comment on Addison's prose style with special reference to the prescribed essays. (c) Lamb blends fact and fiction in his essays. Discuss, with reference to the two essays in your syllabus. (d) What rules for study does Bacon lay down in his essay *Of Studies*? What are his views on the use and abuse of studies ?

2. (a) Comment on the appropriateness of the title *Pride and Prejudice*. 16

Or, (b) Discuss Jane Austen's treatment of the minor characters with particular reference to *any three* of the following :

Mr. Collins, Charlotte Lucas, Wickham, Lydia Bonnet.

3. (a) Comment on Dickens' attitude to the contemporary education system as revealed in *Hard Times*. 16

Or, (b) Critically examine Dickens' portrayal of Stephen Blackpool in *Hard Times*.

Holl a your name to the reverberate hills,
And make the babbling gossip of the air.
Cry out, Olivia !

- (b) (i) Whence is that knocking?
How is't with me, when every noise appals me ?
What hands are here? Ha! they pluck out mine eyes.
Will all great Neptunes ocean wash this blood
Clean from my hand ? No ; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Or,

- (ii) Here's the smell of the blood still ; all the
perfumes of Arabia will not sweeten this little hand.
Oh! oh! oh!
- (c) (i) As for myself, I stand as Jove's huge tree,
And others are but shrubs compared to me.
All tremble at my name, and I fear none :
Let's see who dare impeach me for his death!

Or,

- (ii) My heart is an anvil unto sorrow
Which beats upon it like the Cyclops' hammers,
And with the noise turns up my giddy brain.
And makes me frantic for my Gaveston.

Group-E

5. Give the substance of one of the following passages and add a critical comment :

15+5

(i) Poetry in general seems to have sprung from two causes, each of them lying deep in our nature. First, the instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures, and through imitation learns his earliest lessons; and no less universal is the pleasure felt in things imitated. We have evidence of this in the facts of experience. Objects which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity: such as the forms of the most ignoble animals and of dead bodies. The cause of this again is, that to learn gives the liveliest pleasure, not only to philosophers but to men in general ; whose capacity however of learning is more limited. Thus the reason why men enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps, 'Ah, that is he.' For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the colouring or some such other cause.

(ii) These our actors,
 As I foretold you, were all spirits and
 Are melted into air, into thin air
 And like the baseless fabric of this vision,
 The cloud-capp'd towers, the gorgeous palaces,
 The solemn temples, the great globe itself
 Yea, all which it inherit, shall dissolve
 And like this insubstantial pageant faded,
 Leave not a rack behind, we are such stuff
 As dreams are made on and our little life
 Is rounded with a sleep.

EIGHTH PAPER—2001

Answer Q. No. 1 and *any three* from the rest,

1. Write an essay on *any one* of the following topics: 40

(a) Survival of literature in the age of multimedia. (b) Nature in English poetry. (c) The role of patronage in literature and the fine art. (d) Society and the Artist. (e) What distinguishes poetry from prose?

2. (a) From the tragedies you have read, can you come to any general conclusion about the extent to which a tragic hero is responsible for his downfall? 20

Or, (b) What is the source of tragic pleasure?

3. (a) Comment on Aristotle's description of comedy as dealing with the 'Ridiculous', which he further defines as "a deformity not productive of pain or harm to others". 20

Or, (b) The Comedy of Humours and the Comedy of Manners are representative of the age to which they belong but in essence they both convey the same comic spirit. Discuss.

4. (a) Examine the chief characteristics of either the Elegy Or the Sonnet as lyric variants. 20

Or, (b) Poetry is not a turning loose of emotion but an escape from it. Discuss with reference to the lyric.

5. (a) Consider the distinctive features of the Stream of Consciousness Novel. 20

Or, (b) Most novels deal with society in one way or another. Examine the validity of the statement.

6. (a) Comment on the part played by supernatural powers in the epic. 20

Or, (b) An epic is often said to resemble a novel because of its length and scope. Do you agree with this statement ? Discuss.

Or, Does Pope's 'The Rape of the Lock' have a permanent appeal?
Give reasons for your answer.

6. Give the substance of the following poem and add a critical note on its theme and style : 15+5

Surprised by joy—impatient as the wind
 I turn'd to share the transport—oh! with whom
 But thee—deep buried in the silent tomb,
 That spot which no vicissitude can find?
 Love, faithful love recall'd thee to my mind—
 But how could I forget thee? Through what power
 Even for the least division of an hour.
 Have I been so beguiled as to be blind
 To my most grievous loss!—That thought's return
 Was the worst pang that sorrow ever bore.
 Save one, one only, when I stood forlorn.
 Knowing my heart's best treasure was no more;
 That neither present time, nor years unborn
 Could to my sight that heavenly face restore.

SIXTH PAPER—2002

Full Marks—100

1 Attempt *any two* of the following : 16×2

(a) The value of Bacon's essays depends largely on their wisdom and its forcible expression. Discuss with special reference to *Of Studies*.

(b) Do you think that Sir Roger de Coverley is an idealized country gentleman? Justify your viewpoint with special reference to the two essays in your course.

(c) Show Limb's essays, essentially personal, attain the level of universal appeal. Discuss with special reference to the essays in your syllabus.

(d) Show how in his essay, *On a Sundial Hazlitt* reveals his critical mind in his treatment of the past and present.

2. (a) Comment critically on the combination of irony and humour in Jane Austen's *Pride and Prejudice*. 16

Or, (b) Comment on Jane Austen's treatment of the theme of marriage in *Pride and Prejudice*.

3. (a) Show the title *Hard Times* reflects the theme of the novel.

Or, (b) Comment on Dickens' treatment of women characters in *Hard Times* : and show how this reveals his concern with the position of women In society. 16

4. Explain *any two* of the following passages with reference to the context and add relevant comments. 8+8

(a) That which is most of all profitable is Acquaintance with the

(c) (i) Like frantic Juno will I fill the earth
 With ghastly murmur of my sight and cries
 For never doted Jove on Gannymede
 So much as he on cursed Gaveston.

Or, (ii) O would I might! but heavens and earth conspire
 To make me miserable! Here receive my crown;
 Receive it? no, these innocent hands of mine
 Shall not be guilty of so foul a crime.

Group—E

5. Give the substance of one of the following passages and add a critical comment. 15+5

(i) Our claim that nonsense is a new literature would be quite indefensible if nonsense were nothing more than a mere aesthetic fancy. Nothing sublimely artistic has ever arisen out of mere art, any more than anything essentially reasonable has ever risen out of the pure reason. There must always be a rich moral soil for any great aesthetic growth. The principle of art for art's sake is a very good principle if it means that there is a vital distinction between the earth and the tree that has its roots in the earth; but it is a very bad principle if it means that the tree could grow just as well with its roots in the air. Every great literature has always been allegorical—allegorical of some view of the whole universe. The 'Iliad' is only great because all life is a battle, the 'Odyssey' because all life is a journey, the Book of Job because all life is a riddle. There is one attitude in which we think that all existence is summed up in the word 'ghost'; another and somewhat better one, in which we think it is summed up in the words, 'A Midsummer Night's Dream.' Even the vulgarest melodrama or detective story can be good if it expresses something of the delight in sinister possibilities—the healthy lust for darkness and terror which may come on us any night in walking down a dark lane. If therefore, nonsense is really to be the literature of the future, it must have its own version of the Cosmos to offer; the world must not only be tragic, romantic and religious, it must be nonsensical also. And here we fancy that nonsense will, in a very unexpected way, come to the aid of the spiritual view of things. Religion has for centuries been trying to make men exult in the wonders of creation but it has forgotten that a thing cannot be completely wonderful so long as it remains sensible.

(ii) Take but degree away, untune that string,
 And hark what discord follows, each thing meets.
 In mere oppugnancy; the bounded waters,
 Should lift their bosoms higher than the shores.
 And make a sop of all this solid globe;
 Strength should be lord of imbecillity.

And the rude son should strike his father dead;
 Force should be right, or rather, right and wrong
 (Between whose endless jar justice resides.
 Should lose their names, and so should justice too.
 Then everything include itself in power.
 Power into will, will into appetite,
 And appetite (a universal wolf
 So doubly seconded with will and power)
 Must make perforce a universal prey.
 And last eat up himself.

EIGHTH PAPER—2002**Full Marks—100****(New Syllabus)**I. Write, an essay *on one* of the following : 40

(a) Gender Discrimination in free India. (b) Is a cultured society possible without a leisured class? (c) A Library of your Desire. (d) Poetic Drama. (e) All art is useless.

2. Answer *any one* of the following questions : 20

(a) Mulk Raj Anand is often described as a "Political novelist". Do you feel this is an adequate description of his novel ? Discuss with reference to "The Coolie".

(b) Describe the life of the "Coolie" in the novel by Mulk Raj Anand. Is the problem depicted in the novel still relevant in the world of today?

(c) Discuss R. K. Narayan's depiction of Raju in the novel "*The Guide*". Comment on his transformation.

(d) Comment on the picture of the society which emerge, from the novel '*The Guide*'.

Answer *any two* from the following questions : 20×2

3. (a) Discuss with illustrations the relative importance of fate and character in tragedy.

Or, (b) What is meant by "tragic irony"? Discuss how irony contributes to the tragic atmosphere of a play.

4. (a) Do you agree that lyric poetry is "the spontaneous overflow of powerful feeling"?

Or, (b) Compare the lyric poetry of the Elizabethan and Romantic periods.

5. (a) What is the basic feature of comedy—a happy ending, or a general spirit of joy? Give reasons for your answer.

Or, (b) Do you believe that true comedy always awakens thoughtful laughter?

6. (a) Write a note on either the autobiographical novel or the historical novel.

Or, (b) What makes a novel different from a romance ?

4. (a) Show that Pope's use of the (machinery) of the sylphs in *The Rape of the Lock* heightens both the satire and the poetry. 16

Or, (b) Comment on Popes attitude to Belinda in *The Rape of the Lock*. Is it solely dismissive?

5. (a) How effectively does Marvell seek to persuade his Coy mistress? 16

Or, (b) Discuss the central theme of Vaughans 'The Retreat' and show how the title of the poem is both appropriate and suggestive.

✓ 6. Give the substance of the following poem and add a short critical note : 20

When I have seen by Times fell hand defaced,
The rich proud cost of outworn buried age,
When sometime lofty towers I see down-razed,
And brass eternal slave to mortal rage ;
When I have seen the hungry ocean gain
Advantage on the Kingdom of the shore,
And the firm soil win of the wat'ry main,
Increasing store with loss and loss with store ;
When I have seen such interchange of state,

Or, state itself confounded to decay,
Ruin hath taught me thus to ruminant,
That Time will come and take my love away.
This thought is as a death, which cannot choose
But weep to have that which it fears to lose.

SIXTH PAPER—2003

Full Marks—100

The figures in the margin indicate full marks.

1. Attempt *any two* of the following : 16×2

(a) How does Bacon achieve his chief aims as an essayist in 'Of studies' and 'Of Travaille'?

(b) Examine Addison's prose style with reference to *Sir Roger at Home* and *Sir Roger at Church*.

(c) Comment on the view that humour and pathos are the most striking qualities of Lamb's essays.

(d) "The interest of the essay is the interest of personality, not the inherent interest of subject matter." Do you agree with this remark? Justify your viewpoint with reference to *On a Sun-dial*.

2. (a) The plot of *Pride and Prejudice* is too neat to be plausible. Do you agree? Substantiate your answer. 1

Or,

(b) "*Pride and Prejudice* lives and moves in the character Elizabeth Bennet." Do you agree? Give reasons for your answer.

Or, (ii) But tis strange

And of tentimes, to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray's
In deepest consequence

(c) (i) But seeing you're so desirous, thus it is :
A lofty cedar tree, fair flourishing,
On whose top branches kingly eagles perch;
And by the barb a canker creeps me up,
And gets into the highest bough of all;
The motto : *Æque tandem.*

Or, (ii) My heart is as an anvil unto sorrow,
Which beats upon it like the Cyclops hammers
And with the noise turns up my giddy brain.
And makes me frantic for my Gaveston :

Group-E

5. Give the substance of one of the following passages and add a critical comment : 15+5

(a) Science, pure and applied, literature, politics, travelling—all these things, and many more I cannot name, saturate our limited attention ; they restrict at each step the space left for interest in art. A hundred magnets attract us, where Greeks and Italians, we may say, were attracted by some five or ten. Nor are deeper causes wanting, at which I can only hint : how this very advance of pursuits and interests, the fret and hurry of the age diverting us from all calm, enduring sources of pleasure, are fatal at once to the growth of genius in art, and to our enjoyment of its creations, or how strongly the main current of life runs now in the broad channel of the new and the immediate. The past and future, those traditions and those aspirations in which fine art has always found its highest impulse, have hidden from us the glare of the present. That youthful enthusiasm for loveliness in form and colour, that necessity to reproduce in visible shape our thoughts of the invisible, have vanished before the vast complex organism of modern life. Art has enlarged its boundaries ; but it is extensive now, not intensive.

Or, (b) How like a winter hath my absence been

From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen!
What old Decembers bareness everywhere!
And yet this time removed was summer's time,
The teeming Autumn, big with rich increase,
Bearing the wanton burden of the prime,

Or, (b) Discuss the characteristics of 17th century religious poet with reference to Herbert's *Virtue and Vaughan's The Retreat*.

5. (a) Why did Pope call *The Rape of the Lock* "An heroic comical poem"? 16

Or, (b) Would you say that the *Rape of the Lock* is merely a satire on feminine follies? Give reasons for your answer. 16

6. Write the substance of the following poem and add a critical comment on its theme and style. 20

Why is my verse so barren of new pride?
 So far from variation or quick change?
 Why with the time do I not glance aside
 To new-found methods and to compounds strange?
 Why write I still all one, ever the same,
 And keep invention in a noted weed,
 That every word doth almost tell my name,
 Showing their brith, and where they did proceed?
 O know, sweet love, I always write of you,
 And you and love are still my argument;
 So all my best is dressing old Words new,
 Spending again what is already spent :
 For as the sun is daily new and old,
 So is my love still relling what is told.

SIXTH PAPER—2004

Full Marks—100

1. Answer *any two* of the following: 16×2

(a) Do you agree with the view that in his essays Bacon was as much an explorer of knowledge as a counsellor ? Justify your viewpoint with reference to the essays prescribed as your text.

(b) What features of Addison's essays account for his continuing popularity ? Answer with reference to the prescribed essays in your syllabus.

(c) How does Lamb blend fact and fiction, the serious and the playful elements in the two essays in your syllabus?

(d) Do you find Hazlitt's "On a sundial " discursive and fragmentary? Justify your viewpoint.

2. (a) Jane Austen's "Pride and Prejudice" is essentially a play for good sense. Discuss. 16

Or, (b) Examine Jane Austen's delineation of comic character in "Pride and Prejudice" :

- Or, (ii)** And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle,
 Life's but a walking shadow, a poor player,
 That struts and frets his hour upon the stage,
 And then is heard no more :
- (c) (i) Proud Rome, that hatchest such imperial grooms,
 For these thy superstitious taper-lights,
 Wherewith thy anti-Christian churches blaze,
 I'll fire thy crazed buildings, and enforce
 The papal towers to kiss the lowly ground !

- Or, (ii)** The prince I rule, the queen do I command,
 And with a lowly conge, to the ground
 The proudest lords salute me as I pass:
 I seal, I cancel, I do what I will.

Group-E

a ✓ 5. Give the substance of *one* of the following passages and add a critical comment : 15+5

(a) A great book is born of the brain and heart of its author ; he has put himself into its pages; they partake of his life, and are instinct with his individuality. It is to the man in the book, therefore, that to begin with we have to find our way. We have to get to know him as an individual. To establish personal intercourse with our books in a simple, direct, human way, should thus be our primary and constant purpose. We want first of all to become, not scholars, but good readers; and we can become good readers only when we make our reading a matter of close and sympathetic companionship. "Personal experience" it has been rightly said, "is the basis of all real literature"; and to enter into such personal experience, and to share it, is similarly the basis of all real literary culture. A great book owes its greatness in the first instance to the greatness of the personality which gave it life; for what we call genius is only another name for freshness and originality of nature, with its resulting freshness and originality of outlook upon the world, of insight and of thought.

- Or, (b)** In the downhill of life, when I find I'm declining
 May my lot no less fortunate be
 Then a sun-sung elbow-chair can afford for reclining,
 And a cot that overlooks the wide sea;
 With an ambling pad-pony to pace o'er the lawn,
 While I carol away idle sorrow,
 And blithe as the lark that each day hails the dawn
 Look forward with hope for tomorrow.
 With a porch at my door, both for shelter and shade too,
 As the sunshine or rain may prevail ;

4. (a) Does the lightness of tone of Marvell's '*To his Coy Mistress*' conceal a serious attitude to love? Answer with reference to the text.

(b) Critically analyse the theme and title of the poem '*The Retreat*'. 16

5. (a) Comment on Pope's presentation of Belinda in '*The Rape of the Lock*'. 16

Or, How does supernatural machinery in '*The Rape of the Lock*' enhance the appeal of the poem?

6. Write the substance of the following poem and add a critical comment on its theme and style : 15+5

When I do count the clock that tells the time,
And see the brave day sunk in hideous night;
When I behold the violet past prime.
And sable curls o'er silver'd all with white;
When lofty trees I see barren of leaves,
Which erts from heat did canopy the herd,
And summer's green all girded up in sheaves
Borne on the bier with white and bristly beard;
Then of thy beauty do I question make
That thou among wastes of time must go,
Since sweets and beauties do themselves forsake,
And die as fast as they see others grow;

And nothing 'gainst Time's scythe can make defence
Save breed to brave him when he takes thee hence.

SIXTH PAPER—2005

Full Marks—100

I. Answer *any two* of the following : 16×2

(a) Critically analyse of *Studies* to bring out Bacon's qualities as an essayist. (b) Do you agree with the view that the essays, *Sir Roger at Home* and *Sir Roger at Church* reflect eighteenth-century Country life? Give reasons for your answer. (c) Can we call Charles Lamb a romantic essayist? Answer with particular reference to the prescribed essays. (d) Critically examine the subject and style of Hazlitt's On a Sun Dial.

2. (a) Comment on the tittle of Jane Austen's novel *pride and prejudice*. 16

Or, (b) Jane Austen's women characters are far more convincing than her men. Discuss.

Or, (ii) The forest deer, being struck
 Runs to an herb that closeth up the wounds:
 But when the imperial lion's flesh is gor'd,
 He rends and tears it with his wrathful paw,
 [And], highly scorning that the lowly earth
 Should drink his blood, mounts up to the air :

Group—E

5. Give the substance of *one* of the following passages and add a critical comment : 15+5

(a) What is a Poet? To whom does he address himself? And what language is to be expected from him?—He is a man speaking to men : a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind ; a man pleased with his own passions and volitions, and who rejoices more than other men in the spirit of life that is in him; delighting to contemplate similar volitions and passions as manifested in the going-on of the Universe, and habitually impelled to create them where he does not find them. To these qualities he has added a disposition to be affected more than other men by absent things as if they were present ; an ability to conjuring up in himself passions, which are indeed far from being the same as those produced by real events, yet (especially in those parts of the general sympathy which are pleasing and delightful) do more nearly resemble the passions produced by real events, than anything which, form the motions of their own minds merely, other men are accustomed to feel in themselves :—whence, and from practice, he has acquired a greater readiness and power in expressing what he thinks and feels, and especially of his own mind, arise in him without immediate external excitement.

But whatever portion of this faculty we may suppose even the greatest poet to possess, there cannot be a doubt that the language which is will suggest to him, must often, in liveliness and truth, fall short of that which is uttered by men in real life, under the actual pressure of those passions, certain shadows of which the poet thus produces, or feels to be produced, in himself.

Or, (b) Say not the struggle naught availeth,
 The labour and the wounds are vain,
 The enemy faints not, nor faileth,
 And as things have been, things remain.
 If hopes were dupes, fears may be liars :

It may be, in you smoke concealed,
 You comrades chase e'en now the fliers,
 And, but for you, possess the field.
 For while the tired waves, vainly breaking,
 Seem here no painful inch to gain,
 Far back through creeks and inlets making
 Came, silent, fooding in, the main,
 And not by eastern windows only,
 When daylight comes, in the light,
 In front the sun climbs slow, how slowly,
 But westward, look, the land in bright.

EIGHTH PAPER—2005

(New Syllabus)

Full Marks—100

(New Syllabus)

1. Write an essay on *any one* of the following topics : 40

- (a) Literature and Society. (b) The power of media in the 21st Century. (c) Science Fiction. (d) Popular culture in the Modern World. (e) Women leaders to-day.

2. Answer *any one* of following question : 20

- (a) What picture of contemporary society do you find in *The Guide*? Illustrate your answer with references to the text. (b) Critically comment on the novelist's narrative method in *The Guide*. (c) Would you describe *The Coolie* as a social novel ? Give reasons for your answer. (d) Analyse the plot structure of *The Coolie*.

Answer *any two* of the following questions : 20×2

- 3. (a) Reconciliation and redemption are the marks of a great tragedy. Discuss with examples.

Or, (b) Why does tragedy please the spectators? Answer with illustrations.

- 4. (a) Discuss with examples some of the specific features of the Comedy of Humours or of the Comedy of Manners.

Or, (b) Incongruity is the very soul of comedy. Refer to the comedies you have read to illustrate this view.

- 5. (a) What is the difference between a novel and a romance? Give examples.

Or, (b) Comment on some major innovations in the novelist's technique in the twentieth century.

- 6. (a) Bring out the characteristics of the Elizabethan Lyric.

Or, (b) Write a note on the Elegy. Is it a Lyric form? Answer with illustrations.

My former pleasures in the shooting lights
Of thy wild eyes.

- (b) Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy.
- (c) What hand and brain went ever paired?
What heart alike conceived and dared?
What act proved all its thought had been?
What will but felt the fleshly screen?
- (d) A mind Michael Angelo knew
That can pierce the clouds,
Or inspired by frenzy
Shake the dead in their shrouds.
- (e) You had such a vision of the street
As the street hardly understands.
- (f) No alarms
Of bugles, no high flags, no clamorous haste –
Only a lift and flare of eyes that faced
The sun, like a friend with whom their love is done.

12. Write the substance of *any one* of the following passages and add a critical note : 15+5

- (a) My glass shall not persuade me I am old
So long as youth and thou are of one date;
But when in thee time's furrows I behold,
Then look I death my days should expiate:
For all that beauty that cover thee
Is but the seemly raiment of my heart,
Which in thy breast doth live, as thine in me;
How can I then be elder than thou art?
O therefore love be of thyself so wary
As I not for myself, but for thee will,
Bearing thy heart, which I will keep so chary
As tender nurse her babe from faring ill:
Presume not on thy heart when mine is slain;
Thou gav'st me thine not to give back again.

- (b) How do I love thee? Let me count the ways.
 I love thee to the depth and breadth and height
 My soul can reach, when feeling out of sight
 For the ends of Being and ideal Grace.
 I love thee to the level of every day's
 Most quiet need, by sun and candlelight.
 I love thee freely, as men strive for Right;
 I love thee purely, as they turn from Praise.
 I love thee with the passion put to use
 In my old griefs, and with my childhood's faith.
 I love thee with a love I seeme to lose
 With my lost saints, — I love thee with breath,
 Smiles, tears, of all my life! and, if God choose,
 I shall but love thee better after death.

SIXTH PAPER—2006

FULL MARKS—100

The figures in the margin indicate full marks.

Candidates are required to give their answers in their own words as far as practicable

1. (a) Can we read Bernard Shaw's *Candida* as a problem play that "deals with the themes of love and marriage"? Give reasons for your answer. 16

Or (b) Critically examine Bernard Shaw's portrayal of Candida.

2. (a) "In Synge's *Riders to the Sea* there is a fine mixture of Greek and Irish elements". Discuss. 16

Or (b) Do you agree with the view that Synge's Maurya is a "tragic character" who refuses to "accept defeat"? Give reasons for your answer.

3. (a) "Osborne's Jimmy Porter is an angry young man who is both immature and pathetic". Discuss. 16

Or (b) Comment on Osborne's use of symbols in *Look Back in Anger*.

4. (a) Discuss '*The Importance of Being Earnest*' as a critique of Victorian Society. 16

Or (b) Comment on the title and the sub-title of Oscar Wilde's *The Importance of Being Earnest*.

5. Explain with reference to the context *any two* of the extracts that follow:

- 8x2
- (a) We have no more right to consume happiness without producing it than to consume wealth without producing it. (b) No man at all can be living for ever, and we must be satisfied. (c) They both came to regard me as a sort of hostage from those sections of society they had declared war on. (d) I might respect you, Ernest, I might admire your character, but I fear that I should not be able to give you my undivided attention.

6. Give the substance of the following passage and add a critical note:

15+5

The origin of drama in China goes back at least to the sixth century A. D., and since that time there has been a continuous tradition of highly conventionalized dramatic performance up to the 1920s, when Western influences began to make themselves felt with a progressive vulgarization of traditional-style performances in the larger cities and a tentative introduction of stage realism. The characteristic form of traditional Chinese theatre is a drama in numerous short scenes, partly spoken, partly sung, and partly mimed. It is played with virtually no scenery, but with a great variety of symbolic props : a very formalized depiction of an archway on a cloth banner may represent a city, or an outline of a series of peaks painted on a light screen a range of mountains : a blue cloth agitated by stage hands stands for water, four black flags fluttering for a strong wind, two yellow flags and wheels for a chariot and so on. Most of the burden of conveying time, place, and atmosphere therefore falls on the performers, who are trained from an early age in acrobatic control of their bodies and acquire in addition a wide range of conventional gestures.

SEVENTH PAPER-2006

FULL MARKS-100

Candidates are required to give their answers in their own words as far as practicable

1. Write an essay on *any one* of the following topics : 35

- (a) The changing concept of the 'Hero' in Modern Fiction
 (b) The Changing Face of Rural India (c) The Empowerment of Women in

Will take from both a deep autumnal tone,
Sweet though in sadness.

12. Write the Substance of *any one* of the following passages and add a critical note: 15+5

15+5

- (a) Say not the struggle naught availeth,
The labour and the wounds are vain,
The enemy faints not, nor faileth
And as things have been, things remain.
If hopes were dupes, fears may be liars
It may be, in yon smoke concealed,
Your comrades chase e'en now the fliers,
And, but for you, possess the field.
For while the tired waves, vainly breaking,
Seem here no painful inch to gain,
Far back through creeks and inlets making
Comes, silent, flooding in, the main ;
And not by eastern windows only,
When daylight comes, comes in the light,
In front the Sun climbs slow, how slowly,
But westward, look, the land is bright.

(b) Now is the time for the burning of the leaves.
 They go to the fire ; the nostril pricks with smoke
 Wandering slowly into a weeping mist.
 Brittle and blotched, ragged and rotten shears !
 A flame seizes the smouldering ruins and bites
 On stubborn stalks that crackle as they resist.
 The last holly hock's fallen tower is dust;
 All the spices of June are a bitter reek,
 All the extravagant riches spent and mean.
 All burns! the reddest rose is a ghost.
 Sparks whirl up, to expire in the mist; the wild
 Fingers of fire are making corruption clean.
 Now is the time for stripping the spirit bare,
 Time for the burning of days ended and done,
 Idle solace of things that have gone before ;
 Rootless hope and fruitless desire are there ;
 Let them go to the fire, with never a look behind.
 The world that was ours is a world that is ours no more.
 They will come again, the leaf and the flower, to arise
 From squalor of rottenness into the old splendour,
 And magical scents to a wondering memory bring ;
 The same glory, to shine upon different eyes,
 Earth cares for her own ruins, naught for ours
 Nothing is certain, only the certain spring.

SIXTH PAPER—2007**Full Marks—100**

Candidates are required to give their answers in their own words as far as practicable

1. (a) Show how Shaw presents the conflict between the two points of view represented by the Reverend James Morell and the poet Eugene merchbanks.
- Or (b) Critically examine Shaw's attitude to "The Woman Question" with particular reference to *Candida*. 16
2. (a) Can we read *The Importance of Being Earnest* as a play that has been written with a purpose? Justify your answer. 16

- Or** (b) Analyse the character of John Worthing. In what way is he different from Algy Moncrieff ? 16
3. (a) Is the title of *Riders to the Sea* appropriate? Justify your answer.
- Or** (b) Comment on the important symbols in *Riders to the Sea*. 16
4. (a) Examine the interplay of conventional and unconventional elements in *Look Back in Anger*. 16
- Or** (b) Does the last scene of *Look Back in Anger* serve as a satisfying end to the play ? Give reasons for your view.
5. Explain **any two** of the following passages with reference to the context: 8x2
- (a) ... but you never think of the arm you do puttin money into the pockets of workin men that they dunno how to spend, and takin it from people that might be makin a good huse on it. (b) Or perhaps he should have been another Shelley and can't understand now why I'm not another Mary, and you're not William Godwin. (c) My dear fellow, the truth isn't quite the sort of thing one tells to a nice, sweet, refined girl. (d) I've seen the fearfullest thing any person has seen since the day Bride Dara seen the dead man with the child in his arms.

6. Give the substance of the following passage and add a critical note. 15+5

We are told of the delight of the Japanese man in a chance finding of something strange-shaped, an asymmetry that has an accidental felicity, an interest. If he finds such a grace or distroportion—whatever the interest may be in a stone or a twig that has caught his ambiguous eye at the roadside, he carries it to his home to place it in its irregularly happy place. Dickens seems to have had a like joy in things misshapen or strangely shapen, uncommon or grotesque. He saddled even his heroes—those heroes are, perhaps, his worst work, young men at once conventional and improbable—with whimsically ugly names; while his invented names are whimsically perfect: that of Vholes for the predatory silent man in black, and that of Tope for the cathedral verger. A suggestion of dark and vague flight in Vholes; something of old floors, something respectably furtive and musty, in Tope. In Dickens, the love of lurking, unusual things, human and inanimate—he wrote of his discoveries delightedly in his letters—was hypertrophied;

and it has its part in the simplest and the most fantastic of his humours, especially those that are due to his child-like eyesight; let us read, for example, of the rooks that seemed to attend upon Doctor Strong (late of Canterbury) in his Highgate garden, 'as if they had been written to about him by the Canterbury rooks and were observing him closely in consequence'; and of Master Micawber, who had a remarkable head voice—On looking at Master Micawber again I saw that he had a certain expression of face as if his voice were behind his eyebrows'; and of Joe in his Sunday clothes, 'a scarecrow in good circumstances'; and of the cook's cousin in the Life Guards, with such long legs that 'he looked like the afternoon shadow of somebody else' and of Mrs Markleham; 'who stared more like a figure-head intended for a ship to be called the Astonishment, than anything else I can think of. From the gently grotesque to the fantastic run Dickens's enchanted eyes, and in Quilp and Miss Mowcher he takes his joy in the extreme of deformity;



SEVENTH PAPER—2007

Full Marks—100

Candidates are required to give their answers in their own words as far as practicable

1. Write an essay on **any one** of the following topics : 35
 (a) Literature and Journalism. (b) Poetry declines with the advancement in civilization. (c) Literature and the social conscience.
 (d) Popular Culture. (e) Childhood and Rights of children.

2. Attempt **any one** of the following : 15

- (a) Write a short story beginning with the line—"As soon as she arrived, she could sense that something was out of place....."

- Or** Write a short story on the theme of struggle for survival.

- (b) Write an account of your visit to a National Park Wild Life in India.
- (c) Write a dialogue between two women on the topic of their status in society.
- (d) Write a short poem (of 12-16 lines) on the theme of the joy of living.
- (e) Write a skit on drug abuse *or* on the evils of the dowry system.