

CSM : 15

**ENGLISH
PAPER - I**

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) Features of Romanticism.
 - (b) Chief Characteristics of Neo-classical Poetry.
 - (c) The University Wits.
 - (d) Negative Capability.
2. Bring out the characteristics of Metaphysical Poetry with particular reference to the poems of John Donne. (20)
3. Examine the themes of Sin and Redemption as reflected in *Paradise Lost*. (20)
4. *A Doll's House* is usually considered one of Ibsen's 'realist' plays. Examine critically. (20)

PART B

5. Give a critical analysis of the following: (20)
 - (a) A free bird leaps on the back
Of the wind and floats downstream
Till the current ends and dips his wing
In the orange suns rays
And dares to claim the sky.

But a BIRD that stalks down his narrow cage
Can seldom see through his bars of rage
His wings are clipped and his feet are tied
So he opens his throat to sing.

The caged bird sings with a fearful trill
Of things unknown but longed for still
And his tune is heard on the distant hill for
The caged bird sings of freedom.

The free bird thinks of another breeze
And the trade winds soft through
The sighing trees
And the fat worms waiting on a dawn-bright
Lawn and he names the sky his own.

But a caged BIRD stands on the grave of dreams
His shadow shouts on a nightmare scream
His wings are clipped and his feet are tied
So he opens his throat to sing.

The caged bird sings with
A fearful trill of things unknown
But longed for still and his
Tune is heard on the distant hill
For the caged bird sings of freedom.

OR

- (b) "Walter," cried Charles Hayter, "why do you not do as you are bid? Do not you hear your aunt speak? Come to me, Walter, come to cousin Charles."

But not a bit did Walter stir.

In another moment, however, she found herself in the state of being released from him; some one was taking him from her, though he had bent down her head so much, that his little sturdy hands were unfastened from around her neck, and he was resolutely borne away, before she knew that Captain Wentworth had done it.

Her sensations on the discovery made her perfectly speechless. She could not even thank him. She could only hang over little Charles, with most disordered feelings. His kindness in stepping forward to her relief, the manner, the silence in which it had passed, the little particulars of the circumstance, with the conviction soon forced on her by the noise he was studiously making with the child, that he meant to avoid hearing her thanks, and rather sought to testify that her conversation was the last of his wants, produced such a confusion of varying, but very painful agitation, as she could not recover from, till enabled by the entrance of Mary and the Miss Musgroves, to make over her little patient to their cares, and leave the room. She could not stay. It might have been an opportunity of watching the loves and jealousies of the four -- they were now altogether; but she could stay for none of it. It was evident that Charles Hayter was not well inclined towards Captain Wentworth. She had a strong impression of his having said, in a vexed tone of voice, after Captain Wentworth's interference, "You ought to have minded me, Walter; I told you not to tease your aunt;" and could comprehend his regretting that Captain Wentworth should do what he ought to have done himself. But neither Charles Hayter's feelings, nor anybody's feelings, could interest her, till she had a little better arranged her own. She was ashamed of herself, quite ashamed of being so nervous, so overcome by such a trifle; but so it was, and it required a long application of solitude and reflection to recover her.

6. Discuss Mark Twain's use of humour in *The Adventures of Huckleberry Finn*. (20)
7. "Fielding was essentially a humorous and satirical novelist". Discuss with reference to *Tom Jones*. (20)
8. Discuss Jane Austen's use of wit and irony in *Pride and Prejudice*. (20)

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