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HPAS (M)—2014

ENGLISH LITERATURE

Paper II

Time : 3 Hours

Maximum Marks : 150

Note :— Question No. 1 is compulsory. Attempt *Five* questions in all, choosing at least *one* question from Sections A and B each. *All* questions carry equal marks.

1. “Contrasting ‘postmodernity’ with ‘modernity’ is generally considered different from contrasting ‘postmodernism’ with ‘modernism’.” Discuss.

Or

Write notes on any *two* of the following in about **600** words each :

- (i) Orientalism and postcolonialism

P.T.O.

- (ii) Modernism in arts and aesthetics
- (iii) Sexuality, gender and feminism
- (iv) Impact of M.K. Gandhi on Indian Writing in English.

### Section A

2

“The divided vision of history and destiny and longing for perfection and perfectibility of soul in Yeats’s poems is symptomatic and reflective of the contemporary age—the ‘troubled’ twentieth century.” Discuss prescribed poems of Yeats with reference to this statement.

*Or*

“Yeats’s poems are invariably woven around the concept of being a dialogue between his self and the world.” Write an essay on Yeats’s prescribed poems with reference to the above statement.

3. Draw a character sketch of J. Alfred Prufrock both as a symptom and as an image of the contemporary civilization.

*Or*

Write a critical essay on how T.S. Eliot brings forth his themes through the use of poetical techniques, chiefly allusions.

4. "The essential and everlasting meaning of Frost's poems comes out in the contradictions at various levels in his poems, mainly in the contrast of simplicities and ambiguities." Validate the statement argumentatively.

*Or*

How does Auden capture the mood of anxiety, frustration, anonymity, loneliness and life thwarting

P.T.O.

cultural atmosphere on the one hand and human capacity of the ennobling suffering and meaningful connectedness with each other on the other hand ?

5. "An absurdist reading of *Waiting for Godot* is repetitive but critically most satisfying and without this perspective much of the play would remain unexplained." Discuss.

Or

"The death of the central character in *Death of a Salesman* does not mean the death of the cultural construct—'salesman' and the play underscores the continuity of the tragedy in real terms." Discuss.

**Section B**

6. "A *Passage to India* being a colonial text naturally invites a postcolonial reading and very rightly so."

Discuss.

Or

Write an extended essay on Forster's art of narration through the use of symbols in *A Passage to India*.

7. "Plainly stated, *A Portrait of the Artist as a Young Man* is the story of the mental and spiritual growth of the central character over a period of time captured in the neat aesthetic of modernism."

Discuss.

P.T.O.

Or

"*The Scarlet Letter* is as much a product of the American romantic idealism as much it gives an impetus to this tradition." Discuss.

8. Attempt a feminist interpretation of *The Guide*.

Or

Chart out a character sketch of Raju referring to the different and varying moral positions his character projects.