

This question paper contains 7 printed pages]

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S. No. of Question Paper : 6572

Unique Paper Code : B-806 G

Name of the Paper : Modern Indian Literature : Poems and
Short Stories, Novel and Play

Name of the Course : B.A. (Hons.) English (Discipline
Centred Concurrent Course)

Semester : Annual Part II

Duration : 2 Hours

Maximum Marks : 50

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

Note :— The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning for the B.A.(Hons.). These marks will, however, be scaled down proportionately in respect of the students of regular colleges, at the time of posting of awards for compilation of result.

- (i) **Part A** contains questions on the Plays and Novels. Attempt any *one* part of Question No. 1, with all its subsections. (20 Marks)
- (ii) **Part B** contains questions on Modern Indian Literature (Poems and Short Stories). Attempt all *three* from Part B. (30 Marks)

P.T.O.

Part A**Plays and Novels**

1. Answer any *one* of the following :

(i) *The Merchant of Venice* :

(a) Contextualise and critically comment on the following lines :

I urge this childhood proof,

Because what follows is pure innocence.

I owe you much, and, like a wilful youth,

That which I owe is lost; but if you please

To shoot another arrow that self way

Which you did shoot the first, I do not doubt,

As I will watch the aim, or to find both

Or bring your latter hazard back again

And thankfully rest debtor for the first.

Or

Write a short note on the Casket Scene in *The Merchant of Venice*. 10

- (b) Compare and contrast the characters of Jessica and Portia, in the light of their father's role in shaping their destiny.

Or

Discuss the significance of the twin settings of Venice and Belmont in *The Merchant of Venice*. 10

- (ii) ***Mother Courage and Her Children* :**

- (a) Contextualise and critically comment on the following lines :

I won't let you spoil my war for me. Destroys the weak, does it ? Well, what does peace do for 'em, huh' ? War feeds its people better.

Or

Yvette Pottier.

10

P.T.O.

- (b) Bring out the conflict between the role of Mother Courage as Mother and her professional role as “canteen woman”.

Or

War has been depicted as the Mother’s good provider not a rupture of “business as usual” but the continuation of business by other means. Discuss. 10

(iii) ***Wuthering Heights*** :

- (a) Write a short note on :

Lockwood’s dream

Or

Thrushcross Grange. 10

- (b) Comment critically on the narrative technique of *Wuthering Heights*.

Or

Discuss the elder Catherine’s dilemma in love and marriage. 10

(iv) *A Passage to India* :

(a) Write a short note on :

The Marabar Caves.

Or

The Bridge Party.

10

(b) Forster's *A Passage to India* begins and ends with the quotation : 'Can the English and Indian races be friends ?' Critically examine this quotation in the light of your reading of the novel.

Or

A Passage to India traces a search for the 'real' India. Discuss the outcome of the search in the context of at least two characters.

10

P.T.O.

Part B**Modern Indian Literature**

Attempt *All* questions from Part B.

2. (a) Identify, contextualise and critically comment on the following lines :

A man gets hanged. Society buys peace with his death.
The law sighs with relief. Every evening a blind dog visits
the spot where his blood was spilled and barks piteously.
This man was so proud he refused to say he was unjustly
hanged.

Or

- (b) Critically comment on the theme of Mahapatra's
Hunger. 10

3. (a) Discuss the use of madness as metaphor in Manto's short
story *Toba Tek Singh*.

Or

(b) Critically analyse the use of the child narrator in Ismat Chughtai's short story *The Quilt*. 10

4. (a) "Ezekiel's *Night of the Scorpion* reflects the contrast between tradition and modernity." Discuss with relevant examples from the text.

Or

(b) Do you think *The Holy Panchayat* is an appropriate title for Premchand's story ? Give a reasoned answer. 10