

**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.

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.

**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

- (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

**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<sup>th</sup> 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

## 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

**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

