

**ENGLISH**  
**Paper III**

**Time Allowed : 2½ Hours]**

**[Maximum Marks : 200**

*Note* :—This paper consists of **four (4)** Sections I, II, III and IV. Questions in all these sections are to be answered according to instructions given in these sections.

**SECTION I**

1. Write an essay on any *one* of the following topics in about **500** words : 1×20=20

- (a) Multi-culturalism
- (b) Literature and fantasy
- (c) Travel literature.

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2. Write an essay on any *one* of the following topics in about **500** words : 1×20=20

- (a) Formalist criticism
- (b) Realism in Modern European drama
- (c) Protest in African Fiction in English
- (d) The teaching of grammar
- (e) Should Indians write creatively in English.

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**SECTION II**

Answer the following questions in about **300** words each. All questions are compulsory.

**Elective I**

(History of English Language and English Language Teaching) 3×15=45

3. Comment on the disappearance of inflections in English.
4. Discuss the relevance of linguistics in teaching English as a second language.
5. Explain the difference between 'Language Acquisition' and 'Language Learning'.

*Or*

**Elective II**

(European Literature from the Classical Age to the 20th Century) : 3×15=45

3. Examine the use of myth in Greek tragedy with special reference to any *one* play.
4. Write a note on Moliere's use of comic conventions, with suitable illustrations from his plays.
5. Consider Kafka's representation of the modern man as a victim of modern life.

*Or*

**Elective III**

(Indian Writing in English and Indian Literature in English Translation) : 3×15=45

3. Comment on *My Experiments with Truth* as an autobiography.

4. Discuss Karnad's use of mythology with reference to any *one* of his plays.
5. Comment on the Indianness of A.K. Ramanujan's poetry.

*Or*

**Elective IV**

(American and other Non-British English Literatures) : 3×15=45

3. Analyse the quest for identity in M.G. Vassanji's *Gunny Sack*.
4. Comment on the 'Plastic theatre' of Tennessee Williams.
5. Discuss Hawthorne's critique of puritanism in *The Scarlet Letter*.

*Or*

**Elective V**

(Literary Theory and Criticism) 3×15=45

3. Comment on Aristotle's concept of tragic hero.
4. Consider T.S. Eliot as a critic of metaphysical poetry.
5. Comment on Bakhtin's concept of dialogism.

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7. What do you understand by the term ‘Cavalier Poetry’ ? Give examples.

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8. Write a brief note on 'University Wits.'

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10. What is a 'Serial novel' ? Illustrate.

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## SECTION IV

Read the following passage and then answer the questions that follow. *All* questions are compulsory. 5×5=25

Yet few people ask from books what books can give us. Most commonly we come to books with blurred and divided minds, asking of fiction that it shall be true, of poetry that it shall be false, of biography that it shall be flattering, of history that it shall enforce our own prejudices. If we could banish all such preconceptions when we read, that would be an admirable beginning. Do not dictate to your author; try to become him. Be his fellow-worker and accomplice. If you hang back, and reserve and criticise at first, you are preventing yourself from getting the fullest possible value from what you read. But if you open your mind as widely as possible, then signs and hints of almost imperceptible fineness, from the twist, and turn of the first sentences, will bring you into the presence of a human being unlike any other. Steep yourself in this, acquaint yourself with this, and soon you will find that your author is giving you, or attempting to give you, something far more definite. The thirty-two chapters of a novel—if we consider how to read a novel first—are an attempt to make something as formed and controlled as a building : but words are more impalpable than bricks; reading is a longer and more complicated process than seeing. Perhaps the quickest way to understand the elements of what a novelist is doing is not to read, but to write; to make your own experiment with the dangers and difficulties of words. Recall, then, some event that has left a distinct impression on you—how at the corner of the street, perhaps, you passed two people talking. A tree shook; an electric light danced; the tone of the talk was comic, but also tragic; a whole vision, an entire conception, seemed contained in that moment.

But when you attempt to reconstruct it in words, you will find that it breaks into a thousand conflicting impressions. Some must be subdued; others emphasized; in the process you will lose, probably, all grasp upon the emotion itself. Then turn from your blurred and littered pages to the opening pages of some great novelist—Defoe, Jane Austen, Hardy. Now you will be better able to appreciate their mastery. It is not merely that we are in the presence of a different person—Defoe, Jane Austen, or Thomas Hardy—but that we are living in a different world.



15. How should one read books ?

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16. What does the author compare a novel with ? What difference does he see between the two ?

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17. What do you think is the author's purpose in giving examples of Defoe, Jane Austen and Thomas Hardy ?

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18. What are the difficulties in reporting an event in the way a novelist does it ?

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19. Comment on logical links in the passage.

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**ROUGH WORK**

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