



**ENGLISH
PAPER-III**

Note :—This paper consists of **two** parts (A and B). *All* questions are compulsory.

Part A

Note :—This part has **ten** short essay type questions of **16** marks each, to be answered in about **three hundred** words each.

1. (A) Read the following poem and answer the questions given below it :

Beggar, beggar, buring low
In the city's trodden snow,
What immortal hand or eye
Could frame thy dread asymmetry ?

In what distant deep of lies
Died the fire of thine eyes ?
What the mind that planned the shame ?
What the hand dare quench the flame ?

And what shoulder and what art
Could rend the sinews of thy heart ?
And when thy heart began to fail,
What soft excuse, what easy tale ?

What the hammer ? What the chain ?
What the furnace dulled thy brain
What the anvil ? Why the blow
Dare to forge this deadly woe ?

When the business cycle ends
In flaming extra dividends,
Will He smile his work to see ?
Did He who made the Ford make thee ?

Questions :

- (a) Describe the beggar as portrayed in the poem.
(b) What, according to you, is the poet's attitude towards the beggar ?
Give reasons.
(c) "What the hammer ? What the chain ?
What the furnace dulled thy brain ?"
Explain the meaning of the above two lines.
(d) What does the word 'Ford' in the last line stand for ? Account for its appropriateness in the context of the entire poem.

Or

- (B) Read the following passage and answer the questions given below it :
Supporters of bilingual education today imply that students like me miss a great deal by not being taught in their family's language. What they

seem not to recognize is that, as a socially disadvantaged child, I considered Spanish to be a private language. What I needed to learn in school was that I had the right—and the obligation—to speak the public language. The odd truth is that my first-grade classmates could have become bilingual, in the conventional sense of that word, more easily than I. Had they been taught (as upper-middle-class children are often taught early) a second language like Spanish or French, they could have regarded it simply as that : another public language. In my case such bilingualism could not have been so quickly achieved. What I did not believe was that I could speak a single public language.

Without question, it would have pleased me to hear my teachers address me in Spanish when I entered the classroom. I would have felt much less afraid. I would have trusted them and responded with ease. But I would have delayed having to learn the language of public society.

Questions :

- (a) What problems did the author face as a socially disadvantaged child ?
- (b) Why could not the author's classmates become bilingual ?
- (c) What do the words 'private language' and 'public language' mean in the passage ?
- (d) Comment on the stylistic features of the passage.

2. (a) Comment on Shakespeare's use of the supernatural in any *one* of his tragedies.

Or

(b) Consider Spenser's *The Faerie Queene* as a political allegory.

3. (a) Examine the epic conventions in Milton's *Paradise Lost* Book I.

Or

(b) Bring out the mock-heroic elements in *Mac Flecknoe*.

4. (a) Examine *An Epistle to Dr. Arbuthnot* or *The Rape of the Lock* as a satirical poem.

Or

(b) Analyse the narrative devices employed in *Tristram Shandy*.

5. (a) Bring out the neo-Platonic elements in the 'Ode to Immortality'.

Or

(b) Evaluate Hazlitt as a writer of English prose.

6. (a) Discuss Browning's treatment of love with reference to either 'The Last Ride Together' or 'Love Among the Ruins'.

Or

- (b) Examine the depiction of childhood in *Great Expectations* or *David Copperfield*.

7. (a) Analyse the significance of T.S. Eliot's use of allusions in *The Waste Land*.

Or

- (b) Bring out the tragic elements in *Riders to the Sea*.

8. (a) Examine the significance of animal images in the poetry of Ted Hughes.

Or

(b) Evaluate *Nineteen Eighty Four* as a dystopia.

9. (a) Explain Aristotle's concept of catharsis.

Or

(b) Write a note on Ransom's views on 'texture' and 'structure'.

