

CSM : 22

**ENGLISH
PAPER - II**

Time Allowed : 3 hours

Full Marks : 100

Marks for each question is indicated against it.

Question No. 1 in Part A and Question No. 5 in Part B are compulsory.

Attempt any other three questions taking not more than 2 (two) questions from each Part.

PART - A

1. Write short notes on any two of the following: **(2×10=20)**
 - (a) Radical Feminism
 - (b) Features of Modern Novel
 - (c) Absurd Drama
 - (d) Post-modernist themes in Indian English poetry

2. Comment on the role of W.B. Yeats as an interpreter of history and a visionary poet with particular reference to poems like the *Second coming, Easter 1916, Sailing to Byzantium, A Prayer for My Daughter* etc. **(20)**

3. (a) “Auden’s poetry is particularly concerned with the pressures of the times.” Analyze this statement. **(20)**

OR

- (b) Is self-critique a salient feature of A.K. Ramanujan’s poetry? Discuss.

4. (a) Analyze the symbolism of Beckett’s *Waiting for Godot*. **(20)**

PART - B

5. Attempt a critical analysis of the following:

(20)

(a) If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream- and not make dreams your master;
If you can think- and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build é m up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold On!"

If you can talk with crowds and keep your virtue,
Or walk with Kings- nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much:
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And- which is more- you'll be a Man, my son!

(b) It happened slowly. The fishermen called the rogue and unpredictable changes at sea El Pescadero. Winds came from differing directions, currents looped back on themselves, temperatures fluctuated. It wasn't seasonal like El Niño, though at first everyone thought it was. It didn't go away. Governments fought bitterly about whose fault was whose, and who ought to do what about it. Along with El Pescadero came an increase in oceanic salinity. There were lots of theories there. When you swam in the ocean, the new buoyancy was subtle, but pleasurable.

The bone-dry summers of the west lingered deeper and deeper into winter. Everyone could see that the snow pack was melting. When was the snow pack not melting? All you had to do was look up at any of the balding mountains. Then the great Deschutes River, elegant and fast, a river which cut across the Oregon desert like a streak of lightning across a dull gray sky, dried up in a single summer.

The farms that depended upon it followed suit. There were strikes and protests. Blood was spilled. Then, quickly, other rivers diminished. Finally, the greatest of them all, the Columbia River, its sources choked in mud, leaked its death song through the gorge, and became only a scaly alligator skin of memory. In its wake, valleys turned to deserts, fertile farms to dust, and the great migration East began.

As the hordes of Droudie poured into the Midwest and Eastern United States and the last of the surface water seeped deep into the ground, anger over the millions of incoming refugees escalated. Finally, borders along the Rocky Mountains were sealed to Westerners and a meager aid strategy was conceived by the bankrupt government for the many millions abandoned to their dry fates out west.

6. "The object of the artist is the creation of the beautiful. What the beautiful is is another question." Discuss with reference to *Portrait of the Artist as a Young Man*. (20)
7. 'A *Passage to India* examines the racial discrimination that characterized the British occupation of India.' Elaborate. (20)
8. (a) Comment on Virginia Woolf's use of the Stream of Consciousness technique in her novel *Mrs. Dalloway*. (20)

OR

- (b) Can Raja Rao's *Kanthapura* be considered a post-colonial novel? Justify your answer.