

OR

- b) Do you consider as a history play, *Henry IV Part I*'s plot covers a specific historical struggle for the English throne? Falstaff is considered by many to be one of the greatest characters in English literature. Do you agree, and, if so, what makes him such an influential creation and what is his contribution in the schema of *Henry IV*?

(60)

6. a) Critically comment on the title character in Jane Austen's *Emma* is Emma a character that remains essentially "stable", or unchanged in outlook and disposition, from beginning to end of the novel or it undergoes a radical change, either through a gradual process of development, or as the result of a crisis. Elucidate your answers through specific examples.

OR

- b) Austen, says Virginia Woolf in her essay "A Room of One's Own" (1929). Wrote about what interested her, what she knew, in her style, she did not try to write like a male author in order to be valued by men, that is, by the public opinion. Please validate this observation with examples from Jane Austen's work and compare her work with works of writers like George Eliot, Charles Dickens and Thomas Hardy.

(60)

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(4)

[Total No. of Printed Pages-4

Roll No. _____

1(CCE-M)6

ENGLISH - II

[27]

Time Allowed -3 Hours

Maximum Marks-300

INSTRUCTIONS

- i) Answers must be written in English.
- ii) The number of marks carried by each question is indicated at the end of the question.
- iii) The answer to each question or part there of should begin on a fresh page.
- iv) Your answer should be precise and coherent
- v) The part/parts of the same question must be answered together and should not be interposed between answers to other questions.
- vi) **Candidates should attempt question No. 1 which is compulsory and any four more out of the remaining questions.**
- vii) If you encounter any typographical error, please read it as it appears in the textbook.
- viii) Candidates are in their own interest advised to go through the general Instructions on the back side of the title page of the answer script for strict adherence.
- ix) No continuation sheets shall be provided to any candidate under any circumstances.

- x) Candidates shall put a cross (x) on blank pages of Answer Script.
- xi) No blank page be left in between answer to various questions.
- xii) No programmable calculator is allowed.
- xiii) No stencil (With different markings) is allowed.
- xiv) In no circumstances help of scribe will be allowed.

1. Write a short notes (200-250 words each) on any four of the following : (4×15=60)

- a) Allusion
- b) Caliban in *The Tempest*
- c) In Medias Res
- d) George Eliot's *Middlemarch* as realistic novel
- e) Picaresque
- f) Romantic Comedy
- g) Symbolism in TS Eliot & Yeat's Poem
- h) Bathos in Wordsworth's *The prelude*

2. Satan is often perceived as an attractive character in *Paradise Lost*. In what way could he be observed as attractive? Discuss Milton's immersion with the character of Satan and what could have been the reason for such portrayal by a puritan like Milton. Cite Examples from the poem to support your answer. (60)

3. a) Critically comment on the literary devices used by DH Lawrence in *The Rainbow* to Characterize the women. portray their situation and also how he depicts the relationship between women and men in the novel.

OR

- b) Discuss Hardy's usage of setting in the novel. *Jude the Obscure*. In what way. Train which is part of the setting contributes to the narrative. (60)

4. a) Some critics have construed *The Waste Land* as a discourse on modern civilization, while others have reasoned that it is far more personal. Explain this observation and trace the connection between the personal and the universal In the poem.

OR

- b) Comment on WB Yeats, contribution to the Irish Literary Renaissance, with special focus on themes and literary devices explored in his poetry. (60)

5. a) *In the Tempest*, Prospero's need for revenge could have certainly led to tragedy. Compare *the Tempest* to one of Shakespeare's tragedies, such as Hamlet and explore convergence and divergences in the nature of revenge present in both these plays In what way is Prospero's revenge neutralized by romance?