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Signature of Invigilators		Roll No.
1	<b>ENGLISH</b>	(In figures as in Admit Card)
2	Paper III	Roll No.
		•••••
D/03/12		(In words)
	Name of Areas/Sec	etion (if any)
Time Allowed : $2\frac{1}{2}$ Hours]		[Maximum Marks: 200

## Instructions for the Candidates

- 1. Write your Roll number in the space provided on the top of this page.
- 2. Write name of your Elective/Section if any.
- 3. Answer to short answer/essay type questions are to be written in the space provided below each question or after the questions in test booklet itself. No additional sheets are to be used.
- 4. Read instructions given inside carefully.
- 5. Last page is attached at the end of the test booklet for rough work.
- If you write your name or put any special mark on any part of the test booklet which may disclose in any way your identity, you will render yourself liable to disqualification.
- 7. Use of calculator or any other Electronics Devices are prohibited.
- 8. There is no negative marking.
- 9. You should return the test booklet to the invigilator at the end of the examination and should not carry any paper outside the examination hall.

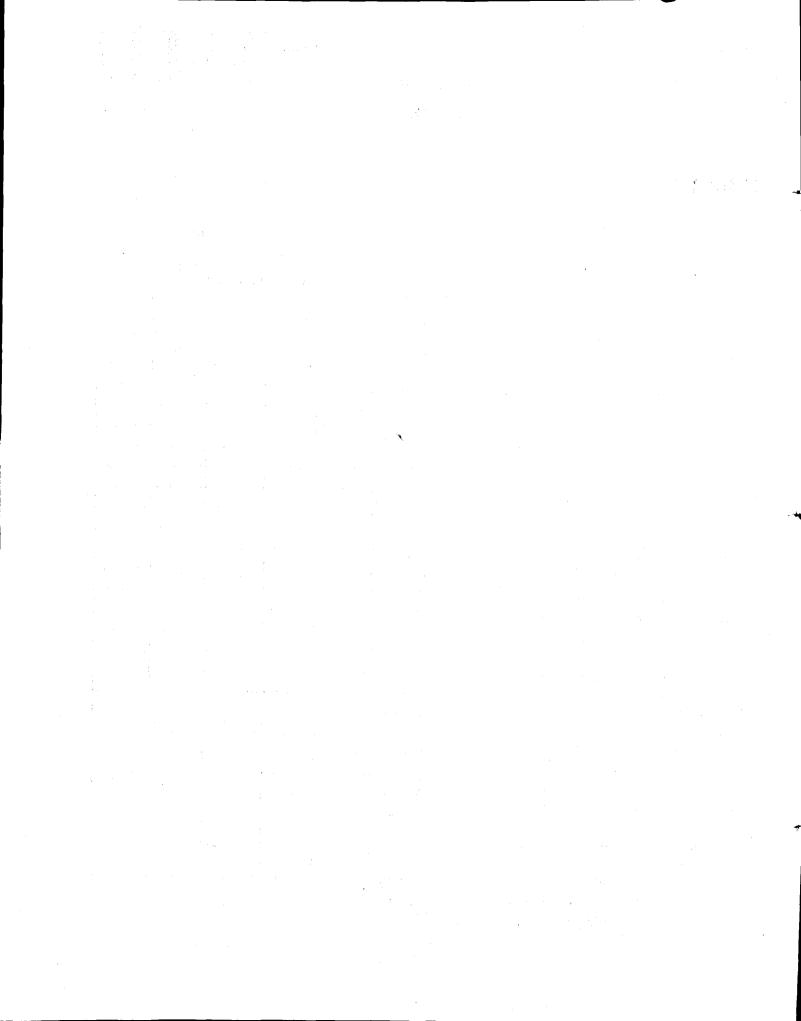
## પરીક્ષાર્થીઓ માટે સૂચનાઓ :

- આ પૃષ્ઠના ઉપલા ભાગે આપેલી જગ્યામાં તમારી ક્રમાંક સંખ્યા (રોલ નંબર) લખો.
- ર. તમે જે વિકલ્પનો ઉત્તર આપો તેનો સ્પષ્ટ નિર્દેશ કરો.
- ૩. ટૂંક નોંધ કે નિબંધ પ્રકારના પ્રશ્નોના ઉત્તર દરેક પ્રશ્નની નીચે આપેલી જગ્યામાં જ લખો. વધારાના કોઈ કાગળનો ઉપયોગ કરશો નહી.
- ૪. અંદર આપેલી સૂચનાઓ ધ્યાનથી વાંચો.
- પ. આ ઉત્તરપોથીને અંતે આપેલું પૃષ્ઠ કાચા કામ માટે છે.
- 5. આ ઉત્તરપોથીમાં કયાંય પણ તમારી ઓળખ કરાવી દે એવી રીતે તમારું નામ કે કોઈ ચોકકસ નિશાની કરી હશે તો તમે આ પરીક્ષા માટે ગેરલાયક સાબીત થશો.
- કલકયુલેટર અથવા ઈલેક્ટ્રોનિક્સ સાધનો જેવાનો ઉપયોગ કરવો નહીં.
- ૮. નકારાત્મક ગુણાંક પદ્ધતિ નથી.
- ૯. પ્રશ્નપત્ર લખાઈ રહે એટલે આ ઉત્તરપોથી તમારા નિરીક્ષકને આપી દેવી. પરીક્ષાખંડની બહાર કોઈ પણ પ્રશ્નપત્ર લઈ જવું નહીં.

## FOR OFFICE USE ONLY Marks Obtained

Marks Obtained							
Question Number	Marks Obtained	Question Number	Marks Obtained	Question Number	Marks Obtained		
1							
2							
3 4							
5							
6 7							
7							
8							
9							
10							
11							
		-					

Total Marks	Obtained	
Signature of (Evaluation)	the co-ordinator	•••
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## ENGLISH PAPER-III

Note:—This paper consists of two parts (A and B). All questions are compulsory.

Part A

Note:—This part has ten short essay type questions of 16 marks each, to be answered in about three hundred words each.

1. (A) Read the following poem and answer the questions given below it:

Beggar, beggar, buring low
In the city's trodden snow,
What immortal hand or eye
Could frame thy dread asymmetry?

In what distant deep of lies Died the fire of thine eyes? What the mind that planned the shame? What the hand dare quench the flame?

And what shoulder and what art Could rend the sinews of thy heart? And when thy heart began to fail, What soft excuse, what easy tale?

What the hammer? What the chain? What the furnace dulled thy brain What the anvil? Why the blow Dare to forge this deadly woe?

When the business cycle ends In flaming extra dividends, Will He smile his work to see? Did He who made the Ford make thee? Questions:

(a) Describe the beggar as portrayed in the poem.

(b) What, according to you, is the poet's attitude towards the beggar? Give reasons.

(c) "What the hammer? What the chain? What the furnace dulled thy brain?" Explain the meaning of the above two lines.

(d) What does the word 'Ford' in the last line stand for ? Account for its appropriateness in the context of the entire poem.

Or

(B) Read the following passage and answer the questions given below it: Supporters of bilingual education today imply that students like me miss a great deal by not being taught in their family's language. What they

seem not to recognize is that, as a socially disadvantaged child, I considered Spanish to be a private language. What I needed to learn in school was that I had the right—and the obligation—to speak the public language. The odd truth is that my first-grade classmates could have become bilingual, in the conventional sense of that word, more easily than I. Had they been taught (as upper-middle-class children are often taught early) a second language like Spanish or French, they could have regarded it simply as that: another public language. In my case such bilingualism could not have been so quickly achieved. What I did not believe was that I could speak a single public language.

Without question, it would have pleased me to hear my teachers address me in Spanish when I entered the classroom. I would have felt much less afraid. I would have trusted them and responded with ease. But I would have delayed having to learn the language of public society. Questions:

- (a) What problems did the author face as a socially disadvantaged child?
- (b) Why could not the author's classmates become bilingual?
- (c) What do the words 'private language' and 'public language' mean in the passage?
- (d) Comment on the stylistic features of the passage.

2. (a) Comment on Shakespeare's use of the supernatural in any one of his tragedies.

Or

(b) Consider Spenser's The Faerie Queene as a political allegory.

- 3. (a) Examine the epic conventions in Milton's Paradise Lost Book I.

  Or
  - (b) Bring out the mock-heroic elements in Mac Flecknoe.

4. (a) Examine An Epistle to Dr. Arbuthnot or The Rape of the Lock as a satirical poem.

Or

(b) Analyse the narrative devices employed in Tristram Shandy.

- 5. (a) Bring out the neo-Platonic elements in the 'Ode to Immortality'. Or
  - (b) Evaluate Hazlitt as a writer of English prose.

6. (a) Discuss Browning's treatment of love with reference to either "The Last Ride Together' or 'Love Among the Ruins'.

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(b) Examine the depiction of childhood in Great Expectations or David Copperfield.

7. (a) Analyse the significance of T.S. Eliot's use of allusions in The Waste Land.

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(b) Bring out the tragic elements in Riders to the Sea.

8. (a) Examine the significance of animal images in the poetry of Ted Hughes.

Or

(b) Evaluate Nineteen Eighty Four as a dystopia.

9. (a) Explain Aristotle's concept of catharsis.

Or

(b) Write a note on Ransom's views on 'texture' and 'structure'.