

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

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(Turn Over)