

(i) Printed Pages : 8

Roll No.

(ii) Questions : 7

Sub. Code :

0	2	0	5
---	---	---	---

Exam. Code :

0	0	3
---	---	---

B.A./B.Sc. (General) 3rd Semester

1125

ENGLISH (Elective)

Paper-A

Time Allowed : Three Hours]

[Maximum Marks : 90

Note :- (1) Attempt **all** questions.

(2) Attempt **all** parts of the question together.

SECTION-A

I. Write short notes in about **50–60** words on any **five** of the following literary terms :

(i) Miracle Plays

(ii) Mimesis

(iii) Catharsis

(iv) Tragic Hero

(v) Poetic Drama

(vi) Rasa Theory

(vii) Puppetry

(viii) Myth.

15

II. Give reference to the context to any **two** of the following passages :

(i) In Belmont is a lady richly left;

And she is fair, and, fairer than that word,
Of wondrous virtues: sometimes from her eyes
I did receive fair speechless messages:
Her name is Portia, nothing undervalued
To Cato's daughter, Brutus' Portia:
Nor is the wide world ignorant of her worth,
For the four winds blow in from every coast
Renowned suitors, and her sunny locks
Hang on her temples like a golden fleece;
Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her.

(ii) The quality of mercy is not strained

It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blessed;
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown.

(iii) I'll have my bond; speak not against my bond;

I have sworn an oath that I will have my bond.
Thou call'st me dog before thou hadst a cause;
But, since I am a dog, beware my fangs:
The duke shall grant me justice.

III. Answer the following in about 300–350 words :

Write a detailed note on appropriateness of the title of William Shakespeare's play *The Merchant of Venice*.

OR

Which scene in *The Merchant of Venice* do you like the most and why ?

15

SECTION-B

IV. Read the following passage and frame a dialogue based on the passage in your own words :

There was a hotel called Star Hotel. The receptionist of that hotel had a conversation with a caller. The caller asked if he could speak to the receptionist. The caller said that he was calling from Kottayam in Kerala and that he should be arriving in Chennai on the 8th of that month at about 7 a.m. and would leave at the same time on twelfth. He wanted to book an accommodation at their hotel. The receptionist provided him with the accommodation availability. She accepted his request and asked if he would like to refer to a single, double, A.C. or ordinary accommodation. The caller liked to book a double room with attached bathroom, preferably facing the sea and on the second floor. The receptionist held the phone for a moment and checked the register. All the rooms on the second floor were already booked. Could she book a room on the first floor ? The caller accepted the request. The receptionist told him about the charges. They charged Rs. 1,800 for a double room per day and Rs. 1,200 for a single room, Rs. 2,250 for A.C. double and Rs. 2,000 for A.C. single. The caller booked an ordinary double room for himself. The receptionist recorded his order and

asked his name and address. His name was Jordan, Regional Manager, Appollo Office Machines Ltd. Cochin-12. The receptionist confirmed the booking and told him that Room No. 112 had been booked for him. The caller asked her name. The receptionist Mary, apologized for not having enough time to send a letter of confirmation of booking but she assured the caller that he would find the room ready and booked.

10

V. Identify the figure of speech (simile, metaphor, alliteration, assonance) in the following sentences :

- (i) I found him as red as a rose.
- (ii) Thou foster child of silence and slow time.
- (iii) In summer season when soft was the sun.
- (iv) How sweet the moonlight sleeps upon the bank !
- (v) Lord of Language.
- (vi) The streets were a furnace, the sun an executioner.
- (vii) How high is highness heaves his haughty head ?
- (viii) I must confess that in my quest, I felt depressed and restless.
- (ix) He is a stone, you cannot move him.
- (x) The solider fought like a lion.

10

VI. Do as directed :

- (a) Use the following idioms and phrases in your own sentences :

Animal spirit, Eye wash, A gala day, Cut no ice, Off and on.

5

(b) Complete the following incomplete sentences :

- (i) He spoke:.....
- (ii) All that glitters
- (iii) Owing to illness
- (iv) A stitch in time
- (v) but also foolish. 5

(c) Give **one** word for the following :

- (i) A place where hermits live.
- (ii) Government by the nobility.
- (iii) The study of the origin and history of the universe.
- (iv) An instrument for seeing distant objects more clearly.
- (v) A short speech by a player at the end of a play. 5

VII. Read the following passage and answer the questions that follow :

The short stories, as a brief and complete narrative, restricted to a single effect and dealing for this reason with one profile, some particular and revealing aspects of the central character's personality in a single episode, is perhaps a fifteen or sixteenth century phenomenon in Europe. It developed evidently from stories woven into regular novels, such as in Cervantes *Don Quixote* and in Alexander Dumas' *The Three Musketeers*. In the England of Dr. Johnson's era, the short stories technique was applied to tales for teaching moral lessons. Only in the nineteenth century did it begin to acquire the form that is familiar to us today. Perhaps the greatest

practitioner of the short stories in Europe and the man who gave it its modern status as an independent and special literary form was Guy de Maupassant. From France, the form traveled to England and Russia and was immediately adopted in America. Edgar Allen Poe used the short stories form for tales of mood and horror as well as for detective stories. O'Henry tuned the short stories to humor and wit. As in other places, in South Asia too, story-telling is an ancient art older than the "Katha Sarit Sagar" and the "Panchtantra" (volumes of stories and fables). But the short stories in story telling did not develop significantly as an independent form until story telling was yanked into the modern age with the works of Munshi Premchand who wrote in Urdu and Hindi. His language might be described most aptly as Hindustani, the trunk from which the Persianized refinement branched out into the Sanskrit's refinement into Hindi. The direction towards the modern sensibility came from him primarily and the thread was picked up by Ismat Chughtai who came into popular acclaim with her two volumes of short stories, "Kalian" and "Chotan". Her stories dramatized the character in action and portrayed the wisdom of men and women of the 1930s and the 1940s; though she continued to write in the following years and though her work retained its nerve and pointedness, she had been considered essentially as some kind of a bridge between the restrained story writing of Premchand on the one hand and the (sometimes shockingly) candid and explicit stories of Saadat Hassan Manto and the two prominent fiction writers spawned by the progressive writers movement, Krishen Chander and Rajinder Singh Bedi on the other hand.

It was inevitable that under the influence of English writing, when the British ruled South Asia, the short form should make its way here. These three writers Manto, Kishen and Bedi lifted the Urdu short story to its most sophisticated level. They have been recently made available to the English reading public in translation by Mr. Jai Ratan with two volumes of the selected short stories of Krishen Chander and Rajinder Singh Bedi published by the Sahitya Academy, New Delhi and a collection of the short stories of Saadat Hassan Manto, "The Best of Manto," published by Sterling Publisher New Delhi.

Of these three writers, Manto, who died in 1955 at the young age of forty two, veered dictionary to the language used by Premchand's Hindustani written in alif-bey but carrying thought and implication that was a great deal more subtle and pointed. However, what Manto is known for are his defiance of social convention about what may and may not be publicly stated, and his penchant for depicting scenes and action explicitly. A certain section of the public, the middle class orthodox who preferred a gloss of morality and stood resolutely by ossified rites and attitudes, opposed him with all the influence at its command, and he was hauled up a number of times on the charges of obscenity. If there is anything for which one might call him to account, it is that he tends occasionally to be self-consciously unreserved and unrestrained in his picking of themes and in the language in which he expressed himself. For all this, Manto's stories, reminiscent in some ways of Maupassant, do not make lust, greed and exploitation attractive though he writes with sympathy for the twilight world of prostitutes and underdogs. His knowledge and understanding of their lives, aspirations and

endeavours is obviously authentic. Stories such as “Khol De” (translated by Mr. Jai Ratan as ‘loosen up’) “Toba Take Singh” and “Babu Gopinath” are almost classics today and will continue to stay relevant to the South Asia Predicament for a long time.

Answer the following questions briefly :

- (i) Name the man who gave the short story its modern status as an independent literary form.
- (ii) What is the contribution of Munshi Premchand to the short story writing in India ?
- (iii) Why did Manto’s stories earn the stigma of obscenity ?
- (iv) What are the main characteristics of Ismat Chughtai’s short stories ?
- (v) Find the words in the passage which convey similar meaning as the following :
 - (a) Conventional
 - (b) Without any check.

10