

grew as well. His eyes widened in pride when he watered the plant and mended the soil on which it was growing.

That he was showing more affection on the plant than on his first son Karian, made Kuppi, his wife little jealous. He would brag, "Kuppi take care of the plant. Make sure that a cow or a buffalo does not stamp on it. It's a superb sapling. Red banana plant is very rare. The cluster of fruits will be so huge. The fruit would be big and round. It would be so tasty and beautiful as well. Even if you just look at it, your hunger will subside." The children would agree with him. The children would, in turn, brag about it with the neighbourhood children. What else a farmer's children can brag about? Can they talk about his new car or mom's diamond stud or a radio bought by an elder brother? Only the red plant is their car, stud and radio.

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Time : Three hours

Maximum : 50 marks

Answer any FIVE questions. Each question carries 10 marks.

1. (a) Read the following passage and answers questions that follow. (5)

A poem addressed to a friend or patron, a kind of 'letter' in verse. There are approximately two types: (a) on moral and philosophical themes (e.g., Horace's Epistles); (b) on romantic or sentimental themes (e.g. Ovid's Heroides) In the Middle Ages the Ovidian type was the more popular. During the Renaissance and thereafter it was the Horatian kind which had the greater influence. In England, Jonson appears to have been the first to use the Horatian mode, in "The Forest". Vaughan, Dryden and Congreve also produced epistles of the Horatian kind. Pope proved to be the most skilled practitioner of this form, especially in his "An Epistle to Dr Arbuthnot".

- (i) Give an example for 'sentimental themes' in epistle form of poetry.
- (ii) Who introduced the Horatian mode of epistle in England?

- (iii) Who is an expert in writing the Horatian mode of epistle?
- (iv) Name the kind of epistle which is popular in the Middle Ages.
- (v) What is the form of epistle poems?
- (b) (i) What is an epigram? (2)
- (ii) Discuss Chronicle Plays. (2)
- (iii) The characters in Fables are _____ and _____. (1)
2. (a) Read the following passage and answers questions that follow. (5)

Stop all the clocks, cut off the telephone,
 Prevent the dog from barking with a juicy bone,
 Silence the pianos and with muffled drum
 Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead
 Scribbling on the sky the message He Is Dead,
 Put crepe bows round the white necks of the
 public doves,
 Let the traffic policemen wear black cotton gloves.

girl comes back, she must go out again for a bit of picture-cord; and Tom! — where's Tom? — Tom, you come here; I shall want you to hand me up the picture”.

And then he would lift up the picture, and drop it, and it would come out of the frame, and he would try to save the glass, and cut himself; and then he would spring round the room, looking for his handkerchief. He could not find his handkerchief, because it was in the pocket of the coat he had taken off, and he did not know where he had put the coat, and all the house had to leave off looking for his tools, and start looking for his coat; while he would dance round and hinder them.

Or

- (b) The place where the red banana plant was growing has become the playground for Sengodan's children now. Like women are drawn to flowers and the honeybee to honey, the children got attracted to it. Sengodan was taking care of it as if it's his favourite child. Even if he returned after dark, after a tiring day at the field, he would go to backyard and look at the plant and check if enough water was poured that day. Only then he would come and talk to his four children. He was growing it with so much love and affection. As the plant kept growing his joy and happiness

6. (a) Critically appreciate in 300 words on any of the following text. (10)

You never saw such a commotion up and down a house, in all your life, as when my Uncle Podger undertook to do a job. A picture would have come home from the frame-maker's, and be standing in the dining-room, waiting to be put up; and Aunt Podger would ask what was to be done with it, and Uncle Podger would say:

"Oh, you leave that to me. Don't you, any of you, worry yourselves about that. I'll do all that".

And then he would take off his coat, and begin. He would send the girl out for sixpenny worth of nails, and then one of the boys after her to tell her what size to get and, from that, he would gradually work down, and start the whole house.

"Now you go and get me my hammer, Will", he would shout; "and you bring me the rule, Tom; and I shall want the step-ladder, and I had better have a kitchen-chair, too; and, Jim! You run round to Mr. Goggles, and tell him, 'Pa's kind regards, and hopes his leg's better; and will he lend him his spirit-level?' And don't you go, Maria, because I shall want somebody to hold me the light; and when the

He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last forever: I was wrong.

The stars are not wanted now: put out every one;
Pack up the moon and dismantle the sun;
Pour away the ocean and sweep up the wood;
For nothing now can ever come to any good.

Questions:

- (i) What is the form of the poem?
- (ii) Bring out the tone of the speaker.
- (iii) Write the rhyme scheme of the poem.
- (iv) What is the metre used in the poem?
- (v) Identify the poetic device in the line, "My noon, my midnight, my talk, my song"

- (b) Answer the following questions as directed. (5)

- (i) Explain Blank Verse with an example. (2)
- (ii) Write a note on Enjambment. (2)
- (iii) Who invented the phrase Pathetic Fallacy? (1)

3. (a) Read the following passage and answers questions that follow. (5)

I ask because the persistence and survival of what is called 'Indian English' (often with a sneer, as if to differentiate it from the Queen's "propah" English) deserves to be taken seriously. Our English is a vigorous language, which draws strength from local roots. If Americans can say 'fall' for autumn and 'gotten' for 'have got', though both are archaisms in England itself, why can't Indians say 'furlong', 'fortnight' and do the needful, even if these have fallen out of use centuries ago in London? So many words in Indian English have stood up to the only test that matters the test of time and usage. If enough people find a word or phrase useful, it is, to my mind, legitimate.

Indian English is a living, practical language, used by millions every day. Many phrases we take for granted in ordinary conversation are actually quite unusual abroad—calling elders 'auntie' or 'uncle', for instance, or using 'non-veg' to convey a willingness to eat meat. That doesn't make them wrong, or even quaint. It just makes them Indian.

Some Indian English was created by our media—'airdash' (the chief minister airdashed to Delhi) and 'history sheeter' ("the police explained that habitual criminal X was a

He put a sign on the door, and they went to a small café nearby. As they sat down at the only table in the place, the crystal merchant laughed.

Questions:

- (i) What is the information given on the card?
- (ii) How did the boy earn the respect of the owner?
- (iii) How long did the boy take to clean the glass?
- (iv) What was the first request of the boy to the shop owner?
- (v) How many customers came to the shop during the course of their conversation?

- (b) Answer the following questions as directed.

- (i) What are the key features of an allegory? (5)
- (ii) Explain the types of Characterization. (2)
- (iii) _____ describes real world events with magical trappings, by including local customs and invented beliefs. (1)

5. (a) Read the following passage and answers questions that follow. (5)

A card hanging in the doorway announced that several languages were spoken in the shop. The boy saw a man appear behind the counter. "I can clean up those glasses in the window, if you want," said the boy. "The way they look now, nobody is going to want to buy them."

The man looked at him without responding.

"In exchange, you could give me something to eat".

The man still said nothing, and the boy sensed that he was going to have to make a decision. In his pouch, he had his jacket—he certainly wasn't going to need it in the desert. Taking the jacket out, he began to clean the glasses. In half an hour, he had cleaned all the glasses in the window, and, as he was doing so, two customers had entered the shop and bought some crystal.

When he had completed the cleaning, he asked the man for something to eat. "Let's go and have some lunch" said the crystal merchant.

history sheeter", i.e. he had a long criminal record). Some, like my 'prepone', came from school and college campuses: 'mugging' (cramming hard for an exam, with much rote learning involved) means two very different things abroad (a criminal assault by a robber, or an elaborate and often comically exaggerated expression). When an Indian student tells a foreigner he was "mugging for an exam", bewilderment is guaranteed.

Questions:

- (i) What is the form of the given passage?
- (ii) What is the style used in the essay?
- (iii) What is the structure of the passage?
- (iv) What is the main idea of the passage?
- (v) Give an example of Indian English created by media.

- (b) Answer the following questions as directed. (5)

- (i) Explain Argumentative Writing. (2)
- (ii) Explain Figurative Language with an example. (2)
- (iii) Which satires interact directly to the reader / audience? (1)

4. (a) Read the following passage and answers questions that follow. (5)

RAINA. Ugh! But I don't believe the first man is a coward. I believe he is a hero!

MAN (goodhumoredly). That's what you'd have said if you'd seen the first man in the charge to-day.

RAINA (breathless). Ah, I knew it! Tell me--tell me about him.

MAN. He did it like an operatic tenor--a regular handsome fellow, with flashing eyes and lovely moustache, shouting a war-cry and charging like Don Quixote at the windmills. We nearly burst with laughter at him; but when the sergeant ran up as white as a sheet, and told us they'd sent us the wrong cartridges, and that we couldn't fire a shot for the next ten minutes, we laughed at the other side of our mouths. I never felt so sick in my life, though I've been in one or two very tight places. And I hadn't even a revolver cartridge--nothing but chocolate. We'd no bayonets--nothing. Of course, they just cut us to bits. And there was Don Quixote flourishing like a drum major, thinking he'd done the cleverest thing ever known, whereas he ought to be courtmartialled for it. Of all the fools ever let loose on a field of battle, that

man must be the very maddest. He and his regiment simply committed suicide--only the pistol missed fire, that's all, but steadfastly loyal to her ideals).

RAINA (deeply wounded, Indeed! Would you know him again if you saw him?

Questions:

- (i) What is the genre?
 - (ii) What is the theme of the given text?
 - (iii) What is the structure of the given extract?
 - (iv) What is the tone of the character, Man?
 - (v) What is the dramatic device used?
- (b) Answer the following questions as directed. (5)
- (i) Explain the five part structure of the plot of a play. (2)
 - (ii) Explain Malapropism with example. (2)
 - (iii) _____ is a dramatic device in which a character expresses his thought to the audience which is inaudible to the other characters. (1)