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0110-III

ENGLISH

Paper – III

SECTION – I

Note : i) Answer both the questions.

ii) Each question carries twenty marks.

iii) Each answer should be given in 500 words.

2 × 20 = 40

1. Write an essay on any *one* of the following topics :

(a) Literature as commodity.

(b) The limitations of grand narratives.

2. Write an essay on any *one* of the following topics :

(a) Modernism refers less to historical time than to a specific movement in the arts.

(b) The death of the canon.

SECTION – II

Note : i) There are *five* Electives in this Section. Answer *all* the questions on any *one* of the Electives.

ii) Each question carries fifteen marks.

iii) Each answer should be given in 300 words.

3 × 15 = 45

ELECTIVE – I

3. Do you agree with the view that the future of English is unlikely to be one of unchallenged, monolingual supremacy ?
4. How important is the acquisition of RP for learners of English as a second language in India ?
5. The tendency to adopt new words from different languages is due to a variety of reasons. Explain any three such reasons with reference to English.

ELECTIVE – II

3. Assess the contribution of Virgil to the European epic tradition.
4. What features of European thought and culture of the period are reflected in the term 'Enlightenment' ?
5. Comment on Baudelaire's sensitivity with reference to *Fleurs du Mal*.

ELECTIVE – III

3. How does Sarojini Naidu create an Indian ambience in her poetry ?
4. Examine the implication of the title *The God of Small Things*.
5. Analyse the representation of the subaltern in the fiction of Mahesweta Devi.

ELECTIVE – IV

3. Bring out the chief features of the Harlem Renaissance, with suitable examples.
4. Indicate the search for an African identity in the works of Chinua Achebe.
5. Examine the presentation of the Australian landscape in the poetry of A. D. Hope.

ELECTIVE – V

3. Why does Aristotle consider plot to be the most important element of tragedy ?
4. Trace the relationship between New Historicism and Cultural Materialism.
5. "There is not one feminism but many feminisms." Discuss with reference to contemporary feminist literary theory.

SECTION – III

Note : i) Answer all questions.

ii) Each question carries ten marks.

iii) Each answer should be given in 50 words.

9 × 10 = 90

6. Can *Hamlet* be called 'a revenge tragedy with a difference' ? Outline the reasons for your view.
7. Write a note on the Miltonic simile.
8. Why is the Augustan Age so called ?
9. What does Wordsworth mean by the phrase 'spots of time' in *The Prelude* ?
10. What are the 'great expectations' in Dickens's novel of the same name ?
11. Comment on the Fielding-Aziz encounter in the final section of Forster's *Passage to India*.
12. Comment on the ending of *The French Lieutenant's Woman*.
13. Explain Coleridge's term 'esemplastic imagination'.
14. Explain the term 'intertextuality'.

SECTION - IV

- Note : i) Answer all questions.
ii) Each question carries five marks.
iii) Each answer should be given in 30 words.

$$5 \times 5 = 25$$

Read the following poem and answer the questions that follow :

All those times I was bored
out of my mind. Holding the log
while he sawed it. Holding
the string while he measured, boards,
distances between things, or pounded
stakes into the ground for rows and rows
of lettuces and beets, which I then (bored)
weeded. Or sat in the back
of the car, or sat still in boats,
sat, sat, while at the prow, stern, wheel
he drove, steered, paddled. It
wasn't even boredom, it was looking,
looking hard and up close at the small
details. Myopia. The worn gunwales,
the intricate twill of the seat
cover. The acid crumbs of loam, the granular
pink rock, its igneous veins, the sea-fans
of dry moss, the blackish and then the graying
bristles on the back of his neck.
Sometimes he would whistle, sometimes
I would. The boring rhythm of doing
things over and over, carrying
the wood, drying
the dishes. Such minutiae. It's what
the animals spend most of their time at,
ferrying the sand, grain by grain, from their tunnels,
shuffling the leaves in their burrows. He pointed
such things out, and I would look
at the whorled texture of his square finger, earth under
the nail. Why do I remember it as sunnier
all the time then, although it more often
rained, and more birdsong ?
I could hardly wait to get
the hell out of there to
anywhere else. Perhaps though
boredom is happier. It is for dogs or
groundhogs. Now I wouldn't be bored.
Now I would know too much.
Now I would know.

Answer the following questions :

15. Who is the speaker in the poem and what is her tone ?
16. What devices are used to convey the "boring rhythm" of the reported experience ?
17. What significance does the poet attach to "the small details" ?
18. What could be the conditions in which "boredom is happier" ?
19. How would you interpret the last two lines ?