

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5240A H

Unique Paper Code : 2032101203

Name of the Paper : 18th Century Literature

Name of the Course : B.A. (Honours) English

Semester : II

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ALL the questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

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Part A

1. (a) Identify, contextualise, and critically comment on the following lines:

“So ladies in romance assist their knight,
Present the spear, and arm him for the fight
He takes the gift with reverence, and extends
The little engine on his fingers’ ends;”

Or

- (b) Write a note on Pope’s use of the supernatural machinery in ‘The Rape of the Lock’.
2. (a) Identify and critically comment on the following line:

“I had hitherto concealed the secret of my dress,
in order to distinguish myself as much as possible,
from that cursed race of Yahoos.”

Or

- (b) Write a short note on the Big-Endians and Small-Endians in the Voyage to Lilliput.
3. (a) Identify the speaker and critically comment on the following passage :

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"I was not displeased... that we were rid of a guest [Mr. Burchell] from whom I had much to fear. Our breach of hospitality went to my conscience a little; but I quickly silenced that monitor by two or three specious reasons, which served to satisfy and reconcile me to myself. The pain which conscience gives the man who has already done wrong, is soon got over. Conscience is a coward, and those faults it has not strength enough to prevent, it seldom has justice enough to accuse."

OR

- (b) Write a short note on the prison episode in *The Vicar of Wakefield*.

Part B

4. (a) Critically examine Alexander Pope's 'The Rape of the Lock' as a satire on the fashionable aristocratic society of the eighteenth century.

Or

- (b) How does the incongruity between the style and subject in Pope's 'The Rape of the Lock' help him achieve his objective in writing this poem?

5. (a) Gulliver is a mouthpiece for ideas than a character in his own right. Discuss.

Or

- (b) Make a comparative analysis of the Yahoos and the Houyhnhnms in *Gulliver's Travels*.

6. (a) Oliver Goldsmith's novel *The Vicar of Wakefield* is both sentimental and anti-sentimental; it is both romance and anti-romance; it expresses both idealism and realism." Discuss.

Or

- (b) Discuss the numerous instances of disguise and deception in Oliver Goldsmith's novel *The Vicar of Wakefield* and what may be their thematic relevance.

7. (a) Comment on how the narrator in any two texts can be seen as becoming the target of satire.

Or

- (b) With reference to two or more texts discuss the socio-cultural ethos of late eighteenth-century England, its depiction of domestic life, morality, and aesthetic conventions of the time.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1384

H

Unique Paper Code : 12031401

Name of the Paper : British Literature: 18th Century

Name of the Course : B.A. (H) English

Semester : IV

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY THREE questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 15 marks each.

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Part A

(3×10=30)

1. Identify and explain:

"Female frailty! We must all come to it, if we live to be old, and feel the craving of a false appetite when the true is decayed."

2. Write a short note on the character of Don Pedro who appears at the end of Book IV in *Gulliver's Travels*.

3. Identify, explain, and critically comment on the following lines:

Here Malice, Rapine, Accident conspire,

And now a Rabble Rages, now a Fire;

Their Ambush here relentless Ruffians lay,

And here the fell Attorney prowls for Prey;

Here falling Houses thunder on your Head,

And here a female Atheist talks you dead.

4. Write a short note on Lady Booby.
5. Write a short note on who according to Defoe is 'The Complete English Gentleman'.

Part B**(3x15=45)**

6. "Fainall is a darker version of Mirabell though ultimately not successful." Do you agree? Give reasons for your answer.
7. Does Swift seem sceptical about the claims of science and progress? Discuss with references to Book III of *Gulliver's Travels*.
8. The poetry of the mid-eighteenth century can be viewed as a critique of the urban and mercantile world, and yet it refuses to provide another alternative. Discuss with reference to Gray's "Elegy Written in a Country Churchyard."
9. *Joseph Andrews* is a failed attempt at writing a burlesque. Do you agree? Justify with reference to the text.

10. The first person narrator in Equiano's autobiography describes the behaviour of the Europeans from his own vantage point in terms of 'the cruelty of the whites'. Discuss.

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Your Roll No.....

Sr. No. of Question Paper : 1453 H

Unique Paper Code : 12031402

Name of the Paper : British Romantic Literature

Name of the Course : B.A. (H) English

Semester : IV

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. **Both** parts are compulsory.
3. Candidates have to answer **ANY THREE** questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 15 marks each.

Part - A

Attempt any three.

(10×3=30)

1. Identify, contextualize and critically comment :

For at such hours the shadowy phantom, pale,

Oft seems to fleet before the poet's eyes;

Strange sounds are heard, and mournful melodies

2. Identify, contextualize and critically comment :

And now, with gleams of half-extinguished thought,

With many recognitions dim and faint,

And somewhat of a sad perplexity,

The picture of the mind revives again:

3. Identify, contextualize and critically comment :

O wild West Wind, thou breath of Autumn's being,

Thou, from whose unseen presence the leaves dead

Are driven, like ghosts from an enchanter fleeing

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4. Identify, contextualize and critically comment :

“Cursed creator! Why did you form a monster so hideous that even you turned from me in disgust?”

5. Who, according to Rosseau, is a natural man?

Part – B

Attempt any three.

(15×3=45)

6. Blake’s Myth of Man is integral to his poetic imagination. Discuss.
7. Discuss Coleridge’s ideas of primary and secondary imagination with reference to ‘Kubla Khan’.
8. Write an essay highlighting the themes of death, life and permanence in Keats’ poetry.
9. Discuss *Frankenstein* as a gothic novel.

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10. Explain Wordsworth's views on language and nature in his 'Preface to Lyrical Ballads'.

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[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1759

H

Unique Paper Code : 12031403

Name of the Paper : British Literature 19th Century

Name of the Course : B.A. (Hons) English

Semester : IV

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY THREE questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 15 marks each.

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PART A

Answer any **THREE** questions : (3×10=30)

Discuss with reference to the context

1. Lady Catherine de Bourgh.
2. "I gave orders/All smiles stopped altogether."
3. Thornfield.
4. Miss Havisham.
5. Darwinian ideas of natural selection.

PART B

Answer any **THREE** questions : (3×15=45)

6. Discuss the main themes of *Pride and Prejudice*.
7. Discuss the appropriateness of the title in *Great Expectations*.
8. Comment on the role of colonialism in *Jane Eyre*.
9. Write a critical appreciation of "The Defence of Lucknow".
10. Explain Marx's formulation that "Social consciousness depends on the mode of production."

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1358

H

Unique Paper Code : 12031601

Name of the Paper : Modern European Drama

Name of the Course : B.A. (Hons) English

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY THREE questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 15 marks each.

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Part A - Answer any **THREE** questions (3×10=30)

1. Write a short note on Engstrand as a working-class man in Ibsen's *Ghosts*.

2. How can one remain free of every weakness, above all of the most deadly, of love? It is intolerable! It costs too much! Tell me, has one got to spend one's whole life on the look-out? What sort of a world do we live in?

Love's caresses merge in strangulation.

Love's sighs grow into a scream of fear.

What are the vultures hovering for?

A girl is keeping an appointment.

Putting the above section in its context in Brecht's *The Good Woman of Szechwan*, identify the use of alienation devices. Is this the only view of love put forward in the text? Illustrate your answer with examples.

3. Write a short note on the Berenger - Jean relationship in Ionesco's *Rhinoceros*.

4. Fo believed that "Laughter does not please the mighty". Give two examples of the use of laughter to undercut authority in Dario Fo's *Can't Pay, Won't Pay*.
5. "Stanislavski's concept of acting is based on a distinction between 'genuine' and 'theatrical' emotion. Do you agree? Discuss.

Part B - Answer any THREE questions (3x15=45)

6. "Osvold expects the act of mercy from Regina. It is her refusal to act for him that denies him his peace." Do you agree? Analyse this statement with respect to Ibsen's *Ghosts*.
7. "The evolutionary nature of the script of Brecht's *The Good Woman of Szechwan*, evidences Brecht's increasing tussle with failures of fascist, capitalist systems." In your view does Brecht offer an agenda or method for social change in this play? Give a reasoned answer.

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8. "Ionesco's *Rhinoceros* leaves us with a curious choice between fascism and a vacuous middle class existence." Do you agree with that assessment or does the text make us cast our vote in favour of one?
9. "Radical theatre is not just an appeal for political action, it is that action itself." Illustrate the statement with a close analysis of Franca Ramé's *Rape*.
10. What do you understand by the term Epic theatre? Discuss the street corner as a basic model for epic theatre.

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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1410

H

Unique Paper Code : 12031602

Name of the Paper : Postcolonial Literatures

Name of the Course : B.A.(Hons.) English

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY THREE questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 15 marks each.

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Part A

Answer any THREE questions (3×10=30)

1. Comment on the significance of the story of the birds and the tortoise in *Things Fall Apart*.
2. Write a short note on the elements of romance in *Chronicle of a Death Foretold*.
3. Write a short note on the title of the poem "Goats and Monkeys".
4. Write a short note on the Woman in *The Trial of Dedan Kimathi*.
5. Why does Robert Young believe that the term 'Third World' is derogatory? What term does he suggest in its place?

Part B

Answer any **THREE** questions (3x15=45)

6. With reference to the character of Okonkwo comment on the title of the novel *Things Fall Apart*.
7. Discuss *Chronicle of a Death Foretold* as a satire on the supposed code of honour of the society.
8. Indra Sinha's *Animal's People* is a discourse on global toxicity and universal human rights. Critically comment on the above statement.
9. M.M Vinodini underscores the self of the Dalit Christian woman in her short story "The Parable of the Lost Daughter". Critically comment on this statement.

10. Frantz Fanon explains the dependency and inadequacy of black people in the white world in *Black Skins, White Masks*. Elucidate the same referring to any one text from the course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5138

H

Unique Paper Code : 2032101201

Name of the Paper : 14th To 17th Century English Poetry

Name of the Course : Bachelor of Arts (Honours Course) English : DSC

Semester : II

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are COMPULSORY.
3. Candidates have to answer All questions in Part A and Any 3 questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

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PART A

1. (a) Identify the lines below and critically comment on Chaucer's literary portraits.

"Me thynketh it acordaunt to resoun
To telle yow al the condicioun
Of ech of hem, so as it semed me,
And whiche they weren, and of what degree,
And eek in what array that they were inne;"

OR

- (b) Write a short note about the story of three travellers as narrated by the Pardoner.

2. (a) Identify and critically comment on the following lines :

"From thence to Heaven's bribeless hall
Where no corrupted voices brawl,
No conscience molten into gold,
Nor forg'd accusers bought and sold,
No cause deferr'd, nor vain spent journey...."

OR

- (b) Identify, contextualize and critically comment on the following lines :

"Whatever dies, was not mixed equally;
If our two loves be one, or, thou and I
Love so alike that none do slacken, none can

3. (a) Write a short note on Milton's depiction of Hell in Book I of *Paradise Lost*.

OR

- (b) Identify, contextualize and comment on the following lines :

"...What in me is dark
Illumine, what is low raise and support,
That to the highth of this great argument
I may assert Eternal Providence
And justify the ways of God to men".

PART B

4. (a) Chaucer's General Prologue to *The Canterbury Tales* is a richly detailed tapestry with figures drawn as parts of a unity. Discuss in detail with textual references.

OR

- (b) Discuss the relationship between the teller and the tale in Chaucer's 'The Pardoner's Tale'?
5. (a) Sidney's 'Sonnet 1' offers an account of poetic processes and describes how poetry produces strong affect. Discuss with reference to the poem.

OR

- (b) Donne's poetry employs paradox to generate a powerful union of the public and the private. Discuss with reference to the poems in your course.
6. (a) The ambivalence with which Satan is portrayed in *Paradise Lost*, far from making it easy for the reader to denounce him, adds a depth and grandeur that reveals him to be the true protagonist of the poem. Do you agree with this statement? Elaborate, based on your reading of the poem.

OR

- (b) Discuss how Milton's epic similes provide a framework for Satan's fall from heaven.
7. (a) Religion exercises a powerful hold on the literary imagination of the period. Discuss with reference to any two poems in the course.

OR

- (b) In the poetry of the 14th to 17th century, the physical and the spiritual are expressed in terms that suggest that the particular love relationship is transcended and made to partake of a higher spiritual love. Discuss with reference to any 2 poets in the course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5191 **H**
Unique Paper Code : 2032101202
Name of the Paper : 16th and 17th Century English
Drama
Name of the Course : Bachelor of Arts (Honours
Course) English
Semester : II DSC
Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains two parts: A and B. Both parts are compulsory.
3. Candidates have to answer all questions in Part A and any 3 questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

PART A

1. (a) Identify the lines and explain with reference to the context :

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Why this is hell., nor am I out of it:
 Think'st thou that I who saw the face of God,
 And tasted the eternal joys of heaven,
 Am not tormented with ten thousand hells,
 Is being deprived of everlasting bliss?

Or

- (b) Write a short note on the significance of the Chorus in *Doctor Faustus*. (10)
2. (a) Identify the lines and explain with reference to the context :

Life's but a walking shadow-, a poor player,
 That struts and frets his hour upon the stage,
 And then is heard no more : it's a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing.

Or

- (b) Write a short note on the weird sisters in *Macbeth*. (10)
3. (a) Identify the lines and explain with reference to

Nice reputation, though it leave behind
More virtues than inhabit where that dwells,
Yet that once gone, those virtues shine no more.
Then since I am not fit to be beloved,
I am resolved to think on a revenge
On him that soothed me thus to my undoing.

Or

- (c) Critically examine the use of disguise in the play
The Rover. (10)

PART B

4. (a) "In Doctor Faustus, Marlowe creates a tragic hero who is the new Everyman: essentially noble but liable to great error." Do you agree? Give a reasoned answer.

Or

- (b) Critically examine the role of Mephistophilis in
Doctor Faustus. (20)

5. (a) "In *Macbeth* Shakespeare's portrayal of the women characters challenges the patriarchal stereotypes of gender and power." Do you agree? Give reasons with reference to the text.

Or

(b) "Unnatural deeds/Do breed unnatural troubles."
Does this sum up the cosmic disorder in the play
Macbeth? Explain with reference to the text.

(20)

6. (a) "In *The Rover*, Aphra Behn portrays the relationship between men and women as predatory and mediated by power." Do you agree? Give reasons.

Or

(b) Critically examine the significance of the carnival in *The Rover*.

(20)

7. (a) "The development of English tragedy coincided with the decline of feudalism in England during the Elizabethan and the Jacobean age." Do you agree? Discuss with reference to the prescribed texts in your syllabus.

Or

(b) "Violence is endemic to the English society of the seventeenth century the English theatre merely underlines the same." Critically examine the statement with reference to the texts prescribed in your syllabus.

(20)

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[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5108 H

Unique Paper Code : 2032102401

Name of the Paper : American Literature

Name of the Course : Bachelor of Arts (Honours
Course) English : DSC

Semester : IV

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ALL the questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

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PART - A

1. (a) Write a short note on the characters Turkey and Nippers in Melville's 'Bartleby, the Scrivener'.

OR

- (b) Comment critically on the following lines, where Edna Pontellier is in conversation with Dr Mandelet:

"The trouble is," sighed the Doctor, grasping her meaning intuitively, "that youth is given up to illusions. It seems to be a provision of Nature; a decoy to secure mothers for the race. And Nature takes no account of moral consequences, of arbitrary conditions which we create, and which we feel obliged to maintain at any cost."

“Yes,” she said. “The years that are gone seem like dreams—if one might go on sleeping and dreaming—but to wake up and find—oh! well! perhaps it is better to wake up after all, even to suffer, rather than to remain a dupe to illusions all one’s life.”

2. Identify, contextualise and critically comment on the following:

(a) “Lo, soul! Seest thou not God’s purpose from the first

The earth to be spann’d, connected by network,

The races, neighbors, to marry and be given in marriage,

The oceans to be cross’d, the distant brought near,

The lands to be welded together.”

OR

(b) "and when the last Indian has pawned everything but his heart, Buffalo Bill takes that for twenty bucks
closes up the pawn shop, paints a new sign over the old
calls his venture THE MUSEUM OF NATIVE AMERICAN CULTURES ..."

3. (a) Identify, contextualise and critically comment on the following :

"We are not crouching now we are standing but my legs are like my dead man's eyes I cannot fall because there is no room to the men without skin are making loud noises I am not dead the

bread is sea-colored. I am too hungry to eat it
 the sun closes my eyes those able to die are in
 a pile"

OR

(b) Write a note on Baby Suggs's feast in Toni

Morrison's *Beloved*.

PART - B

4. (a) Would you agree with the assertion that in

Melville's 'Bartleby, the Scrivener', Bartleby is a

'psychological double' of the narrator? Provide a

reasoned answer.

OR

- (b) Many critics have held that Edna Pontellier's suicide marks a retreat from the radical feminist possibilities her character otherwise consistently embodies throughout the novel. Do you agree? Provide a reasoned answer.
5. (a) Walt Whitman's poem 'O Captain! My Captain!' represents simultaneously both a moment of triumph as well as tragedy by allegorising a critical moment in the nation's history. Comment critically.

OR

- (b) How does Sherman Alexie use religious symbols and allusions to represent the story of exploitation and repression of native American history and destiny in his poem 'Crow Testament'? Give a reasoned answer.

6. (a) How does Toni Morrison's *Beloved* use a non-linear narrative structure to represent the lingering trauma of slavery experienced by the characters in the novel?

OR

- (b) "She played with me and always came to be with me whenever I needed her. She's mine, Beloved. She's mine." Discuss Denver's changing relationship with the ghost of her sister in Toni Morrison's *Beloved*.

7. (a) Examine how the tropes of voyage and arrival are used in American literature. Discuss with reference to at least two texts prescribed in the syllabus.

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OR

(b) Since its emergence, American literature has been seen to emphasise romance and individualism. Discuss with reference to at least two texts prescribed in the syllabus.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5168 H

Unique Paper Code : 2032102402

Name of the Paper : Indian Writing in English

Name of the Course : Bachelor of Arts (Honours Course) English - DSC

Semester : IV

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains two parts, A and B. Both parts are compulsory.
3. Candidates have to answer ALL the questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

PART - A

1. (a) Write a short note on the character of Bimla Das/
Bim.

Or,

(b) Cultural hybridity is represented in *The Clear Light of the Day* through characters that migrate voluntarily or involuntarily through outer and inner worlds. Discuss.

2. (a) Critically explain the following lines with reference to context :

“The house withdrew into silence, snakes moved
Among books, I was then too young
To read, and my blood turned cold like the moon”

Or

- (b) Critically explain the following lines with reference to context :

“How shall I yield to the voice of thy pleading,
How shall I grant thy prayer,
Or give thee a rose-red silken tassel?
a scented leaf from my hair?
Or fling in the flame of thy heart’s desire the
veils that cover my face,
Profane the law of my father’s creed for a foe
of my father’s race?”

3. (a) Comment on the significance of the title of the short story, *The Intrusion*.

Or

- (b) Write a note on the narrator's prejudice against the thief's widow in Salman Rushdie's story, "The Free Radio".

PART – B

4. (a) Comment on the role of memory in the narrative structure of Anita Desai's novel *The Clear Light of the Day*.

Or

- (b) The women characters of Anita Desai struggle for self-realization and self-definition. Discuss with reference to her novel *The Clear Light of the Day*.

5. (a) Comment on the idea of identity and subjectivity as expressed in the poems of Kamala Das that you have read in your course.

Or

- (b) "In Derozio's poems, readers are brought face to face with the weaker sections of society in the nineteenth century." Do you agree? Explain with reference to his poems that you have read in the course.
6. (a) Manjula Padmanabhan in her story "Stains" compels the readers to examine the construct of cultural identity, and menstruating women seen as 'unclean'. Discuss.

Or

- (b) Describe the feminist sensibilities represented in the story, "The Intrusion".
7. (a) Having chosen to write in English, often Indian English writers negotiate with the language politics in Modern India in their works. Discuss critically with reference to at least two texts in your course.

Or

- (b) Gender and caste-based discrimination is at the crux of Indian Writing in English. Critically evaluate with the help of two texts of your choice from this course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5214 H

Unique Paper Code : 20321024403

Name of the Paper : Indian Writing in English
Translation

Name of the Course : Bachelor of Arts (Honours
Course) English – DSC

Semester : IV

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
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3. Candidates have to answer ALL the questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

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PART A

1. (a) "What an unjust custom! She who didn't have tattered rags to cover her body while alive must now have a new shroud?"

"And it burns to ashes with the corpse."

Comment on the significance of "the shroud" in the given lines. (10)

OR

- (b) Analyse the theme of women's empowerment in Fakir Mohan Senapati's short story "Rebati."

(10)

2. (a) Identify and critically comment upon the following lines :

Today now that our games are done
what's this I suddenly see?

Today now that our games are done
what's this I suddenly see?

Unmoving sky, the silent moon and sun,
the world so humbly waiting at your feet (10)

OR

- (b) Discuss how G. M. Muktibodh's poems present a social and cultural critique of the value systems prevalent in mid-twentieth century in India.

(10)

3. (a) Identify, contextualize, and critically comment upon the following lines :

...The
head talks, eats, drinks; just talking, eating,
drinking. While the body is working, labouring,
shitting; work, labor, shit. And to sweat and
be bone-weary. In the land of the half-body.

(10)

OR

- (b) Amrita Pritam's poem shifts the focus away from elite manoeuvres and high politics of nation-states to the realm of ordinary humanity in the tragedy of partition. Discuss.
- (10)

PART B

4. (a) Comment on how both caste and patriarchy are critiqued, with reference to any two short stories included in your syllabus.
- (20)

OR

- (b) How does Ismat Chughtai explore the world of sexuality through the narrative of a child in "The Quilt"?
- (20)

5. (a) Discuss how *Andha Yug* dramatizes the existential crisis of contemporary society of 1950's in India. (20)

OR

- (b) How does the play *Andha Yug* problematize the representation of blindness? (20)

6. (a) Critically assess Joseph Macwan's depiction of caste, class, and gender in his novel *The Stepchild*. (20)

OR

- (b) Joseph Macwan's narrative emphasis on male physical strength and female sexual purity, runs the risk of pushing his novel *The Stepchild* into a symbolic order that it tries to critique. Do you agree? (20)

7. (a) A creative engagement with the past – especially myths – is an important aspect of modern Indian literature. Discuss with suitable examples from your syllabus. (20)

OR

- (b) Modern Indian literature engages in a critique of the dominant modes of socio-cultural, political, and economic relations. Do you agree? Discuss with reference to any two texts in your course. (20)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1506

H

Unique Paper Code : 12037614

Name of the Paper : Literature and Cinema

Name of the Course : B.A. (H) English Discipline
Specific Elective

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains two parts. Both are compulsory.
3. Candidates have to answer any **THREE** questions in Part A and any **THREE** Questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 15 marks each.

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PART A

Attempt any 3 Questions.

(3×10=30)

1. Write a short note on the significance of sound in films.
2. Does "Modern Times" use humour for specific ends? Comment with special focus on the assembly line scene from the film.
3. Write a short note on the character of Taketoki Washizu in *Throne of Blood*.
4. Write a short note on Laura Mulvey's discussion of "Woman as Image, Man as Bearer of the Look."
5. Write a short note on M. Madhava Prasad's discussion of the melodrama as the "feudal family romance."

PART B

Attempt any 3 Questions.

(3×15=45)

6. With close reference to Monaco's prescribed text, discuss the importance of mise en scene in cinema.
7. Critically examine the significance and relevance of the work of art in the age of mechanical reproduction as discussed by Benjamin in the prescribed text.
8. Discuss the similarities and differences between the play *Macbeth* and its cinematic adaptation *Maqbool*.
9. Discuss the intersection of gender and disability as portrayed in *Margarita with a Straw*.

10. With close reference to any two films discussed in Ranjani Mazumdar's "Gangland Bombay," critically examine the representation of crime and the underworld in Hindi films.

Sl. No of Question Paper: 1509

UPC : 12037617

Title : Literary Criticism and Theory 2

Name of the Course: B.A. (Hons) English-DSE

Semester : VI

Time Limit : 3 Hours

Maximum Marks : 75

Instruction: The paper has 2 parts: A and B. Both parts are compulsory.

Part A

(10 x 3 = 30)

Attempt any three questions from the following:

1. Write a short note on the concepts of the civil and the political society in Gramsci.
2. For Derrida, "the notion of a structure lacking any centre represents the unthinkable itself." Critically examine the idea of the 'centre' in the light of the above statement.
3. What, according to Lacan, is 'meconnaissance'? how does it typify the ego in all its structures?
4. Discuss Irigeray's idea of female hysteria with reference to her essay in the syllabus.
5. What, according to Fredric Jameson, is 'the hysterical sublime'?

Part B

(15 x 3 = 45)

Attempt any three of the following questions:

6. Lukacs argues that "the universality of the commodity form is responsible both objectively and subjectively for the abstraction of the human labour incorporated in commodities." Do you agree? Give a reasoned answer with reference to the essay.
7. "Foucault cites the practice of commentary, the author figure and the disciplinary organisation as three internal procedures for the controlling and the delimiting of discourse." Critically examine the statement with reference to the essay in your syllabus.
8. "The chora is a modality of significance in which the linguistic sign is not yet articulated as the absence of the object and as the distinction between the real and the symbolic." Do you agree? Give a reasoned answer.
9. "The binary opposition and the social process of gender relationships both become part of the meaning of power itself; to question or alter any aspect threatens the entire system." Critically examine the gendered nature of political power in Joan Scott in the light of this observation.
10. According to Adorno, "the lack of conflict in mass culture stems from the all-encompassing concerns of the monopoly." Do you agree? Give a reasoned answer.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1656 H

Unique Paper Code : 12037610

Name of the Paper : Partition Literature

Name of the Course : B.A. (H) English – DSE

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both are compulsory.
3. Candidates have to answer any **THREE** questions in **Part A** and any **THREE** Questions in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 15 marks each.

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PART A

Answer any THREE questions : (3×10=30)

1. Write a short note on the portrayal of 'places' as an important trope in *Basti*.
2. Detail and discuss Arjun's journey in Sunil Gangopadhyay's novel.
3. "I felt utterly polluted as if I had been thrown out of Hell." Identify and contextualise.
4. Write a short note on 'river of blood and fire' in Fikr Taunsvi's "The Sixth River".
5. "Partition violence was not merely the murder and pillage of others". Comment critically.

PART B

Answer any **THREE** questions : (3×15=45)

6. Critically analyse trauma and displacement as reflected through the characters of *Basti*.
7. Examine the exploration of destiny versus free will in *Arjun*.
8. With reference to any two short stories in this paper, show how partition impacted the most vulnerable people.
9. How is the Nankar Movement under Kaloibibi an example of resistance from the margin? Examine.

10. What is the significance of 'remembering to others' in retelling women's experience of partition?

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1665

H

Unique Paper Code : 12037621

Name of the Paper : DSE Twentieth Century
European Fiction

Name of the Course : B.A. (Hons) English – DSE

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper has 2 parts—Part A and Part B. Part A will have 5 questions (short answers) and Part B will have 5 questions (long answers).
3. Students will attempt 3 questions each out of 5 from Part A and Part B. Part A carries $3 \times 10 = 30$ marks. Part B carries $15 \times 3 = 45$ marks.

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Part A

(Attempt any **THREE** questions)

1. Critically evaluate Camus' choice of French Algeria as the backdrop of the political/ existential crisis in *The Stranger*.

2. Identify, contextualise and comment:

"The Yugoslav and the Turk have a congenital hatred of women. The Viennese locksmith hates a woman only if she's unclean or wastes money on makeup. This money can be spent on something more useful, more durable.

3. Identify, contextualize and critically comment on the following passage :

"He took the elm branch from Joana Carda's hands and said, You can break it, throw it away, bum it, they're no longer useful, your stick, Joaquim Sassa's stone, José Anaiço's starlings, they no longer serve any purpose, they're like those men and women who were useful only once, José Anaiço is right, what counts is the moment, we only serve the moment..."

4. Identify, contextualize and critically comment on the following passage: "Over the whole area there floats the lazy licentious smell of sin, and the houses, the shops, the people seem sometimes no more than a shiver on its feverish body, the gooseflesh of its febrile dreams. Nowhere as much as there do we feel threatened by possibilities, shaken by the nearness of fulfilment, pale and faint with the delightful rigidity of realization. And that is as far as it goes."
5. Identify, contextualise and comment :
"The first was the universally-acknowledged claim that responsibility for the war, its sufferings and its crimes, lay with the Germans. "They" did it.... Moreover, this focus upon Germany made it possible to resolve by neglect certain tricky subjects such as the postwar status of Austria."

PART B

(Attempt any **THREE** questions)

6. Kafka places the body of Gregor Samsa as the *ungeziefer* or vermin at the centre of "The Metamorphosis" as a comment on the creation of the abject in the personal and political domains. Do you agree? Discuss.

7. "The Manichaeian struggles sketched in her work derive their angry energy from their dramaturgy of reduction and (over)simplification, just as the frisson of a live sporting event depends on the straightforwardly oppositional nature of the enterprise." Comment on Jelinek's *The Piano Teacher* in light of the above statement.
8. Saramago's *The Stone Raft* is a novel about the complexities that lie behind the greater integration of the Iberian Peninsula into mainland Europe. Discuss.
9. Examine the connection between the episode of the entrance exam and the rioting episode that structures Isaac Babel's story "The Story of my Dovecote" into two halves.
10. Comment on Dubravka Ugresic's idea of the impact of exile on the act of writing.

[This question paper contains 12 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 2317 **H**

Unique Paper Code : 62031205

Name of the Paper : English Language Through
Literature

Name of the Course : **B.A. (Programme) English-A**

Semester : II

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Students will attempt any **THREE** out of **FIVE** questions in **Part A** and **THREE** out of **FIVE** questions in **Part B**. **Both** the parts, **A+B** have to be answered.

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P.T.O.

Passage 1 (609 words)

In that school, attended by pupils from very wealthy households, people of my community were looking after all the jobs like sweeping the premises, swabbing and washing the classrooms, and cleaning out the lavatories. And in the convent, as well, they spoke very insultingly about low-caste people. They spoke as if they didn't even consider low-caste people as human beings. They did not know that I was a low-caste nun. I was filled with anger towards them, yet I did not have the courage to retort sharply that I too was a low-caste woman...

According to their notions, low-caste people are all degraded in every way. They think we have no moral discipline nor cleanliness nor culture. They think that this can never be changed. To aid us is like aiding cobras. They speak such words all the time, without even thinking... I would tremble to think how they would react if they realized that I was a Dalit. And being a coward, I survived somehow.

...I felt a burning anger when I saw that all the menial jobs there were done by Dalits who were abused all the time...I was pained to see even older people trembling, shrinking like small children, frightened by the power and wealth that the sisters had, burying their pride and self-respect, running to do the menial tasks assigned to them. If ever I told them that there was no need for them to die of fear, they need only do their work well, collect their wages and go their way, they would reply that it was all very well for me to say that. After all I was here today, tomorrow I might be somewhere else; it was they who had to stay and suffer. And that struck me as true, too.

If you are born into a low caste, every moment of your life is a moment of struggle. People screw up their faces and look at us with disgust the moment they know our caste. It is impossible to describe the anguish that look causes. But along with the anguish, there is anger, too. What can our anger do to them

though? It seems we have to swallow our anger and just carry on with our troubled lives. How did the upper castes become so elevated? How is it that we have been denigrated? They possess money; we do not.. .But when it comes to it, even if we are as good as they are, or even better, because of this one issue of caste alone, we are forced to suffer pain and humiliation.

How is it that people consider us too gross even to sit next to when travelling? They look at us with the same look they would cast on someone suffering from a repulsive disease.. .It doesn't seem to matter whether people are educated or not. They all go about filled with caste hatred.

Are Dalits not human beings? ...They treat us in whatever way they choose, as if we are slaves who don't even possess human dignity. And if ever a Dalit gets wise to this and wants to live with some honour and self-respect, they...seem to conspire to keep us

in our place: to think that we who have worked throughout history like beasts, should live and die like that; we should never move on or go forward.

Because Dalits have been enslaved for generation upon generation, and been told again and again of their degradation, they have come to believe that they are degraded, lacking honour and self-worth, untouchable; they have reached a stage where they themselves, voluntarily, hold themselves apart. This is the worst injustice...

Passage 2 (638 words)

Knowing that Mrs. Mallard was afflicted with heart trouble great care was taken to break to her as gently as possible the news of her husband's death. It was her sister Josephine who told her in broken sentences, veiled hints that revealed in half-concealing. Her husband's friend Richards was there too, near her. It was he who had been in the newspaper office when

intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of 'killed.' He had only taken the time to assure himself of its truth by a second telegram and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same with a paralyzed inability to accept its significance. She wept at once with sudden wild abandonment in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her. She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze

was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection but rather indicated a suspension of intelligent thought. There was something coming to her and she was waiting for it fearfully. What was it? She did not know, it was too subtle and elusive to name. But she felt it creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her and she was striving to beat it back with her will—as powerless as her two white slender hands would have been. When she abandoned herself, a little whispered word escaped her slightly parted lips. She said it over and over under the breath: ‘free free free!’ The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death, the face that had never looked save with love upon her, fixed and gray and dead. But she saw, beyond that bitter moment, a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years, she would live for herself. There would be no powerful will bending hers, in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime, as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often, she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion, which she suddenly recognized as the strongest impulse of her being!

‘Free! Body and soul free!’ she kept whispering.

Passage 3 (109 words)

What passing-bells for these who die as cattle?

— Only the monstrous anger of the guns.

Only the stuttering rifles’ rapid rattle

Can patter out their hasty orisons.

No mockeries now for them; no prayers nor bells;

Nor any voice of mourning save the choirs,—

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them all?

Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of goodbyes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of patient minds,

And each slow dusk a drawing-down of blinds.

Questions

Part A

Attempt any three questions in 200-250 words each.

(3×10=30)

1. The narrator of Passage 1 says, "...being a coward, I survived somehow." Why does she refer to herself as a coward? Do you agree with her? Give a reasoned answer in 200-250 words.
2. Would you describe the tone of Passage 1 as meek and subservient or angry and rebellious? Give a reasoned answer in 200-250 words.

3. Write a short answer on why in Passage 2 is Richard anxious about Mrs. Mallard's probable response to the news of her husband's death? Refer to his actions and her sister Josephine's attempts at communicating to Mrs Mallard.
4. How are the boys and the girls represented in the Passage 3? Is there a gender role assigned to them by the poet? Do you agree? Elaborate.
5. Who die as cattle in Passage 3? Is it murder? Is it justified? Give a reasoned answer.

Part B

Attempt any three questions in 300-350 words each.

(3×15=45)

6. Imagine you are the narrator of Passage 1. Drawing on the writer's experiences, write a personal essay in 300-350 words, criticising caste-based discrimination.

7. Write a dramatic extract, in about 300-350 words, describing a conversation between the narrator of Passage 1 and one of the people of her community who work in the school, where the narrator asks the other person to stand up for themselves when they are treated with disrespect by upper caste people. Use dialogues and descriptions of non-verbal cues/ stage directions to draft the conversation.
8. Using the point of view of the character Josephine, describe Mrs Mallard's emotions and feelings as they occur and change as indicated in Passage 2. Use your imagination to comment on the marriage of Mrs Mallard through this fictional extract that you write in 300-350 words.
9. Passage 3 is a critique of the war culture in our midst. Write a short essay of 300-350 words from the point of view of the "girls" in Passage 3.
10. Does passage 3 use poetic devices - imagery, metaphors, symbolism, etc - to communicate effectively about the realities of war? Discuss.

17
[This question paper contains 20 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 2089

H

Unique Paper Code : 62031901

Name of the Paper : English Language Through
Literature

Name of the Course : B.A. (Programme) English A

Semester : IV

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. The paper contains 3 unseen passages.
3. Students will attempt **SIX** questions in all – this will include any **THREE** out of **FIVE** questions in **Section A** and any **THREE** out of **FIVE** questions in **Section B**.
4. Both parts **A+B** have to be answered.

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Passage 1 (750 words):

We had a very Tom-and-Jerry relationship. She was the strict disciplinarian; I was incorrigibly naughty. She would send me out to buy groceries, and I wouldn't come right home because I'd be using the change from the milk and bread to play arcade games at the supermarket. I loved video games...I'd drop a coin in, time would fly, and the next thing I knew there'd be a woman behind me with a belt. It was a race. I'd take off out the door and through the dusty streets of Eden Park, clambering over walls, ducking through backyards. It was a normal thing in our neighborhood. Everybody knew: that Trevor child would come charging through, and his mom would be right there behind him ...

When I was little she always caught me, but as I got older I got faster, and when speed failed her she'd use her wits. If I was about to get away she'd yell, "Stop! Thief!", knowing it would bring the whole neighborhood out against me. Then I'd have strangers trying to grab and tackle me, and I'd have to duck

and dive and dodge them as well, all the while screaming,

“I’m not a thief! I’m her son!”

Sadly, no matter how fancy you made your house, there was one thing you could never aspire to improve: your toilet. There was no indoor running water, just one communal outdoor tap and one outdoor toilet shared by six or seven houses. Our toilet was in a corrugated-iron outhouse shared among the adjoining houses. Inside, there was a concrete slab with a hole in it and a plastic toilet seat on top; there had been a lid at some point, but it had broken and disappeared long ago. We couldn’t afford toilet paper, so on the wall next to the seat was a wire hanger with old newspaper on it for you to wipe. The newspaper was uncomfortable, but at least I stayed informed while I handled my business.

The thing I couldn’t handle about the outhouse was the flies. It was a long drop to the bottom, and they

were always down there, eating on the pile...One afternoon, when I was around five years old, my gran left me at home for a few hours to go run errands. I was lying on the floor in the bedroom, reading. I needed to go, but it was pouring down rain. I was dreading going outside to use the toilet, getting drenched running out there, water dripping on me from the leaky ceiling, wet newspaper, the flies attacking me from below. Then I had an idea: Why bother with the outhouse at all? Why not put some newspaper on the floor and do my business like a puppy? That seemed like a fantastic idea. So that's what I did. I took the newspaper, laid it out on the kitchen floor ... squatted, and got to it.

My books were my prized possessions. I had a bookshelf where I put them, and I was so proud of it. I loved my books and kept them in pristine condition. I read them over and over, but I did not bend the pages or the spines. I treasured every single one. As I grew older I started buying my own books. I loved

fantasy, loved to get lost in worlds that didn't exist. I remember there was some book about white boys who solved mysteries. I had no time for that. Give me Roald Dahl. James and the Giant Peach, The BFG, Charlie and the Chocolate Factory, The Wonderful Story of Henry Sugar ...

. ***

Our car was a tin can on wheels, and we lived in the middle of nowhere. We had threadbare furniture, busted old sofas with holes worn through the fabric. Our TV was a tiny black-and-white with a bunny aerial on top. We changed the channels using a pair of pliers because the buttons didn't work. Most of the time you had to squint to see what was going on.

We wore second hand clothes, from Goodwill stores or that were giveaways from white people at church. All the other kids at school got brands, Nike and Adidas. I never got brands. One time I asked my mom for Adidas sneakers. She came home with some knockoff brand, Abidas.

‘Mom, these are fake,’ I said.

‘I don’t see the difference.’

‘Look at the logo. There are four stripes instead of three.’

‘Lucky you,’ she said. ‘You got one extra.’

Passage 2 (728 words):

JULIA: *(Seated at table)* Hope! Norah, there is no hope.

NORAH: Ah, thin, Ma’am, don’t say so—sure you’re not married yet.

JULIA: But soon shall be. He is expected every day, every hour--and then--

NORAH: Don’t have him—pluck up a spirit—tell him you can’t love him—won’t love him—and what’s more, don’t intend to love him; that your whole and undivided heart

is given to the Captain, and you're determined your hand shall go wid it.

JULIA: But my father will disown me if I dare disobey him.

NORAH: He loves you too much to do that, ma'am, I'm sure. How unlucky the Captain is poor; but never despair. Take my word for it, you'll have him yet.

JULIA: Heigho! poor Foxlove; all our dreams of happiness are gone forever.

NORAH: Lover's dhrams—all smoke. (*Noise without.*) Hush! as I live that's—that's Tim—my Tim. I'd know his own beautiful voice in a thousand. (*Runs to window.*) Yes, it's him, and as I live, the Captain. Your father's out, miss, so I think we might venture to let them in.

JULIA: By all means, fly. (*Exit Norah.*) Moments like these are indeed precious; with what joy my heart bounds when he is near. I

feel that with him alone could I be happy.

Foxlove!

[Enter CAPTAIN FOXLOVE.]

FOXLOVE: Dearest Julia, what joy once again to see you: say, what news of the enemy.

JULIA: The worst is possible, dear Foxlove. By a letter received by my father this morning, he is already on the road to claim me as his bride.

FOXLOVE: Then we have not a moment to lose, my dear Julia. I have thought of a stratagem which, if successful, may yet save us.

JULIA: A stratagem!

FOXLOVE: Yes, love. Stratagems in love and war are equally allowable. You say that neither your father nor yourself have yet seen your intended husband.

JULIA: Nor have we. My father and his were school-fellows: their friendship increased

with their years—they married, at the same time—their wives brought them, one a son, the other a daughter—an agreement was then made between them that the children should wed when they became of age. That time is now arrived, and Mr. McCarthy is on his way from Ireland to claim his bride.

FOXLOVE: And should you refuse to marry him?

JULIA: My father forfeits ten thousand pounds, unless the agreement is mutual.

FOXLOVE: It must be our endeavours to make it so. So now for my project. What think you of passing off my Irish servant, Tim Rafferty, as the expected Mr. McCarthy?

JULIA: Yes, but what then?

FOXLOVE: And by his behavior try and disgust your father with his Irish engagement. JULIA: Excellent! But should the real one arrive?

FOXLOVE: Leave that to the fortune of war—a forlorn hope that may end in love and happiness.

JULIA: 'Tis worth the trial. Cupid, assist us, and crown it with success.

FOXLOVE: Let us hope for the best. Meanwhile I'll jump into his clothes, so that I may be at hand to watch and guard you.

JULIA: Bravo! let us at once to action.

FOXLOVE: Immediately. Here Tim, Tim.

TIM: *(without)* Coming, sir, coming.

FOXLOVE: He is exactly suited for our purpose, a genuine Irishman, full of fun, humour, and impudence. Here, Tim, Tim, I say.

TIM: *(without)* Aisy, sir, aisy, and I'll be wid you in the twinkling of a cat's tail.

JULIA: Norah and he are sweethearts.

FOXLOVE: Confound the fellow. Tim, Tim.

[Enter TIM RAFFERTY.]

TIM: Here I am, your honour.

FOXLOVE: At last, sir.

TIM: Politeness bates duty, sir. Sarve the ladies before all the world.

JULIA: Nay, dear Foxlove, we ourselves know how hard it is to part.

TIM: Wish a long life to you; may be you're not a jewel of the first salt water, and it's yourself I'd like for a master, and no mistake.

FOXLOVE: Now, Tim, we want your assistance.

TIM: Sure it's yours before you ask it.

FOXLOVE: I am aware you are a clever intelligent fellow, Tim.

TIM: Be my faith, the truest sentiment you ever uttered.

FOXLOVE: You will then consent to what I shall name to you?

TIM: Faith, that will I, before you name it, at all, at all.

FOXLOVE: That is enough. Farewell, dear Julia; we go at once to put our scheme into execution.

Passage 3:

Swaminathan craned his neck and agreed that it was a fine bat, but he was indiscreet enough to say, 'It looks like any other bat in the catalogue.' Mani's left hand shot out and held his neck and pressed his face close to the picture of the bat: 'Why do you pretend to be a cricket player if you cannot see the difference between Junior Willard and other bats? You are not fit to be even a sweeper in our team.' After this admonition the hold was relaxed.

Rajam asked, 'Swami, do you know what the catalogue man calls the Junior Willard? It seems it is the Rolls-Royce among the junior bats. Don't you know the difference between the Rolls-Royce and other cars?'

Swaminathan replied haughtily, 'I never said I saw no difference between the Rolls-Royce and other cars.'

'What is the difference?' urged Rajam.

Mani laughed and teased, 'Come on. If you really know the difference, why don't you say it?'

Swaminathan said, 'The Rolls cost a lakh of rupees, while other cars cost about ten thousand; a Rolls has engines made of silver, while other cars have iron engines.'

'Oh, oh!' jeered Rajam.

'A Rolls never gives trouble, while other cars always give trouble; a Rolls engine never stops; a Rolls-Royce never makes a noise, while other cars always make a noise.'

'Why not deliver a lecture on the Rolls-Royce?' asked Mani.

'Swami, I am glad you know so much about the Rolls-Royce. I am at the same time ashamed to find you knowing so little about Willard Junior. We had about a dozen Willard Juniors when I was in Bishop Waller's. Oh! What bats! There are actual springs inside the bat, so that when you touch the ball it flies. There is fine silk cord wound round the handle. You don't know anything and yet you talk! Show me another bat which has silk cord and springs like the Willard.'

There was a pause, and after that Rajam said, 'Note it down, Swami.' Swaminathan noted down on a paper, 'Vilord june-ear bat.' And looking up asked, 'How many?'

'Say three. Will that do, Mani?'

'Why waste money on three bats? Two will do

'But suppose one breaks in the middle of a match?'

Rajam asked.

'Do you suppose we are going to supply bats to our opponents? They will have to come provided with bats. We must make it clear.'

'Even then, if our bat breaks we may have to stop playing.'

'Two will do, Rajam, unless you want to waste money.'

Rajam's enthusiasm was great. He left his chair and sat on the arm of Mani's chair, gloating over the pictures of cricket goods in the catalogue. Swaminathan, though he was considered to be a bit of a heretic, caught the enthusiasm and perched on the other arm of the chair. All the three devoured with their eyes the glossy pictures of cricket balls, bats, and nets.

In about an hour they selected from the catalogue their team's requirements. And then came the most difficult part of the whole affair - a letter to Messrs Binns, ordering goods. Bare courtesy made Rajam offer the authorship of the letter to Mani, who declined it.

Swaminathan was forced to accept it in spite of his protests, and he sat for a long time chewing his pencil without producing a word: he had infinite trouble with spelling, and the more he tried to be correct the more muddled he was becoming; in the end he sat so long thinking of spelling that even such words as 'The' and 'And' became doubtful. Rajam took up the task himself. Half an hour later he placed on the table a letter:

'From

M.C.C. (And Victory Union Eleven),

Malgudi.

To

Messrs Binns,

Sportsmen,

Mount Road,

Madras.

Dear Sir,

कालिन्दी महाविद्यालय पुस्तकालय
KALINDI COLLEGE LIBRARY

Please sent to our team two junior willard bats, six balls, wickets and other things quick. It is very urgent. We shall send you money afterwards. Don't fear. Please be urgent.'

Yours obediently.

CAPTAIN RAJ AM (Captain).'

This letter received Swaminathan's benedictions. But Mani expressed certain doubts. He wanted to know whether 'Dear' could stand at the beginning of a letter to a perfect stranger. 'How can you call Binns "Dear Sir"? You must say "Sir".'

Rajam's explanation was: 'I won't say "Sir". It is said only by clerks. I am not Binns's clerk. I don't care to address him as "Sir".'

So this letter went as it was.

Questions:**Part A**

All questions carry 10 marks each. Attempt any 3 out of 5 Questions.

Answers for all questions in Section A to be written in 250-300 words.

1. Would you describe the childhood years of the writer of Passage 1 as happy or unhappy? Give a reasoned answer with reference to the given extract.
2. What are the hardships that the writer of Passage 1 had to experience in his childhood? How did he deal with those challenges? Write a reasoned answer with reference to the given extract.
3. Describe the stratagem that Foxlove proposes to rescue Julia as given in Passage 2.
4. Does the situation described in Passage 2 seem familiar to you? What is your opinion about the marriage arranged by the fathers at the time of birth of their children?

5. How do the children convince themselves about the novelty of the Junior Willard bats?

Part B

All questions carry 15 marks each. Attempt any 3 out of 5 Questions.

Answers for all questions in Section B to be written in 350-500 words.

6. Imagine you are the writer of Passage 1. Write a diary entry about the day your mother got you a pair of "Abidas" shoes.
7. The writer of Passage 1 has now grown up, and has become a famous talk show host. Imagine that you get the chance to interview him for your college magazine. Draft an interview in about 300-350 words, comprising dialogues, relevant directions, non-verbal cues, etc.

8. Re-imagine the exchange given in Passage 2 between the two central characters and the father of the young woman, modifying it to show how an amicable agreement to not force any parental opinion upon the young woman is acquired. Represent the modified exchange in the form of a dialogue.
9. Peer pressure in the growing-up phase such as the one given in Passage 3 is hilarious and endearing at the same time. Write about any one incident in the form of a narrative or essay that you have experienced during your own growing up.
10. Imagine that you are Messrs Binns who have received Rajam's letter regarding cricket goods. Write a formal response incorporating into the letter your queries or clarifications on the issue.