





**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 poem and a prose passage are given below. Choose *one* of them and answer the *four* questions given at the end :

To travel like a bird, lightly to view  
Deserts where stone gods founder in the sand,  
Ocean embraced in a white sleep with land;  
To escape time, always to start anew.  
To settle like a bird, make one devoted  
Gesture of permanence upon the spray  
Of shaken stars and autumns; in a bay  
Beyond the crestfallen surges to have floated.  
Each is our wish. Alas, the bird flies blind,  
Hooded by a dark sense of destination :  
Her weight on the glass calm leaves no impression,  
Her home is soon a basketful of wind.  
Travellers, we're fabric of the road we go;  
We settle, but like feathers on time's flow.

- (a) Comment on the two main oppositions structuring the poem.  
(b) What final resolution of the oppositions is offered by the poem ?  
(c) Comment on the imagery in the poem.  
(d) Comment on the form of the poem and the effect of the run-on lines.

*Or*

What, then, is the connection between the pursuit of national imperial aims and the general national culture ? Recent intellectual and academic discourse has tended to separate and divide these; most scholars are specialists; most of the attention that is endowed with the status of expertise is given to fairly autonomous subjects, e.g., the Victorian industrial novel. French colonial policy in North Africa, and so forth. The tendency for fields and specializations to subdivide and proliferate, I have for a long while argued, is contrary to an understanding of the whole, when the character, interpretation, and direction or tendency of cultural

experience are at issue. To lose sight of or ignore the national and international context of, say, Dickens's representation of Victorian businessmen, and to focus only on the internal coherence of their roles in his novels is to miss an essential connection between his fiction and his historical world. And understanding that connection does not reduce or diminish the novels' value as works of art : on the contrary, because of their worldliness, because of their complex affiliations with their real setting, they are more interesting and more valuable as works of art.

- (a) How does the passage comment on the traditional intellectual and academic discourse ?
- (b) Which critical school for the study of literature does the author propose and why ?
- (c) Comment on the following expressions :
  - (i) Intellectual and academic discourse;
  - (ii) 'Internal coherence'.
- (d) Comment on the cohesive devices used in the passage.





2. Comment on Chaucer's tone in the Prologue to *The Canterbury Tales*.

*Or*

Discuss the overall significance of Francis Bacon's prose.







3. Which characteristics of the Metaphysical Poets make their poetry so distinctive ?

*Or*

Discuss T.S. Eliot's opinion that "Webster was much possessed by death."





4. Write a note on narrative technique in Sterne's *Tristram Shandy*.

*Or*

Comment on the rise of the periodical essay in the eighteenth century.





5. Explain succinctly Wordsworth's attitude to nature in the poems you have read.

*Or*

Write a note on Lamb's humour and pathos as evident in his essays.







6. Discuss Browning's handling of the dramatic monologue.

*Or.*

Discuss any one of Dickens's novels as reflecting the social conditions of the England of his times.





7. Assess the use of myths and symbols in T.S. Eliot's poetry.

*Or*

"D. H. Lawrence novels deal with the theme of man-woman relationship."

Discuss.







8. Comment on the contemporary British novel's engagement with history.

*Or*

Beckett's plays reflect the contemporary ethos. Examine either *Waiting for Godot* or *Endgame* in the light of this statement.





9. Comment on Dryden's defence of English drama against French neo-classical drama.

*Or*

Discuss the distinction that Coleridge makes between fancy and imagination.





10. Write a note on the concept of intertextuality.

*Or*

Comment on the concept of the free play of signs in post-structuralism.







## PART B

*Note* :— This part has only *one* question of **40** marks to be answered in about **eight hundred** words.

11. Take account of the different stages in the development of the English language.

*Or*

Write an essay on the spirit of the Renaissance reflected in Elizabethan literature.

*Or*

Write an essay on the theme of Partition as it appears in Indian literature in English translation.

*Or*

Attempt an essay on historical and political consciousness in the New Literatures in English.

*Or*

Write an essay on the basic tenets of New Criticism and its limitations.