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ENGLISH LANGUAGE AND LITERATURE

PAPER—I

Full Marks : 200

Time : 3 hours

The figures in the margin indicate full marks

Candidates are required to answer Question No. 1 which is compulsory and **four** other questions, choosing **two** from each Group

1. Write notes on any *two* of the following :

20×2=40

- (a) Elements of dramatic monologue in Robert Browning's poetry
- (b) Charles Dickens as a novelist of social realism
- (c) Supernatural element in Coleridge's poetry
- (d) Shelley as a Romantic poet

GROUP—A

2. (a) Discuss, with reference to *The Prelude*, how Nature teaches Wordsworth in his formative years. 20
- (b) Discuss Wordsworth as a pantheist. 20

12Y—100/67

(Turn Over)

11. (a) Comment on the prose style of John Ruskin. 20
- (b) Explain the concept of 'Art for Art's Sake' with reference to Ruskin and Pater. 20

12Y—100/67

(2)

3. (a) What message is Shelley trying to convey in the poem, *Ode to the West Wind*? 20
- (b) There are dramatic qualities in Shelley's poems. Discuss with reference to some of his poems. 20
4. (a) Discuss Tennyson as an elegiac poet. 20
- (b) "Contemporary English history finds reflection in Tennyson's poems." Comment. 20
5. (a) Browning belongs to the Graveyard School of Poetry, that is, his poems deal with death and sorrow. Analyze his poems in the light of the sentence. 20
- (b) Critics call Browning an optimist poet. Do you think so? Discuss with reference to the poems you have read. 20
6. (a) Discuss Matthew Arnold as a classical critic. 20
- (b) Spiritual crisis finds reflection in Arnold's poetry. Discuss. 20

(3)

GROUP—B

7. (a) The essays of Charles Lamb take us to a different world which is different from the Victorian world. Discuss with reference to his essays. 20
- (b) William Hazlitt's essays provide pleasure and instruction. Discuss. 20
8. (a) Dickens does not criticise institutions per se; he criticises the way these institutions are run. Discuss with reference to *Oliver Twist*. 20
- (b) This is the 200th birth anniversary of Dickens. Is he relevant even today? Discuss with reference to some of his novels. 20
9. (a) Discuss Victorian social norms with reference to *Middlemarch*. 20
- (b) Discuss *Silas Marner* and *Adam Bede* as novels which display the craftsmanship of George Eliot as a novelist. 20
10. (a) Hardy's novels reflect his pessimistic outlook. Discuss. 20
- (b) Is Sue Bridehead the new woman? Discuss. 20

10. (a) Consider the chestnut tree and the dancer in the last stanza of Yeats' poem, *Among School Children* as unifying symbols of the poem. 20
- (b) Examine the structure of Shakespeare's play, *As You Like It*. 20
11. (a) Show how Yeats' poem *Byzantium* is built round a set of contrasts and repetitions. 20
- (b) Attempt a character-sketch of Emma. 20

ENGLISH LANGUAGE AND LITERATURE

PAPER—II

Full Marks : 200

Time : 3 hours

The figures in the margin indicate full marks

Candidates are required to answer Question No. 1 which is compulsory and **four** other questions, choosing **two** from each Group

1. Answer any *four* of the following questions within (200 words each) : $10 \times 4 = 40$

- (a) Discuss *The Tempest* as a play depicting the relationship between the colonizer and the colonized.
- (b) Comment on Hamlet's conflict as projected by Shakespeare in his play, *Hamlet*.
- (c) What are the Irish elements in the writings of W. B. Yeats?
- (d) Comment on the imagery of Eliot's poem, *The Waste Land*.
- (e) Evaluate *As You Like It* as a Romantic comedy.

(2)

- (f) Examine *Paradise Lost* as an epic.
- (g) What is the significance of the title, *The Rainbow*?
- (h) Do you agree with the view that Sue Bridehead is the most masterly exploration of the limits of liberation in Victorian society in Hardy's novel, *Jude the Obscure*?

GROUP—A

2. (a) Is Hamlet really mad or does he merely encourage the idea that he is 'insane' for some secret purpose? 20
- (b) Consider *Easter, 1916* as a political poem. 20
3. (a) Comment on the narrative technique of George Eliot's novel, *Middlemarch*. 20
- (b) Evaluate Wordsworth's attitude to the world of Nature in *The Prelude*. 20
4. (a) Examine the relationship between Miranda and Ferdinand in *The Tempest*. 20
- (b) Bring out the Victorian characteristics in Jane Austen's novel, *Emma*. 20

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(Continued)

(3)

5. (a) Discuss the use of irony in Yeats' treatment of the familiar notion of the coming of a new god in *The Second Coming*. 20
- (b) Attempt a character-sketch of David Copperfield. 20
6. (a) Discuss the role of Satan in Milton's *Paradise Lost*. 20
- (b) Is Shakespeare's play, *Henry IV*, a historical play? 20

GROUP—B

7. (a) Consider 'A prayer for my daughter' as a sequel to *The Second Coming*. 20
- (b) Discuss the significance of Ariel's role in *The Tempest*. 20
8. (a) Examine the structure of Eliot's *The Waste Land*. 20
- (b) Discuss the symbolic significance of *The Rainbow*. 20
9. (a) Show how in *Sailing to Byzantium*, an old man solves the problem of age, death and regeneration. 20
- (b) Is Hardy's *Jude the Obscure* a deadly war waged between flesh and spirit? Evaluate critically. 20

12Y—100/68

(Turn Over)