

[This question paper contains 4 printed pages.]

1314

Your Roll No.

B.A. (Hons.) / I

D

ENGLISH – Paper II

(Twentieth Century Indian Writing)

Time : 3 Hours

Maximum Marks : 100

*(Write your Roll No. on the top immediately
on receipt of this question paper.)*

Note:– The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning for the B.A. (Hons.). These marks will, however, be scaled down proportionately in respect of the students of regular colleges, at the time of posting of awards for compilation of result.

*Attempt all the **four** questions.*

*The **first** question has **three** parts and the second **two**. Each of the **three** parts in the **first** question and the **two** in the **second** are to be answered.*

P.T.O.

1. (a) Jayanta Mahapatra and Nissim Ezekiel have essentially different approaches to writing poetry. Discuss.

OR

Comment on Muktibodh's sense of void and loneliness in the poems of your course. (15)

- (b) "The Quilt" and the "Squirrel" critique a predominantly patriarchal social order. Discuss.

OR

Examine the title of Premchand's "The Holy Panchayat". (15)

- (c) Critically comment on Sandip's role in *The Home and the World*.

OR

Comment on Tagore's critique of nationalism in *The Home and the World*. (15)

2. (a) 'What is dangerous for Japan is not the imitation of the outer features of the West, but the acceptance of the motive force of western nationalism as her own.' Elucidate this statement made by Tagore.

OR

Explain Namwar Singh's concept of 'decolonization'.

(8)

- (b) Write a brief note on how society affects the individual in any two texts of your course.

OR

Write in brief some kinds of use of tradition in Modern Indian theatre. Select a play from your syllabus to illustrate one kind of use. (7)

3. (a) Discuss how women characters are presented in *Ghasiram Kotwal* and *Halfway House*.

OR

- (b) *Ghasiram Kotwal* reinforces our distrust of the political establishment. Discuss. (20)

4. (a) The narrative in Amitav Ghosh's novel *The Shadow Lines* weaves a formless and unwritten personal memory with documented historical signposts. Discuss.

OR

- (b) Critically analyze the character of the grandmother and elaborate on the role that she plays in *The Shadow Lines*. (20)