This question paper contains **8** printed pages]

Your Roll No.................

812

B.A. (Prog.)/I   **D**

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

Answer both parts (A and B) of question 1.

P.T.O.

1. Answer both parts (A and B) of this question : 15×2=30

(A) Read the given lines and answer the questions that follow :

(a) A yellow fish is thrown away on the sand.

Of that palest yellow that comes before the withering and falling of leaves. It has black spots. As I stoop to watch, it begins to shudder and leap. The mouth gasps; gasps and closes. It shudders and tosses on the hot sand.

That mouth closes; closes and opens, desperate for water. Like Jalaja's mouth.

(i) Name the story and its author, and explain the context of the passage. 5.

(ii) Comment on the significance of the images used in the passage. 5

(*iii*) Why and how does the narrator connect the

yellow fish with Jalaja ?   5

Or

(*b*) The kind-hearted Jashi, after much thought, took

Uma's exercise-book along with her. The book was

part of her parental house, a loving reminder of her

brief stay in the house of her birth. In crooked,

unformed letters it told the abridged history of her

parents' love and care for her. It brought a brief

savour of tender freedom to the little girl in the midst

of her premature wifeliness.

(*i*) Name the story and the author, and explain

the context of the passage.   5

(*ii*) What makes Jashi bring along Uma's exercise-book ?   5

(*iii*) Differentiate 'tender freedom' from 'premature wifeliness'.   5

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

(*a*) Even the men

clear their throats to say, 'What *quarbani*!

What *dosti*!' After we mill around

unwilling to leave, exchange greetings

and good news; a new gold chain, a trip

to India. We do not speak

of motel raids, cancelled permits, stones

thrown through glass windows, daughters and sons raped by Dotbusters.

(i) Name the poem and the poet, and explain the context of these lines. 5

(ii) Differentiate between the film experience from the real life experience of the Indian immigrants. 5

(iii) Explain who 'Dotbusters' are and why the Indian immigrants do not talk about them ? 5

Or

(b) At around the same time, Romi, our school's own pint-sized Farrah Fawcett, used to make her rounds up and down the rows of desks turning back the

collars on our sweaters and polo shirts. It wasn't

enough for her to see an alligator or a leaping

horseman.....it could have been a knockoff. She

wanted to see the label behind the logo. We were

only eight years old but the reign of logo terror

had begun.

(*i*)   Name the author and the text, and explain

the context of these lines.   5

(*ii*)   Explain the references to 'Farrah Fawcett'; and

'alligator or a leaping horseman'.   5

(*iii*)   How does this anecdote help the author make

her point about 'the reign of logo

terror' ?   5

2. (a) The story "Jump" is set in an unnamed African country. How does the writer portray the turbulent political climate of that country ? 15

Or

(b) Discuss the central idea in Maya Angelou's poem "Still I Rise".

3. (a) Environmental degradation, war and exile are woven together to form the narrative pattern of Intizar Husain's "A Chronicle of the Peacocks". Comment. 15

Or

(b) Discuss how the logic of national boundaries seems to extend to the animal kingdom in Manto's "The Dog of Tetwal".

4. (*a*) Bring out the symbolic importance of food in Hira

Bansode's poem "Bosom Friend".   15

Or

(*b*) Identify the reasons given for the extension

of education to the masses by Phule in "Caste Laws".