

(8 pages)

APRIL 2023

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Time : Three hours Maximum : 75 marks

PART A — (5 × 2 = 10 marks)

- I. Annotate FIVE of the following.
1. Where knowledge is free;
Where the world has not been broken up into fragments by narrow domestic walls;
Where words come out from the depth of truth;
Where tireless striving stretches its arms towards perfection;
 2. The human shadows
elongated, unerasable;
humans vaporized!
Shadows written
over the scorched stones,
 3. The hand is tired,
The body is strange,
Drops of perspiration appear on the forehead,
A long line breaks

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PART B — (3 × 5 = 15 marks)

- II. Analyse any THREE of the following passages and answer the questions given below.
9. Some weeks later, the teacher confessed to Gandhi that he had tried canning more than once, but that the temporary improvement had proved illusory, and that he now faced a more hardened boy. But the 'experiment was not over. The teacher went back to the methods of nonviolence with increased conviction: He put more heart in to it than before. He bestowed special attention on the boy, without once resorting to the cane. The boy reacted splendidly to this renewed kindness and showed rapid improvement.
 - (a) What of the effect of the teacher's initial method of correcting the boy? (1)
 - (b) Give the meaning of the word: Conviction (1)
 - (c) What was the end result of the Gandhi's philosophy of non-violence? (3)
 10. Along with this species of poetical literature, Bengal was developing within itself two other systems which were the peculiar property of the Bengali intellect—Law and the Nyaya Philosophy. The Bengali had lost all dignity of character and all manliness; but he had not lost his acuteness of intellect. So from the days of Kulluka Bhatta to those of Jagannath volume after volume and

4. I only see you
walking, talking,
breathing gently, healingly,
on the sorrows of the poor
5. Bullets chase a poor fellow, bread
Eludes his grasp
Even in freedom helpless, hapless
He
Sheep like must submit to one who
kills
6. Is poetry always worthy when it's old?
And is it worthless, then, because it's new?
Reader, decide yourself if this be true:
Fools suspend judgement, waiting to be told.
...and as evening comes creeping in, sapping my strength, what can I do but think of her, who is sweet as a deed long wished for and done,
8. A staged sun
engulfed the humans-vapor.
This charred shadow
engraved over the stone
stands the witness.

commentary after commentary were written to interpret and expand and alter and mystify a system of law, which already in the hands of its original framers had gone beyond the proper limits of legislative interference, and set unbearable restraints on individual freedom of action.

- (a) Mention the two systems of the Bengali intellect. (1)
- (b) What is the meaning of the word, 'restraint'? (1)
- (c) What set the unbearable restraint on individual freedom? (3)

11. The Indian English Drama began in the 18th century when British Empire came and strengthened its political power in India. It is started with the publication of Krishna Mohan Banerjee's *The Persecuted* in 1813. It is a social play in which the author tries to present the conflict between the East and the West. The real development of Indian English Drama is started with the publication of Madhusudan Dutt's *Is This Called Civilization* in 1871. He also translated Ratnavali (1859) and *Sermista* (1859) into English, originally written in Bangla. Indian English Drama exhibited its maturity and genius after a long period the twentieth century. The pre-independence period witnessed the emergence of

many significant and influential playwrights i.e. Rabindranath Tagore, T. P. Kailasam, Aurobindo Ghosh, A.S.P. Ayyar, Bharati Sarabhai, Harindranath Chattopadhyaya, who made a significant contribution to the development of Indian English Drama.

- (a) What is the theme of the play 'The Persecuted'? (1)
- (b) Give the meaning of the word: Conflict (1)
- (c) Explain the origin of Indian English Drama. (3)

12. It is evident that a point of view is not synonymous with life itself it is an intellectual cartograph of an aspect of life, which it illuminates and elucidates. There is as much difference between a Dalit view and a Dalit vision as there is between having a look at the map of a city and actually living in that city. Life is not lived within the rigid confines of a point-of view and one does not have only such experiences as are essential to prove a controversial viewpoint. When a view of life is experienced by a writer, in its multiform, distinct totality, he could be said to have had a 'vision' of his own point of view. Life is lived

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to put a stop to this. But it just wouldn't be quelled that way. The teachers were unwilling, however to confess that nonviolence had failed.

- (a) What is not allowed in the Ashram school? (1)
- (b) Give the meaning of the word: incorrigible (1)
- (c) Explain the predicament of the teachers in the school. (3)

III. Answer any FOUR of the following questions.

14. Mention any two symbolic aspects presented in the play "Tughlaq" (4 × 5 = 20)
15. How does the story 'The Shroud' depict the poverty and class inequality in the society?
16. Briefly narrate the love story between Karuthamma and Pareekutti.
17. Write a note on the whimsical nature of Tughlaq.
18. How does the novel Chemeen portray Life of the fisherfolk?
19. What is the significance of the title "The Empty Chest"?

totally, at all levels and in the totality of experience. In short, a writer can be said to have Dalit insight, when he experiences a Dalit viewpoint in the form of various distinctive lives of individuals which are full of pleasure and pain.

- (a) What is a 'point of view'? (1)
- (b) Give the meaning of the word: cartograph (1)
- (c) When does a writer acquire 'Dalit insight'? (3)

13. There was a school attached to Sabarmati Ashram, where in deference to Ashram traditions, no caning was ever permitted. The teachers were not even allowed to sport a cane in the classrooms. It was the pride of the school that it was run on the principle of non-violence. But underneath this placidity and self satisfaction things sometimes went wrong. The teachers not infrequently, found themselves sorely tempted to give some incorrigible boy or girl a good thrashing. After all, boys will be boys and girls will be girls! There was, not unnaturally, fun and mischief and juvenile impertinence. The teacher has yet to be found who can swallow downright impertinence from a defiant scholar. All the usual nonviolent methods that the poor teachers knew, were tried, in order

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PART C — (3 × 10 = 30)

- IV. Write essays on any THREE of the following in 300 words each.
20. Explain Tagore's philosophy of life as exemplified in the prescribed songs from 'Gitanjali'.
21. How far Sharathchandra Mukhibodh succeed in raising Dalit Consciousness through his essay?
22. Discuss the part played by Religion and Politics in the play 'Tughlaq'
23. Critically analyse the theme of gender exploitation in the story 'The Shroud'.
24. Draw a character sketch of Karuthamma in the novel 'Chemeen'.

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