

(i) Printed Pages : 16]

Roll No.

(ii) Questions : 6]

Sub. Code :

0	4	0	4
---	---	---	---

Exam. Code :

0	0	0	5
---	---	---	---

**B.A./B.Sc. (General) 5th Semester
Examination**

1127

ENGLISH

Paper : Elective

Time : 3 Hours]

[Max. Marks : 90

Note :- All the questions are compulsory.

Section-I

1. Explain any *five* literary terms :

Indian Languages, Post-Colonial, Orientalism,
Hybridity, Caste, Importance of Translation in India,
Race, Gender.

3×5=15

2. Answer any *five* of the following questions in
60-80 words :

(i) Bring out in your own words the theme of the
poem 'Forward March' written by Sri Sri.

(ii) Bring out in your own words the meaning and significance of the title of G.M. Muktibodh's poem 'So Very Far'.

(iii) What words of wisdom did the villagers speak when they sat around the poet's mother in the poem 'Night of the Scorpion' written by Nissim Ezekiel ?

(iv) Explain in your own words the significance of the title of Premchand's story 'The Holy Panchayat'.

(v) With reference to R.K. Narayan's story 'The M.C.C.', do you think Swaminathan knows much about the car, Rolls-Royce.

(vi) What were the circumstances leading to the death of Bishan Singh in the story 'Toba Tek Singh' written by Saadat Hasan Manto ?

(vii) Why was the file on string finally closed?

Discuss with reference to Ambai's story 'Squirrel'.

3×5=15

3. Answer any *two* of the following questions in **180–200** words :

- (i) Trace in your own words the development of thought in Nissim Ezekiel's poem 'Enterprise'.
- (ii) What is the theme of the story 'The Card-Sharper's Daughter' written by Vaikom Muhammad Basheer ?
- (iii) Based on your reading of Saadat Hasan Manto's story 'Toba Tek Singh', write a short essay on the strange behavior of the madmen in the madhouse in Lahore. 5×3=15

Section–II

4. Make notes on the following passage :

Indian drama has originated and developed from storehouse of Sanskrit in India. Indian drama has given its incredible impact and limit to perfection since ancient times. Drama is basically a form of performing arts, where stories are enacted by the utilization of dialogue, music, signal and dance. Traditional Indian drama, which is highly influenced

by the Hindu religion, was developed by local artists and performers and is not a replication of western influx. Bharata is traditionally considered to be the father in the history of Indian drama. The history of Indian drama is deeply rooted in Classical Sanskrit Theatre, which is the earliest existing form of drama and theatre.

Indian drama dates back to the ancient Vedic period. It then moves on to the classical theatre traditions, also influencing modern theatre, particularly the Hindi, Marathi and Bengali theatres down the line. Looking back towards the bygone historical path, the beginning of the ancient dramas owes to the Rig Veda. Even the epics of Ramayana, Mahabharata and Arthashastra are instilled with specific techniques of dramaturgy. The origin of dramas from the early Vedic Age is considered to be the most authentic and authoritative amongst all the later creations.

Bharata Muni is regarded as the founder of the Indian dramaturgy and he described Indian drama as The Fifth Veda. Thus, Bharata is often

acknowledged as the Father of Indian Theatrical Arts. Bharata's Natyashastra appears to be the first attempt to devise and contrive the technique or rather art of drama in a systematic manner. The Natyashastra advises the reader not only about what is to be portrayed in a drama, but also how the portrayal is to be executed. Bharata Muni emphasized on : Speech and Poetry, Dance and Music, Actions and Emotions for the success of a drama production. What Aristotle is to Greek, Bharat is to the Indian folk when it comes to the medium, manner and matter of drama.

Going by the history of Indian drama and its significant contribution to the art history of India, one gets to be enlightened that after the 15th century, Indian dramatic activity almost ceased due to foreign invasions on India. However, the age had remained witness to the beginnings of Loknatya which was noticed in every state of India from 17th century onwards. Several states innovated fresh and new styles of drama; in Bengal there were styles like

Yatrakirtaniya PaalaGaan; in Madhya Pradesh. Mach; in Kashmir, Bhandya Thar and in Gujarat the forms comprised Bhavai. Ramlila; in northern India there existed the Nautanki (Uttar Pradesh), and Bhand, Ramlila and Raslila; in Maharashtra Tamasha; in Rajasthan Raas and Jhoomer, in Punjab Bhangra and Songe; while in Assam it was Ahiyanat and Ankinaat; in Bihar it was Videshiya.

The colonial period in the history of Indian drama and its evolvment had ushered a radical and almost whirlwind phase for dramatists from all over the country. Quite understandably, the most renowned drama amongst the British was Shakuntala by Kalidasa, which was translated into English by Sir William Jones in 1789. The play was successful enough to etch upon an insightful impression upon such scholars like Goethe who created a ripple of literary sensation. The beginning and the rise of the modern history of Indian drama is hidden in the period when the British Empire stretched and consolidated its power in India. In 1831,

Prasaankumar Thakur had laid the foundation stone for the Hindi Rangmanch. In 1843, on the ardent request of the Sangli King, playwright Vishnudas Bhave had given birth to Seeta Swayamwar in Marathi.

In 1850, modern theatrical activity originated in Bengal, Karnataka and Kerala also, adding further to the history of Indian drama. Then, from 1858 onwards, Gujarati and Urdu plays began to be staged in many cities in Mumbai and Gujarat, chiefly in Ahmedabad, Surat, Baroda and Vadnagar. The Parsis started their own drama company and made liberal usage of words from Hindi, Urdu, Persian and Sanskrit, while staging their plays. With passing time, precisely in 1880, Annasaheb Balwant Pandurang Kirloskar had staged Abhignan Shakuntal in Marathi. However, in the western part of India, due to the Portuguese domination, drama groups from western countries began to arrive in India to stage English plays.

The period after Indian Independence marks a significant 2nd stage in the development, and history of modern Indian drama. Prior to independence, drama scripts were pivoted around Sanskrit plays, English plays and ancient religious-historical epics, deriving much influence from the ancient aspects in the play-acting scenario. The second stages of modern Indian drama had made an endeavour to divide dramas into two parts, comprising of Professional Theatre and Non-Professional Theatre. The Non-Professional Theatre groups were established which took shape under co-operative theatrical societies, where their subjects were inspired by western plays, but on the other hand the professional groups were more particular and serious towards the theatre.

Now drama is gaining strength with each passing day in India as we have now very efficient playwrights writing in English as well as in the regional languages. It has survived and evolved through the ages as an important mean of reflection of the society through art.

5. Read the following passage carefully and select the correct answer from the choices given :

The name of Florence Nightingale lives in the memory of the world by virtue of the heroic adventure of the Crimea. Had she died – as she nearly did – upon her return to England, her reputation would hardly have been different; her legend would have come down to us almost as we know it today – that gentle vision of female virtue which first took shape before the adoring eyes of the sick soldiers at Scutari. Yet, as a matter of fact, she lived for more than half a century after the Crimean War; and during the greater part of that long period all the energy and all the devotion of her extraordinary nature were working at their highest pitch. What she accomplished in those years of unknown labor could, indeed, hardly have been more glorious than her Crimean triumphs; but it was certainly more important. The true history was far stranger even than the myth. In Miss Nightingale's own eyes the adventure of the Crimea was a mere incident - scarcely more than a useful stepping-stone in her career. It was the fulcrum with which she

hoped to move the world; but it was only the fulcrum. For more than a generation she was to sit in secret, working her lever: and her real life began at the very moment when, in popular imagination, it had ended.

She arrived in England in a shattered state of health. The hardships and the ceaseless efforts of the last two years had undermined her nervous system; her heart was affected; she suffered constantly from fainting-fits and terrible attacks of utter physical prostration. The doctors declared that one thing alone would save her – a complete and prolonged rest. But that was also the one thing with which she would have nothing to do. She had never been in the habit of resting; why should she begin now ?

Now, when her opportunity had come at last; now, when the iron was hot, and it was time to strike ? No; she had work to do; and, come what might, she would do it. The doctors protested in vain; in vain her family lamented and entreated, in vain her friends pointed out to her the madness of such a course. Madness ? Mad and possessed – perhaps she was. A frenzy had seized upon her. As she lay upon

her sofa, gasping, she devoured blue-books, dictated letters, and, in the intervals of her palpitations, cracked jokes. For months at a stretch she never left her bed. But she would not rest.

At this rate, the doctors assured her, even if she did not die, she would become an invalid for life. She could not help that; there was work to be done; and, as for rest. very likely she might rest when she had done it. Wherever she went, to London or in the country, in the hills of Derbyshire, or among the rhododendrons at Embley, she was haunted by a ghost. It was the specter of Scutari - the hideous vision of the organization of a military hospital. She would lay that phantom, or she would perish. The whole system of the Army Medical Department, the education of the Medical Officer, the regulations of hospital procedure was unorganized. How could she rest while these things were as they were, while, if the like necessity were to arise again, the like results would follow ? And, even in peace and at home, what was the sanitary condition of the Army ?

The mortality in the barracks, was, she found, nearly double the mortality in civil life. 'You might as well take 1,100 men every year out upon Salisbury Plain and shoot them,' she said. After inspecting the hospitals at Chatham, she smiled grimly. Yes, this is one more symptom of the system which, in the Crimea, put to death 16,000 men.' Scutari had given her knowledge; and it had given her power too: her enormous reputation was at her back - an incalculable force. Other work, other duties, might lie before her; but the most urgent, the most obvious, of all was to look to the health of the Army.

Questions :

- (i) According to the author, the work done during the last fifty years of Florence Nightingale's life was, when compared with her work in the Crimea, all of the following except :
 - (a) Less dramatic
 - (b) Less demanding
 - (c) Less well-known to the public
 - (d) More important

- (ii) The 'fulcrum' refers to her :
- (a) Reputation
 - (b) Mental energy
 - (c) Physical energy
 - (d) Commitment to a cause
- (iii) Miss Nightingale arrived in England :
- (a) Enjoying the conditions
 - (b) Not at ease with the system
 - (c) In a shattered state of health
 - (d) To working for a private hospital
- (iv) Paragraph two paints a picture of a woman who is :
- (a) An incapacitated invalid
 - (b) Mentally shattered
 - (c) Stubborn and querulous
 - (d) Physically weak but mentally indomitable
- (v) The primary purpose of paragraph 3 is to :
- (a) Account for conditions in the army

- (b) Show the need for hospital reform
 - (c) Explain Miss Nightingale's health
 - (d) Delineate Miss Nightingale's plan for reform
- (vi) The series of questions in paragraphs 2 and 3 are :
- (a) The author's attempt to show the thoughts running through Miss Nightingale's mind
 - (b) The author's device to state the condition of hospitals
 - (c) Miss Nightingale's response to an actual questioner
 - (d) Responses to the doctors who advised rest
- (vii) The author's attitude to his material is :
- (a) Reporting of biographical details
 - (b) Loose narration of incidents
 - (c) Over-inflation of a reputation
 - (d) Interpretation as well as narration of incidents

(viii) In her statement Miss Nightingale intended to :

- (a) Criticize the conditions in hospitals
- (b) Highlight the unhealthy conditions under which ordinary soldiers were living
- (c) Prove that conditions in the barracks were as bad as those in a military hospital
- (d) Ridicule the dangers of army life

(ix) Miss Nightingale was haunted by :

- (a) The hideous vision of the organization of a military hospital
- (b) The invalid state of her health
- (c) The corruption in the country
- (d) The deaths in the war

(x) What was the 'most urgent' work for Miss Nightingale ?

- (a) To rest for her recovery
- (b) To get the proper medicine
- (c) To look to the health of the Army
- (d) To work in the hospital

15

6. Applied Grammar :

(a) Use the following pair of words in sentences :

(i) Access/Excess

(ii) Deserts/Dessert

(iii) Facility/Felicity

(iv) Childish/Childlike

(v) Lesson/Lessen

5

(b) Give one word substitute for the following and then use them in sentences :

(i) Certain to happen

(ii) To give someone a job

(iii) One who looks at the positive side of things

(iv) One who is liked by all

(v) To unearth by digging

5

(c) Change the form of the words as directed and then make sentences :

(i) Unity (Verb)

(ii) Sale (Verb)

(iii) Wood (Adjective)

(iv) Busy (Noun)

(v) Kind (Adverb)

5