

This question paper contains 7 printed pages]

Your Roll No

2195

M.A/II

J

ENGLISH

Paper 16 (b) — The Novel in India

(Admissions of 2003 and onwards)

Time : 3 Hours

Maximum Marks : 75

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.

(Write your Roll No on the top immediately on receipt of this question paper)

Answer Question No. 1, which is compulsory, carries 30 marks (5 × 6 marks) and any three other questions, which carry 15 marks each

P.T.O

- 1 Identify and critically comment on any *five* of the following

(a) (i) Varunı tank

Or

(u) Chandri

(b) (i) Nawab Sultan

Or

(u) Khanum

(c) (i) Jhunıa

Or

(u) "The girl was dark . very dark, in fact
Her clothes were extremely dirty and coarse,
her hair was tangled, and her only ornaments
were the two thick bangles on each arm
None of her features could have been called
beautiful; but the fresh and pure surroundings

had given her dark complexion such lustre, and being raised in the lap of nature had made her body so trim and shapely, that an artist seeking a model of ideal youth could have found no greater beauty

(d) (i) "Mutual Introduction"

Or

(ii) "I went completely Indian and kicked out of the house the only sahib who came to condole "

(e) (i) Langar

Or

(ii) The courtroom scenes

(f) (i) "The stamp of the Anglo-Saxon foreigner is upon our houses, our food, our carriages, our drink, our dress, our very familiar letters and conversation "

Or

(u) "Just in the same way, if stories composed of incidents true to natural life, and attractively and graciously written, are once introduced, then by degrees the old order of books, filled with the impossible and the supernatural will change, yielding place to the new."

- 2 (a) Critically examine the view that while *Krishnakanta's Will* begins with a promising exploration of new ideas about love and marriage, the second half of the novel deliberately seeks out a cautious moral closure

Or

- (b) The contest between Pranesacharya and Naranappa in *Samskara* represents a "national allegory" of a contest between tradition and modernity. Discuss.

- 3 (a) Though *Umrao Jaan Ada* is a novel, its origin in a *mushaira* is significant both formally and culturally. Critically examine this view in the light of the *mushaira* with which the novel begins, and Umrao Jaan's identity as a poet

Or

- (b) The 'first' Urdu novel, *Umrao Jaan Ada*, is really a backward look, commemorating the bygone world of Awadh and of Umrao Jann's life as a *tawaif*.

Discuss

4. (a) Although Premchand in *Godan* seems to have suggested certain specific reforms such as the abolition of zamindari system, he believes the change of heart to be the most potent force for social change. Critically comment

Or

- (b) Do you think that the portrayal of Dhania in *Godan* is more balanced and powerful than that of Horn who is otherwise considered to be the central character of the novel ?
- 5 (a) Critically comment on the Banerrji-Hatterr relationship as it evolves through the seven chapters of H Hatterr's "life-encounters"

Or

- (b) Hatterr's identity as a hybrid postcolonial subject enables him to position himself critically against the orthodoxies of both East and West. In doing so, he endows postcoloniality with a politically subversive edge. Discuss

- 6 (a) *Raag Darbari* is essentially about Ranganath's growth and development as a character. Do you agree? Give a reasoned answer.

Or

- (b) *Raag Darbari* is a critique of corruption in democratic institutions and practices in post-colonial India. Discuss.

Or

- (c) Premchand and Chandu Menon propose a new aesthetic of the novel in their essays. Examine the contours of this aesthetic with reference to one or more novels that you have studied in this paper.