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Your Roll No.

4556

B.A. (Prog.)/I

C

ENGLISH DISCIPLINE—Paper I

(The Individual and Society, An Anthology)

(Admissions of 2005-2006 and onwards in respect of
students of Regular Colleges/NCWEB)

Time : 3 Hours

Maximum Marks : 75

(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 students of the regular colleges (Cat. A). These marks will, however, be scaled up proportionately in respect of the students of NCWEB at the time of posting of awards for compilation of result.

Attempt *All* questions.

1. (A) Read the following lines and answer the questions that follow :

(a) In that absolute

second,

that glimpse and after-

P.T.O.

image in this hell
of voyeurs, I saw
only one at the wheel:
a man,
about forty,
a spectacled profile
looking only
at the road
beyond the nose
of his Mustang,
with a football
radio on.
again and again
I looked

- (i) Identify the lines and the author and explain
the context.

(ii) Explain what the author means by 'this hell of voyeurs'. 5

(iii) Why did the author look repeatedly at the Mustang ? 5

Or

(b) That, more or less, is how the story would run, I think, if a woman in Shakespeare's day had had Shakespeare's genius. But for my part, I agree with the deceased bishop, if such he was—it is unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius. For genius like Shakespeare's is not born among labouring, uneducated, servile people. It was not born in England among the Saxons and the Britons. It is not born today among the working classes. How, then, could it have been born among women whose work began,

according to Professor Trevelyan, almost before they were out of the nursery, who were forced to it by their parents and held to it by all the power of laws and custom ? Yet genius of a sort must have existed among women as it must have existed among the working classes. Now and again an **Emily Bronte** or a **Robert Burns** blazes out and proves its presence.

- (i) Identify the lines and the author and explain the context. 5
- (ii) What would happen to a woman in Shakespeare's time if she had 'Shakespeare's genius' ? 5
- (iii) Do the lines suggest that genius among women and the working classes did not exist in Shakespeare's time ? 5

- (B) Read the following lines and answer the questions that follow :

(a) Now he was sure

he heard soft voices mocking in the leaves

What did this journey mean. this

new world mean. dis

covery ? or a return to terrors

he had sailed from. Known before ?

I watch him pause

Then he was splashing silence

Crabs snapped their claws

And scattered as he walked towards our shore

- (i) Identify the lines and the author and explain the context. 5
- (ii) Explain how the given lines use the images of discovery and journey. 5
- (iii) How does the speaker suggest the difference between 'them' and the explorer ? 5

O-

(b) The sex-goddess switches
 to thickened English to emphasize
 a joke. We laugh and clap. Here
 we need not be embarrassed by words
 dropping like lead pellets into foreign ears.
 The flickering movie-light
 wipes from our faces years of America, sons
 who want **mohawks** and refuse to run
 the family store, daughters who date
 on the sky.
 When at the end the hero
 dies for his friend who also
 loves the sex-goddess and now can marry her,
 we weep, understanding. Even the men
 clear their throats to say, 'What *qurbani!*
 What *dasti!*' After, we mill around
 unwilling to leave, exchange greetings

- (i) Identify the lines and the author and explain the context. 5
- (ii) Explain the line, 'Here we need not be embarrassed'. 5
- (iii) What kind of experience does the Movie offer to the viewers ? 5
2. (a) Contrast the characters of Dukhi and Chikuri in the story 'Deliverance' by Premchand. 15

Or

- (b) What 'decisive turn' did Valmiki's father give to the boy's future ? Discuss with reference to Omprakash Valmiki's *Joothan*. 15
3. (a) Discuss how the logic of national boundaries seems to extend to the animal kingdom in Manto's story *The Dog of Tetwal*.

Or

- (b) Discuss the manner in which Henry Reed juxtaposes Nature and war technology in the poem 'Naming of Parts'. 15
4. (a) Comment on the significance of the title 'Jump' a story by Naeline Gordimer.

Or

- (b) The poem *Harlem* by Langston Hughes is full of questions that have no answers. Discuss what does this signify. 15