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**ENGLISH**  
**Paper I**  
**(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.

Question No. **1** and **5** are compulsory and out of the remaining **THREE** are to be attempted choosing at least **ONE** 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 answer book must be clearly struck off.

## SECTION 'A'

1. Write short notes on each of the following. Each question should be answered in about 150 words : 10×5=50
- 1.(a) Postcolonial Reading of *The Tempest*. 10
- 1.(b) *Paradise Lost* tries to “justify the ways of God to man”. Comment. 10
- 1.(c) Revolutionary Spirit in English Romantic Poetry. 10
- 1.(d) Examples of any two conceits from Donne’s poems. 10
- 1.(e) Victorian compromise in “In Memoriam”. 10
- 2.(a) Analyse the psyche of “illegitimate” Edmund with reference to the plot of *King Lear*. How does he try to overturn his destiny and with what success ? 15
- 2.(b) In what ways did John Donne break away from the contemporary poetic traditions which made him so original and different ? Write a reasoned answer with illustrations from the text. 20
- 2.(c) How does Alfred Tennyson handle nature in *In Memoriam*. 15
- 3.(a) Do you think that the great theme of *Paradise Lost* is unquestioning obedience to the behests, implicit in the creative order, of an omnipotent God ? Discuss in the light of the contemporary Puritan philosophy. 20
- 3.(b) Would you consider that the exposure of immoderate female vanity is the motivating impulse behind *The Rape of the Lock*. Justify your answer with proper evidence(s) from the text. 15
- 3.(c) Comment on the role of Torvald Helmer in *A Doll’s House*. Why do you think he is taken by surprise at Nora’s rebellion ? 15
- 4.(a) Discuss the relationship of ‘Man’, ‘Nature’ and ‘Society’ with reference to the poems of William Wordsworth prescribed in your syllabus. 15
- 4.(b) Present a feminist reading of *A Doll’s House*. 20
- 4.(c) *The Rape of the Lock* demonstrates “What mighty contests rise from trivial things” ? Discuss. 15

## SECTION 'B'

Study the following poem and answer the questions which follow. Each answer should be in around 60-80 words : 10x5=50

Give me more love, or more disdain;  
The Torrid, or the frozen Zone,  
Bring equall ease unto my paine;  
The temperate affords me none :  
Either extreame, of love, or hate,  
Is sweeter than a calme estate.

Give me a storme; if it be love,  
Like *Danae* in that golden showre  
I swimme in pleasure; if it prove  
Disdain, that torrent will devoure  
My vulture-hopes; and he's possest  
Of Heaven, that's but from Hell releast:

5. (a)

5.(b)

5.(c)

5.(d)

5.(e)

6. (a)

6.(b)

.(c)

- 7.(a) In *Tom Jones*, Fielding's scathing satire is reserved for the London upper classes. Discuss. 15
- 7.(b) The novel *Hard Times* depends on the opposition between Fact and Fancy, the contrast which gives it both tension and unity. Discuss. 20
- 7.(c) *The Adventures of Huckleberry Finn* shows the growth of consciousness of an innocent young orphan into an adolescent who understands the evil world around him. Discuss. 15
- 8.(a) Discuss the significance and relevance of the sub-title "A Pure Woman" appended by Thomas Hardy to *Tess of the D'Urbervilles*. How did the debate reveal the attitudes of Victorian society towards morality? 15
- 8.(b) How do patriarchist rules control and define the life of Maggie Tulliver in *Mill on the Floss*? Discuss. 20
- 8.(c) How does Mark Twain address the question of slavery in *Huckleberry Finn*? Discuss. 15
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