

B.A. (Hons.) / III

B

ENGLISH – Paper IX (a)

(Anglo-American Writing from 1930)

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. 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 four questions. Question No. 1 has three parts and Question No. 2 has two parts. Each of these parts must be answered.

Q. 1. a) Critically comment:

i) "She loves those children. She was trying to outthunder the hurter."

or

ii) The ghost that haunts House 124.

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1. b) Critically comment on and contextualize the following lines:

i) "But there was no grave: there was nobody there: an appalling sense of loneliness came over Mr Tench, doubling him with indigestion. The little fellow had spoken English and knew about his children. He felt deserted".

or

ii) "'Loving God isn't any different from loving a man – or a child. It's wanting to be with Him, to be near Him.' He made a hopeless gesture with his hands. 'It's wanting to protect Him from yourself.'"

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1. c) Critically comment on these lines with reference to the context:

i) "Free at last,
And loaded with the sum of all they saw,
We hurried towards London, shuffling gout of steam,
Now fields were building-plots, and poplars cast
Long shadows over major roads....

Or

ii) "And everything is pure interrogation
Until a rifle motions and you move
With guarded unconcerned acceleration --

A little emptier, a little spent
As always by the quiver in the self,
Subjugated, yes, and obedient.

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Q. 2. (a) i) "I am an instrument...in the shape of a woman trying to translate pulsations into images." Keeping the above statement in mind, discuss issues of feminist poetry that Adrienne Rich explores in her essay *When we Dead Awaken: Writing as Re-vision*.

Or

ii) Comment on Rushdie's claim that "Art is the passion of the mind. And the imagination works best when it is most free," in the prescribed essay.

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2. (b) i) It is the absence of scripted history, which makes oral narratives so important for black American writing. Comment.

Or

ii) Comment on the irrational and disorderly element in contemporary tragic-comedies, which nevertheless, is not a nihilistic view of the world.

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3. i) Rosencrantz and Guildenstern are two fools in a world that is beyond their understanding. Discuss the play as an existential take on Shakespeare's *Hamlet*.

Or

ii) "I can almost tell what the political situation in a country is when the play is suddenly a hit there -- it is either a warning of tyranny on the way or a reminder of tyranny just past." (Arthur Muller). Discuss *The Crucible* as a political play with contemporary relevance.

4.i) In Fitzgerald's *The Crack Up* a short history of the self becomes a representative picture of an entire generation. Discuss.

Or

ii) Short stories aim at singleness of effect, and Hemingway was able to use his journalistic training to write short stories that combine factual details with a literary finesse, to create a world marked by dislocations, compromises and moral cowardice. Discuss *A Clean Lighted Place* in the light of this statement.