

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1364

F

Unique Paper Code : 2132101203

Name of the Paper : Critical Survey of Śāstric  
Literature

Name of the Course : BA (H.)

Semester : II

Duration : 3 Hours

Maximum Marks : 75

### Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Unless otherwise required in a question answers should be written either in Sanskrit or in Hindi or in English, but the same medium should be used throughout the paper.
3. Answer any **five** questions.

### छात्रों के लिए निर्देश

1. इस प्रश्न-पत्र के मिलते ही ऊपर दिए गए निर्धारित स्थान पर अपना अनुक्रमांक लिखिए।

P.T.O.

2. अन्यथा आवश्यक न होने पर, इस प्रश्नपत्र का उत्तर संस्कृत या हिन्दी या अंग्रेजी किसी एक भाषा में दीजिए, लेकिन सभी उत्तरों का माध्यम एक ही होना चाहिए ।
3. किन्हीं पाँच प्रश्नों के उत्तर दीजिये ।

1. भारतीय व्याकरण शास्त्र के उद्भव और विकास पर निबन्ध लिखें । (15)

Write an Essay on origin and development of Indian grammar.

2. भारतीय रसायन-शास्त्र के उद्भव और विकास को स्पष्ट करें । (15)

Explain the origin and development of Indian Chemistry.

3. भारतीय मूर्तिकला के इतिहास को स्पष्ट कीजिये । (15)

Explain the history of Indian iconography.

4. भारतीय चिकित्सा-शास्त्र के इतिहास को स्पष्ट कीजिए। (15)

Explain the History of Indian medicine system.

5. भारतीय ज्ञान परम्परा में कोश-शास्त्र के महत्त्व को दर्शाते हुए आलोचनात्मक सर्वेक्षण करें। (15)

Make a critical survey of Dictionary Emphasising its importance in Indian knowledge system.

6. निम्नलिखित में से किन्हीं तीन पर टिप्पणी कीजिए : (15)

Right a short notes on any **three** of the following :

- (i) आचार्य सुश्रुत

Acharya-sushrut

- (ii) कणाद

Kanaad

(iii) यास्क

Yaask

(iv) छंद - शास्त्र

Meter



[This question paper contains 4 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 3676**

**E**

Unique Paper Code : 12031201

Name of the Paper : Indian Writing in English

Name of the Course : **B.A (Hon)**

Semester : II

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains two parts.
3. Both parts are to be attempted.

**Part A**

**Answer any three questions**

1. Compare Ila's sense of homelessness with the much-travelled Tridib's sense of being at home in Calcutta with reference to Amitav Ghosh's *The Shadow Lines*.

(10)

P.T.O.

2. Briefly describe the relationship between Deven and his wife as depicted in *In Custody* by Anita Desai. (10)

3. Critically explain the following lines with reference to context.

"But I'm still your painfully shy son

with a ravenous appetite,

the boy who lost many teeth after

emptying your larder. And

I am also your dreamy-eyed lad

who gave you difficult times

during his schooldays, romancing

every girl he wanted, even

when he still wore half-pants."

(10)

4. What is the central concern of R K Narayan's "A Horse and Two Goats"? (10)
5. Write a short note of Indian English poetry's creative assimilation of western/English aesthetic practices. (10)

### Part B

**Answer any three questions.**

6. "...those cities you saw on maps were real places, not like those fairylands Tridib made up for you." Do you agree with Ila's observation in *The Shadow Lines*? Give a reasoned answer. (15)
7. Describe the women characters in Anita Desai's *In Custody*. (15)
8. Describe the essence of Meena Kandasamy's poem, "Touch". (15)
9. Describe the sense of physical violation in Shashi Deshpande's "Intrusion". (15)

10. Bruce King suggests that modern Indian poetry is a product of postcolonial post-war consciousness. Do you agree? Give a reasoned answer citing examples from your prescribed texts. (15)



[This question paper contains 4 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 3633**

**E**

Unique Paper Code : 12031401

Name of the Paper : British literature:  
Eighteenth Century

Name of the Course : BA Hon

Semester : IV

Duration : 3 Hours 30 Minutes      Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Attempt **any three** questions (out of the given 5) from part A and **any three** (out of the five given) from part B.

**Part A**

(3×10=30)

1. Write a short note on Sir Wilful Witwould.

P.T.O.

2. Identify and explain with reference to context:

"And this execrable crew of butchers employed in so pious an Expedition, is a *modern colony* sent to convert and civilize an idolatrous and barbarous people. But this description, I confess, doth by no means affect the British nation, who may be an example to the whole world for their wisdom, care and justice in planting colonies."

3. Identify and explain with reference to context:

A youth to fortune and to fame unknown

Fair Science frowned not on his humble birth,

And Melancholy marked him for her own.

4. Write a short note on Slipslop.

5. Identify and explain with reference to context:

"Let us then suppose the Mind to be, as we say, white Paper, void of all Characters, without any Ideas; How comes it to be furnished? Whence comes it by that vast store, which the busy and boundless Fancy of Man has painted on it, with an almost endless

variety? Whence has it all the materials of Reason and Knowledge? To this I answer, in one word, From Experience:

In that, all our Knowledge is founded; and from that it ultimately derives itself."

**Part B** (3×15=45)

6. "Mirabell and Millamant represent a new way of negotiating relationships against the backdrop of an emerging social order" Do you agree? Illustrate your argument with references from *The Way of the World*.
7. Critically explore the relation between knowledge and power in *Gulliver's Travels*.
8. Analyse *London* as Johnson's political and cultural critique of his times.
9. Fielding claims in the Preface that it is difficult to steer clear of vices, in any depiction of human actions. Do you think he has demonstrated this in the novel? Give examples from the text.

10. Discuss the response in Addison's *Spectator* essay 10 "On the Stock-Exchange" and Defoe's "The Complete English Tradesman" to the comparative status of landed gentry and tradesmen.



[This question paper contains 4 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 3983**

**E**

Unique Paper Code : 12031402

Name of the Paper : British Romantic Literature

Name of the Course : BA (Hon)

Semester : IV

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. You have to attempt **six** questions. Any **three** from **Part A**, and any **three** from **Part B**.
3. Questions in **Part A** carry **10** marks each, and questions in **Part B** carry **15** marks each.

**Part-A**

(10×3=30)

Attempt any **three** of the following **five** questions :

P.T.O.

1. Identify, contextualize and critically comment :

O Melancholy! – such thy magic power,  
That to the soul these dreams are often sweet,  
And sooth the pensive visionary mind!

2. Identify, contextualize and critically comment :

... That time is past,  
And all its aching joys are now no more,  
And all its dizzying raptures.  
Not for this Faint I, nor moum nor murmur, other gifts  
Have followed; for such loss, I would believe,  
Abundant recompense.

3. Identify, contextualize and critically comment :

Beauty is truth, truth beauty—that is all,  
Ye know on earth, and all ye need to know

4. Identify, contextualize and critically comment :

“No father could claim the gratitude of his child so completely as I should deserve their’s”

5. Write an essay on the idea of the picturesque as conceptualised by William Gilpin.

**Part-B**

(15×3=45)

Attempt any **three** of the following **five** questions :

6. ‘Without contraries is no progression’. Discuss with reference to at least two poems by William Blake.
7. Coleridge’s ‘Dejection: An Ode’ explores the romantic dialogue between hope and despair. Comment.
8. Discuss Byron’s critique of Napoleon in Canto III of *Childe Harold’s Pilgrimage*.
9. Self education was crucial to the constitution of the creature’s subjectivity in *Frankenstein*. Discuss.

10. With reference to Rousseau's essay, comment on the sources of inequality in society.



[This question paper contains 2 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 4004**

**E**

Unique Paper Code : 12031403

Name of the Paper : British Literature 2: 19th  
Century

Name of the Course : **B.A.(Hons) English**

Semester : 4

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two sections**. Both sections should be attempted.

**Section A :**

(3×10=30)

**Answer any three questions**

Write a short notes on

1. Wickham
2. The revenge motif in *Great Expectations*
3. Gothic elements in *Jane Eyre*

P.T.O.

4. The sea as an image and metaphor in "Dover Beach."
5. What is positive and negative liberty? Discuss with reference to Mill's essay On Liberty.

**Section B :** (3×15=45)

**Answer any three questions**

6. *Pride and Prejudice* is an in-depth analysis of bad marriages and presents us with examples of how to marry well. Discuss with relevant examples.
7. Discuss *Great Expectations* as a novel that is embedded in colonial and imperial politics.
8. Discuss *Jane Eyre* through the motif of imprisonment and freedom
9. Dramatic monologues are the apt tools to reveal the interior struggles and hidden intentions of the speaker. Discuss with reference to at least two poems prescribed in your syllabus.
10. Marx believes that "[L]ife is not determined by consciousness, but consciousness by life." Discuss.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3505

**E**

Unique Paper Code : 12031601

Name of the Paper : Modern European Drama

Name of the Course : B.A.(Hons)

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **2 parts. Both Part A Part B are compulsory**

**Part A: Answer any three questions (10x3=30 marks)**

Write short notes on **any three** of the following.

1. Education in Ghosts
2. The function of the songs in *The Good Person of Szechwan*
3. Jean's transformation in *Rhinoceros*

P.T.O.

4. Franca Rame's use of theatre as a weapon of resistance
5. Stanislavski's idea of truth in theatre

**Part B: Answer any three questions (15x3=45 marks)**

6. "Ibsen's *Ghosts* inaugurated an era of social and moral despair which remained central to the political and ideological parameters of naturalist drama of the late 19th century." Discuss.
7. Do you think the ending of *The Good Person of Szechwan* resolves the "problem of goodness" explored in the play? What in your view is Brecht trying in this play and with what degree of success?
8. "All the characters of Ionesco's *Rhinoceros* are based on the political cliches of the 20th century." Do you agree? Give a reasoned answer.
9. "Dario Fo's *Can't Pay Won't Pay* is deeply critical of social collectivity which doesn't allow spontaneous working-class action to grow and proliferate." Do you agree? Give a reasoned answer.
10. "Fo's Nobel Prize speech maintains a delicate balance between the contemporary relevance of his comic art and the universal relevance of comedy in debunking authority throughout human history". Discuss.

**(7000)**



[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3659

E

Unique Paper Code : 12031602

Name of the Paper : Postcolonial Literatures

Name of the Course : BA Hons

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two parts.** Both parts are to be attempted.

**Part A**

**Answer any 3 questions: 3 × 10 = 30 marks**

1. Comment on how the use of proverbs gives *Things Fall Apart* a distinctly local feel even though written in English.
2. Write a short note on the Vicario twins as victims of machismo in Chronicle of a *Death Foretold*.
3. Discuss the over-wrought condition of the lover in Neruda's "Tonight I Can Write."

P.T.O.

4. Discuss the narrative technique used by Indra Sinha in *Animal 's People*.
5. Write a short note on Language as a form of imperialist imposition.

## Part B

Answer any 3 questions:  $3 \times 15 = 45$  marks

6. *Things Fall Apart* is the story of the downfall, not just of an individual but of an entire community and their way of life. Comment.
7. Bayardo San Roman and Santiago Nasar are both 'outsiders' in a way. What role does their 'otherness' play in determining the events of their lives in *Chronicle of a Death Foretold*.
8. *The Trial of Dedan Kimathi* is a strong critique of the corruption and neo-colonialism that has percolated into post-colonial African society. Discuss
9. Women writers portray the subaltern voice and agency. Discuss with reference to Vinodini's 'The Parable of the Lost Daughter'.
10. Critically comment on Ngugi wa Thiong'o's distinction between the use of language as a means of communication and language as a carrier of culture.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3734

E

Unique Paper Code : 12037615

Name of the Paper : African Literatures

Name of the Course : B.A. (Hons.)

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question contains **two** parts. Both parts are to be attempted.

**PART A**

Answer any 3 questions :

(3×10=30)

P.T.O.

1. Write a short note on the dialogic narration in Flora Nwapa's *Efuru*.
2. Write a short note on Yoruba culture in Wole Soyinka's *A Dance of the Forests*.
3. Comment on El Hadji's third wedding and the reception in Ousmane Sembène's *Xala*.
4. Analyse the following lines with reference to the context :  
  
"But now they only laugh with their teeth,  
  
while their ice-block-cold eyes  
  
search behind my shadow..."
5. Men are stronger than women. Do you agree with Adichie that this led to the stereotype that men are more fit to rule? Discuss this with reference to Chimamanda Adichie's "We Should All Be Feminists."

## PART B

Answer any 3 questions :

(3×15=45)

6. Marriage and procreation are the central themes of Flora Nwapa's *Efuru*. Discuss.
7. The "spitting scene" in Ousmane Sambene's *Xala* may be interpreted as a small revolution by the dispossessed class of the society. Discuss this statement with reference to the text.
8. Wole Soyinka's *A Dance of the Forests* is a play about history and culture of Africa. Examine.
9. Discuss the various ways in which the themes of religious and ethnic conflict are highlighted in Chimamanda Adichie's "A Private Experience."

10. "Who is so stupid as to deny the historical fact of negritude as both a protest and a positive assertion of African cultural values?" How does Ezekiel Mphahlele go on to critique this view in his essay "What Price Negritude?"

[This question paper contains 2 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 3881** **E**

Unique Paper Code : 12037610

Name of the Paper : DSE Partition Literature

Name of the Course : **BA (H) English LOCF**

Semester : VI

Duration : 3 Hours Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Answer **both** parts.

**Part A**

Attempt any **three**. All questions carry **10** marks  
(10×3=30)

1. Critically comment on the recurring motif of the train in *Basti*.
2. Comment on the title of *Arjun*.
3. Comment on the following lines: 'One lunatic got so embroiled in this Hindustan-Pakistan rigmarole that he became all the more insane.'

P.T.O.



4. Comment critically on the following lines: 'Radcliff announced his award. Bengal's culture, art, dance and music were divided. Punjab's plough, farming, songs and romance were split.'
5. According to Ritu Menon and Kamla Bhasin, Partition's political history is equalled by the paucity of social histories about it. Elaborate.

### PART B

Attempt any **three**. All questions carry **15** marks  
(15×3=45)

6. *Basti* is a novel that fuses Islamic, Hindu, Buddhist, Judaic and Christian elements in its narrative. Critically comment.
7. Sunil Gangodhyay's *Arjun* is a novel that delves into locality as an important element of refugee experiences. Discuss.
8. Discuss 'The Story of a Tulsi Plant' as a comment on the affective fallout of the Partition on communities.
9. Discuss Kaloi Bibi as a figure of anti-colonial struggle. Why is she such an important figure?
10. Discuss Ashis Nandy's ideas in his essay 'The Invisible Holocaust and the Journey as an Exodus' that is in your course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1298

**F**

Unique Paper Code : 2032101201

Name of the Paper : 14th To 17th Century, English Poetry

Name of the Course : **Bachelor of Arts (Honours Course) English**

Semester / Type : II / DSC

Duration : 3 Hours Maximum Marks : 90

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts: Both parts are compulsory.
3. Candidates have to answer **all** questions in **Part A** and any **3** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

**PART A**

1. (a) Identify and critically examine the following lines :

He yaf nat of that text a pulled hen,  
That seith that hunters ben nat hooly men,  
...What sholde he studie and make hymselfen wood,  
Upon a book in cloystre alwey to poure,

P.T.O.

Or swynken with his handes, and laboure,  
As Austyn bit? how shal the world be served?

**OR**

- (b) Identify the speaker, contextualise and critique the following excerpt :

But shortly myn entente I wol devyse:  
I preche of no thyng but for coveityse.  
Therefore my theme is yet, and evere was,  
Radix malorum est Cupiditas.  
Thus kan I preche agayn that same vice  
Which that I use, and that is avarice.

2. (a) Identify and critically examine the following lines :

“Loving in truth, and fain in verse my love to  
show,  
That she, dear she, might take some pleasure of  
my pain,  
Pleasure might cause her read, reading might make  
her know,  
Knowledge might pity win, and pity grace obtain”

**OR**

- (b) Identify and critically examine the following lines:

She's all states, and all princes, I,  
Nothing else is.

Princes do but play us; compared to this,  
All honor's mimic, all wealth alchemy.

3. (a) Write a short note on the catalogue of devils in Book I of *Paradise Lost*.

**OR**

- (b) Identify, contextualize and comment on the following lines :

...The broad circumference  
Hung on his shoulders like the moon whose orb  
Through optic glass the Tuscan artist views At  
evening from the top of Fesolè  
Or in Valdarno to descry new lands, Rivers or  
mountains in her spotty globe.

**PART B**

4. (a) In the General Prologue to *The Canterbury Tales* Chaucer deliberately defers moral judgment in order to allow the characters to present their viewpoints to the reader. Do you agree? Support your answer with textual examples.

**OR**

- (b) The Pardoner's tale is an example of dramatic irony, qualified by the fact that the Pardoner recognizes his own hypocrisy. Discuss with examples from the text.

5. (a) John Donne's metaphysical poetry is characterized by logical reasoning but also achieves a balance between thought and feeling. Discuss with reference to the poems in the syllabus.

**OR**

- (b) Write an essay on the concept of pilgrimage in Raleigh's 'The Passionate Man's Pilgrimage'.
6. (a) William Blake said that Milton "was of the Devil's party without knowing it," and thought Satan the true hero of *Paradise Lost*. Discuss.

**OR**

- (b) Discuss the ways in which Book I of *Paradise Lost* Milton revises and responds to Classical epic conventions.
7. (a) Elizabethan poetry strongly reflects the political attitudes, and conventions of the Tudor court. Discuss with reference to poems in your course.

**OR**

- (b) Write an essay on the representations of femininity in the poetry of the period. You may base your answer on any two poems in the course.

[This question paper contains 4 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 1328**

**F**

Unique Paper Code : 2032101202

Name of the Paper : 16th and 17th Century English  
Drama

Name of the Course : **Bachelor of Arts (Honours  
Course) English**

Semester / Type : II / DSC

Duration : 3 Hours Maximum Marks : 90

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two** parts: **A** and **B**. Both parts are compulsory.
3. Candidates have to answer **all** questions in **Part A** and any **3** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

**Part A**

1. (a) Identify the lines and explain with reference to the context :

My heart's so harden'd I cannot repent.

P.T.O.



Scarce can I name salvation, faith or heaven,  
 But fearful echoes thunders in my ears  
 'Faustus thou art damn'd';

Or

- (b) Write a short note on the significance of the Pope scenes in *Doctor Faustus*. (10)
2. (a) Identify the lines and explain with reference to the context :

Come, you spirits,  
 That tend on mortal thoughts, unsex me here,  
 And fill me, from the crown to the toe, top-full  
 Of direst cruelty! make thick my blood,  
 Stop up th' access and passage to remorse;

Or

- (b) Write a short note on the porter scene in *Macbeth*. (10)
3. (a) Identify the lines and explain with reference to the context :

Yes, I am poor. But I'm a gentleman,  
 And one that scorns this baseness which you practice.



Poor as I am I would not sell myself,  
No, not to gain your charming high-prized person.  
Though I admire you strangely for your beauty,  
Yet I condemn your mind.

**Or**

- (b) Write a short note on Walter Blunt in *The Rover*.  
(10)

**Part B**

4. (a) "In *Doctor Faustus*, Marlowe constructs his tragic protagonist as one who, despite being fallen and damned, compels the audience to take note of the perplexing choices facing him in a changing world of desire and doubt." Do you agree? Give a reasoned answer.

**Or**

- (b) Critically examine the thematic and the dramatic significance of the comic scenes in Marlowe's *Doctor Faustus*.  
(20)
5. (a) "In *Macbeth* Shakespeare portrays a tragedy arising out of a conflict between the Medieval notions of kingship and the Renaissance idea of individualism." Do you agree? Give reasons.

**Or**

(b) "Shakespeare's *Macbeth* underlines a world of violence which is endemic to Jacobean England." Critically examine the statement. (20)

6. (a) "In *The Rover*, Aphra Behn examines the Comedy of Manners as a marketplace which dramatises the commodification of women." Do you agree? Give a reasoned answer.

**Or**

(b) Critically examine the title of the play *The Rover*. (20)

7. (a) "The evolution of the English tragedy from the late sixteenth to the early seventeenth centuries reflects the transition from a humanist aspiration to a sceptical reassessment." Do you agree? Give reasons with reference to the texts in your syllabus.

**Or**

(b) "The English theatre in the seventeenth century embodies a relentless pursuit of individualism, ambition and power." Critically examine this statement with reference to the texts in your syllabus. (20)

[This question paper contains 8 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 1350** **F**

Unique Paper Code : 2032101203

Name of the Paper : 18<sup>th</sup> Century Literature

Name of the Course : **Bachelor of Arts**  
**(Honours) English : DSC**  
**5**

Semester : II

Duration : 3 Hours

Maximum Marks : 90

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This paper contains **2** parts. **Both** parts are compulsory.
3. Candidates have to answer **ALL** questions **Part A**, and **ANY 3** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each, and Questions in **Part B** carry **20** marks each.

P.T.O.

## PART A

1. (a) Identify, contextualise, and critically comment through a close reading of the following passage:

‘I told him, “that since Fortune, whether good or evil, had thrown a vessel in my way, I was resolved to venture myself in the ocean, rather than be on occasion of difference between two such mighty monarchs Neither did I find the Emperor at all displeased and I discovered by a certain accident that he was very glad of my resolution, and so were most of his Ministers.’

OR

- (b) Write a short note on Lord Munodi.

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

What dire Offence from am'rous Causes springs,

What mighty Contests rise from trivial Things, I

sing--

This Verse to Caryll, Muse! Is due; This, ev'n

Belinda

may vouchsafe to view:

Slight is the Subject, but not so the Praise, If She

inspire, and He approve my Lays."

**OR**

(b) Write a critical note on the Cave of Spleen.

3. (a) Identify and critically comment on the following passage :

‘But in proportion as he became contemptible to others, he became despicable to himself His mind had leaned upon their adulation, and that support taken away, he could find no pleasure in the applause of his heart, which he had never learnt to reverence. The world now began to wear a different aspect; the flattery of his friends began to dwindle into simple approbation. [H]e now found that a man’s own heart must be ever given to gain that of another. I now found, that—that—I

forget what I was going to observe: in short, sir, he resolved to respect himself, and laid down a plan of restoring his falling fortune.'

**OR**

- (b) Write a short note on Olivia's elopement in *The Vicar of Wakefield*.

**PART B**

4. (a) Does Swift seem sceptical about the claims of science and reason? Discuss his position with respect to Book III of *Gulliver's Travels*.

**OR**



- (b) On examining the Houyhnhnms, Gulliver says, "I contracted such a love and veneration for the inhabitants....". Do you think Gulliver's impressions earn the author the label of a misanthrope? Justify your answer.
5. (a) Critically comment on how *The Rape of the Lock* satirizes the displaced values of a world that sets more stock in appearances than realities.

**OR**

- (b) Does *The Rape of the Lock* justify Pope's myth of passive womanhood within the mock-epic structure of the poem? Explain.

6. (a) Discuss the complex effects of a narrative technique in Oliver Goldsmith's novel *The Vicar of Wakefield* where the Vicar is both the narrator and a character in the novel.

OR

- (b) "If Goldsmith complicates the relation between reason and emotion, it is only his way of undermining the dichotomy itself and breaking through to a new understanding of experience".

Do you agree that the novel *The Vicar of Wakefield* reimagines and brings together sentiment and satire?

7. (a) Discuss the diverse constructions of femininity in eighteenth-century literature through a reading of any two texts in the paper.

**OR**

(b) With reference to any two texts in this paper, discuss whether their comic endings fully resolve the tensions and conflicts evoked in the text.

2 13  
[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3883

E

Unique Paper Code : 12037614

Name of the Paper : Literature and Cinema

Name of the Course : **English LOCF, Discipline  
Specific Elective (DSE) for  
B.A. (H) English**

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two** parts. Both parts are to be attempted.
3. Attempt any **THREE** questions from **Part A** and any **THREE** Questions from **Part B**.

**PART A** (Attempt any 3 Questions. Total marks –  
(3×10=30)

1. Write a short note on montage in cinema.
2. Write a short note on *Modern Times* as a critique of industrialisation.

P.T.O.

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3883

2

3. Compare and contrast the setting and background of the play *Macbeth* with its cinematic adaptations *Throne of Blood* and *Maqbool*.
4. Write a brief note on Laura Mulvey's discussion of the male gaze in cinema.
5. Briefly discuss the representation of crime and violence in Ram Gopal Varma's *Satya* (1998) and *Company* (2002).

**PART B** (Attempt any 3 Questions. Total marks -  
(3×15=45)

6. Discuss the importance of image and sound in cinema with close reference to James Monaco's prescribed text.
7. How does Benjamin critically look at the work of art that has been mechanically reproduced?
8. Compare and contrast the roles of Taketoki Washizu in *Throne of Blood* and Miyan Maqbool in *Maqbool* with Macbeth in Shakespeare's play.
9. Compare and contrast the treatment of gender and sexuality in *Margarita with a Straw* and *Thelma and Louise*.
10. Discuss how M. Madhava Prasad views the Hindi film melodrama as the "feudal family romance."

(1000)

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[This question paper contains 16 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3245

**E**

Unique Paper Code : 62031901

Name of the Paper : English Language Through  
Literature

Name of the Course : **B.A. Programme (LOCF)**

Semester : IV

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. The paper contains 3 unseen passages.
3. Students will attempt **SIX** questions in all – this will include any **THREE** out of **FIVE** questions in **Part A** and any **THREE** out of **FIVE** questions in **Part B**.
4. Both parts A+B have to be answered.

P.T.O.

## Passage 1 (749 words)

You never saw a commotion in all your life like when my uncle Podger undertook a job to do. A picture would be waiting to be put up and Uncle Podger would say: "Oh, you leave that to me... Now you go and get me my hammer. You bring me the rule Tom, and I shall want tire 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, Martha, because I shall want somebody to hold me the light, and when the girl comes back, she must go out again for a bit of picture-cord and Tom you come here I shall want to 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. The entire house had to leave off looking for his tools and start looking



for his coat, while he would dance round and hinder them. "Doesn't anybody in the whole house know where my coat is? Six of you! You can't find a coat!"

Then he'd get up and find that he had been sitting on it, and would call out. "Oh, you can give it up! I've found it myself now."

When half an hour had been spent in tying up his finger, and a new glass had been got, and the tools, and the ladder, and the chair, and the candle had been brought, he would have another go, the whole family, including the girl and the charwoman, standing round in a semi-circle, ready to help.

Two people would have to hold him there, and a fourth would hand him a nail, and a fifth would pass him the hammer, and he would take hold of the nail, and drop it. "There!" he would say, in an injured tone, "now the nail's gone."

We would all have to go down on our knees and grovel for it, while he would stand on the chair, and.. want to know if he was to be kept there all the evening. The nail would be found at last, but by that

time he would have lost the hammer. "Where's the hammer? Seven of you gaping there and you don't know what I did with the hammer?"

We would find the hammer and then he would have lost sight of the mark he had made on the wall. Each of us had to get up on the chair beside him, and see if we could find it, and we would each discover it in a different place and he would call us all fools. And he would take the rule, and re-measure and find that he wanted half thirty-one and three-eighths inches from the corner, and would try to do it in his head, and go mad, and we would all try to do it in our heads and all arrive at different results, and the original number would be forgotten, and Uncle Podger would have to measure it again.

He would use a bit of string this time and at the critical moment, when he was leaning over the chair at an angle of forty five, and trying to reach a point on the wall, the string would slip, and down he would slide on the piano, a really fine musical effect being produced by the suddenness with which his head and body struck all the notes at the same time.

At last, Uncle Podger would get the spot fixed again and put the point of the nail on it with his left hand and take the hammer in his right hand. And, with the first blow he would smash his thumb, and drop the hammer with a yell, on somebody's toes,

Aunt Maria would observe that the next time Uncle Podger was going to hammer a nail into the wall; she would go and spend a week with her mother while it was being done. "You women you make such a fuss over everything," Uncle Podger would reply.

**Passage 2 (813 words)**

Every night, Caroline had dinner with her mom, dad, and older brother Graham. When they sat at the table, they each told a story about their day at work or school. Then they each told about something new they had learned that day. Sometimes the stories were serious, and other times they were fun. One night, Caroline was about to tell a joke she had learned from her teacher. She put her fork down on her plate so she could use her hands to make the same silly motions her teacher did when he got to the best part.

When Caroline set her fork down on the plate, it made a rattling sound. But then something strange happened. The fork didn't stop rattling. It shook and clinked against the plate, all by itself. Caroline looked up. All the glasses on the table were shaking, too. The milk inside was rippling, just like it did at the lake when Graham threw pebbles into the water. Then Caroline felt like her chair was rattling, too. "Mom?" she asked. She felt scared. But as quickly as it began, all the strange sounds and feelings ended. It was suddenly very quiet in the house. Graham burst into tears. "What was that?" he cried. He ran over to sit in Dad's lap. Mom looked at Dad. "I think it was an earthquake," she said. Caroline had read about earthquakes at school. Once there was a very big earthquake in San Francisco, and many houses fell down. Would their house fall down, too? Dad took his phone out of his pocket and began scrolling. "Looks like everyone in town felt the same thing," he said. "It really was an earthquake." "Is our house going to be okay?" Caroline asked. Instead of telling her joke, she told everyone about the book she read about earthquakes. They sounded very scary. "Everything is fine," said Mom. "Earthquakes happen all the time.



and most are so small you don't even notice. Nothing even fell off a shelf, so the house is stronger than that little earthquake." Once Caroline heard that, she began to relax. She wouldn't like to have an earthquake every day, but it was exciting to feel one in real life. She was glad that everyone in her house and her town were safe. And she was definitely excited to talk about it with her friends at school the next day. Later in the night Caroline read up about earthquakes to know how they occur.

She read that the word earthquake is derived from the Greek words, 'earth' meaning ground and 'quake' meaning shaking or trembling. An earthquake, therefore, is a shaking or trembling of the earth. Earthquake occurs due to disturbance in the tectonic plates that lie under the surface of Earth. Earthquakes may be brief and mild or big and destructive. Our planet has suffered several severe and mild earthquakes since centuries. Earthquakes are mostly brief but can cause mass destruction within seconds. People around the world have suffered immensely due to earthquakes in the past. An earthquake is what happens when two blocks of the earth suddenly slip

past one another. The surface where they slip is called the fault or fault plane. The location below the earth's surface where the earthquake starts is called the hypocenter, and the location directly above it on the surface of the earth is called the epicenter.

Sometimes an earthquake has foreshocks. These are smaller earthquakes that happen in the same place as the larger earthquake that follows. Scientists can't tell that an earthquake is a foreshock until the larger earthquake happens. The largest, main earthquake is called the mainshock. Mainshocks always have aftershocks that follow. These are smaller earthquakes that occur afterwards in the same place as the mainshock. Depending on the size of the mainshock, aftershocks can continue for weeks, months, and even years after the mainshocks.

The earth has four major layers: the inner core, outer core, mantle and crust. The crust and the top of the mantle make up a thin skin on the surface of our planet. But this skin is not all in one piece – it is made up of many pieces like a puzzle covering the surface of the earth. Not only that, but these puzzle

pieces keep slowly moving around, sliding past one another and bumping into each other. We call these puzzle pieces tectonic plates, and the edges of the plates are called the plate boundaries. The plate boundaries are made up of many faults, and most of the earthquakes around the world occur on these faults. Since the edges of the plates are rough, they get stuck while the rest of the plate keeps moving. Finally, when the plate has moved far enough, the edges unstick on one of the faults and there is an earthquake.

Who knew dinner would be such an adventure?

**Passage 3 (794 words)**

PIERROT. I say, did you see that girl to-day?

PIERRETTE. Whereabouts?

PIERROT. Standing by the horse-trough. With a fine air, and a string of great beads.

PIERRETTE. I didn't see her.

PIERROT. I did, though. And she saw me. Watched me all the time I was singing, and clapped her hands like anything each time. I wonder



if it is possible for a woman to have a soul as well as such beautiful coloring.

PIERRETTE. She was made up!

PIERROT. I'm sure she was not. And how do you know? You didn't see her.

PIERRETTE. Perhaps I *did* see her.

PIERROT. Now, look here, Pierrette, it's no good your being jealous. When you and I took on this show business, we arranged to be just partners and nothing more. If I see anyone I want to marry, I shall marry 'em. And if you see anyone who wants to marry you, *you* can marry 'em.

PIERRETTE. I'm not jealous! It's absurd!

PIERRETTE. Did you see that girl after the show?

PIERROT. No. She had slipped away in the crowd. Here, I've had enough tea. I shall go out and try to find her.

PIERRETTE. Why don't you stay in by the fire? You could help me to darn the socks.

PIERROT. Don't try to chaff me. Darning, indeed! I hope life has got something better in it than darning.

PIERRETTE. I doubt it. It's pretty much the same all the world over. First we wear holes in our socks, and then we mend them. The wise ones are those who make the best of it, and dam as well as they can.

PIERROT. I say, that gives me an idea for a song.

PIERRETTE. Out with it, then.

PIERROT. Well, I haven't exactly formed it yet. Of course that's only a rough idea.

PIERRETTE. Are you going to sing it at the show?

PIERROT. You're always so lukewarm. A man of artistic ideas is as sensitively skinned as a baby.

PIERRETTE. Do stay in, Pierrot. It's so cold outside.

PIERROT. You want me to listen to you grumbling, I suppose.

PIERRETTE. Just now you said I was always cheerful.

PIERROT. There you are; girding at me again.

PIERRETTE. I'm sorry, Pierrot. But the market-place is dreadfully wet, and your shoes are awfully thin.

PIERROT. I tell you I'm going out to find that girl. How do I know she isn't the very woman of my dreams?

PIERRETTE. Why are you always trying to picture an ideal woman?

PIERROT. Don't *you ever* picture an ideal man?

PIERRETTE. No, I try to be practical.

PIERROT. Women are so unimaginative! They are such pathetic, motherly things, and when they feel extra motherly they say, "I'm in love." All that is so sordid and petty. I want a woman I can set on a pedestal, and just look up at her and love her. Oh, you'll never understand! Well, I'm off.

PIERRETTE *listens for a moment to his steps dying away in the distance. Then she bursts into tears.*

*A knock comes on the door and A STRANGER, is seen, on the threshold, standing in the moonlight.*

PIERRETTE. Oh, I'm so sorry. I ought to have opened the door when you knocked.

STRANGER. That's all right. I'm used to opening doors. And yours opens much more easily than some I come across. Would you believe it, some people positively nail their doors up, and it's no good knocking.

PIERRETTE. Please sit down if you're tired and make yourself at home.

STRANGER. Well, I have a habit of making myself at home everywhere. In fact, most people think you can't make a *home* without *me*. Pierrette, have you been crying, Child?

PIERRETTE. I believe I have.

STRANGER. Bless you, I know all about it. It's Pierrot. And so you're in love with him, and he doesn't care a little bit about you? And you cry your eyes out over him.

PIERRETTE. Oh, no, I don't often cry. But to-night he seemed more grumpy than usual, and I tried so hard to cheer him up.

STRANGER. Do you think Pierrot is worth your tears?

PIERRETTE. Oh, yes!

STRANGER. You know, tears are not to be wasted. We only have a certain amount of them given to us just for keeping the heart moist. And when we've used them all up and haven't any more, the heart dries up, too.

PIERRETTE. Oh, you don't know him as well as I do. It's true he's always discontented, but it's only because he's not in love with anyone. You know, love does make a tremendous difference in a man.

STRANGER. And are you sure you're in love with him?

PIERRETTE. Yes! If I weren't in love, I should find life itself a drudgery.

## Questions

### Part A

All questions carry **10** marks each. Attempt **any 3** out of **5** Questions. Answers for all questions in **Part A** to be written in **250-300** words.

Questions **1** and **2** are based on passage 1.

Questions **3** is based on passage 2.

Question **4** and **5** is based on passage 3.



1. In Passage 1, Uncle Podger complains "You women you make such a fuss over everything". Would the writer of the given passage agree with this view? Give a reasoned answer with reference to the given extract.
  
2. Why does Aunt Maria go away to her mother's place for a week when Uncle Podger took on the task of hammering a nail into the wall? Give a reasoned answer with reference to the given extract.
  
3. What does the prose extract tell you about family life in Caroline's home?
  
4. Do you agree with Pierrot's views about women and their declarations of love? Why or Why not? Give a reasoned answer.
  
5. What advice does the stranger offer to Pierette? Is the response provided by Pierette justified given how Pierrot treats her?

### Part B

All questions carry **15** marks each. Attempt **any 3** out of **5** Questions. Answers for all questions in **Part B** to be written in **350-500** words.

Questions 6 and 7 are based on passage 1.

Questions 8 and 9 are based on passage 2.

Question 10 is based on passage 3.

6. Imagine you are the writer of Passage 1. Write a diary entry about the day Uncle Podger turned the house upside down when he took on a chore at home.
7. Imagine you are the writer of Passage 1. Have a conversation with Uncle Podger and tell him why his behaviour is problematic, and that he needs to apologize to your aunt. Draft a conversation, comprising dialogues, relevant directions, non-verbal cues, etc.
8. Imagine that one of your acquaintance's home has been devastated by an earthquake. Write a letter to a friend describing your feelings on the incident.
9. Recently, in Turkey, there was a massive earthquake. Conduct an interview with one of the survivors either as a dialogue or narrative in a story.
10. Frame a speech as a graduating senior on the occasion of your college farewell on the topic of 'love and personal well being'.



[This question paper contains 8 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 3246**

**E**

Unique Paper Code : 62031902

Name of the Paper : English Fluency

Name of the Course : **B.A. (Programme)**

Semester : IV

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

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

**SECTION – A**

Attempt **ANY THREE** from the section. Each question carries **15** marks.

1. Read the passage given below to answer the questions that follow : (15)

P.T.O.

You're in a relationship. Suddenly, and maybe without any warning at all, your partner seems to have disappeared. No calls, no text messages, no connection made on social media, no responses to any of your messages. Odds are, your partner hasn't unexpectedly left town because of a family emergency, and isn't lying dead in a ditch somewhere but, rather, has simply ended the relationship without bothering to explain or even let you know. You've been ghosted.

Ghosting is by no means limited to long-term romantic relationships. **Informal** dating relationships, friendships, even work relationships may end with a form of ghosting. For the person who does the ghosting, simply walking away from a relationship, or even a potential relationship, is a quick and easy way out. Certainly, while the ghoster may benefit from avoiding an uncomfortable situation and any potential drama, they've done nothing to improve their own conversation and relationships skills for the **future**.

Ghosting hurts; it's a cruel rejection. It is particularly painful because you are left with no rationale, no guidelines for how to proceed, and often a heap of emotions to sort through on your own. If you suffer from any abandonment or self-esteem issues, being ghosted may bring them to the forefront.

In this age of ever-advancing technology, your ghoster is likely to appear on your various forms of social media and, if that's the case, this person who is now physically gone from your life, is still quite visible. How do you move on? Unfortunately, there's no magic bullet or proven advice to quickly guide you into recovery from a ghosted heart, but there is common sense.

After you stop torturing yourself by going over old photos, saved old texts, new social media postings, and anything else you think might give you insight into the mind and current whereabouts of your ghoster (and let's face it, you're bound to be doing that even

if you're not normally an obsessive person), try to find a new distraction. Perhaps most importantly, know that this probably isn't about you or anything you did wrong.

In other words, try to move on as quickly and completely as you can. Maintain your dignity and stay focused on your own health, happiness and future, leaving the ghoster to deal with the ultimate repercussions of their own immaturity and lack of courage in the context of a relationship.

- (i) List any **three** situations faced by victims of ghosting. (5)
- (ii) Make sentences using the following words highlighted in the text:  
  
Informal, future, cruel, abandonment, courage. (5)
- (iii) State whether the following questions are true or false on the basis of the article above:

- (a) Ghosting is when a friend follows you day and night.
- (b) People feel abandoned when they are ghosted.
- (c) Technology helps people in dealing with people who leave without an explanation.
- (d) The article finds ghosting to be a dignified way of ending relationships.
- (e) Ghosters are people with courage. (5)

2. Write a debate (Favouring or Against the motion) on the given topic as per the points that follow :

*Kids should be allowed to have TVs in their rooms.*

- (a) Write an overview of the topic and opening sentence. (5)

- (b) Give two facts/anecdotes in support of your opinion. (5)
- (c) Write two questions which you think your opponents might ask you on the basis of your presentation. (5)
3. Write a letter to your friend explaining to him/her the importance of having digital competence for a successful career in this information age. (15)
4. Write a dialogue between two students who are discussing their preparation for a forthcoming entrance exam that they are appearing in. Write at least ten turns. (15)
5. Write a paragraph on the topic: Global Warming is a Reality that Cannot Be Denied. (15)

## SECTION – B

Attempt **ANY THREE** from the section. Each question carries **10** marks.

6. Write a summary of the comprehension passage given in Section- A-Q 1. (10)
7. Prepare a rough draft describing your visit to a History Museum. Develop the rough draft that you have prepared into a paragraph. (10)
8. Write a letter to your childhood friend from your village telling her about your life as a student in Delhi University. (10)
9. You are a reporter for the local newspaper. Many diseases are spreading in the locality because of filth and garbage. Interview a senior doctor about the importance of cleanliness in the prevention of diseases. (Ten turns) (10)



10. Edit and rewrite the following using appropriate spellings and punctuation marks : (10)

Do you know that your exam will begin on Monday  
(1) December 14 (2) at 10:30 am (3) All students  
must report at the exam centre with A-4 size sheets  
(4) blue pens (5) and calculators (6) We do not want  
anyone to say (5) (6) I was not aware of the guidelines  
(7). it (8) is always gud (9) to come prepared (10)

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[This question paper contains 12 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3247

**E**

Unique Paper Code : 62031903

Name of the Paper : English Proficiency

Name of the Course : **B.A. (Programme)**

Semester : IV

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper has **two** parts, **A** and **B**. **Both** parts are compulsory.
3. Attempt any **three** questions from **Part A**, and any **three** questions from **Part B** of this paper.

**Part A**

Attempt any three questions from this part

1. Read the passage given below and answer the questions that follow it.

P.T.O.

Do you know where the modern mail system originated? Well, it was in England. And the strange thing was it was not the sender but the receiver who had to pay for the post. Initially, the postmen delivering letters used to collect the money in cash. The postage itself was quite high, calculated on the basis of a complex set of rates.

Rowland Hill, who became the greatest postal reformer in history, never forgot his childhood experience when his poor mother had to send him out to sell a bag of clothes to raise three shillings to receive a batch of letters.

Later, he (Sir Rowland Hill) thought of a scheme so that the burden of payment should be shifted from the addressee to the sender. And the system of postage stamp was started. Most letters required a postage stamp worth only a penny.

The first such stamp was issued in 1840 and carried the head of Queen Victoria. Some people felt unhappy that their queen's head was disfigured in the process of cancellation. The queen herself didn't seem to mind. In fact, she herself enjoyed walking to the local post office from her Balmoral Castle to buy stamps and chat with the postmaster.

(a) Fill in the blanks in the following sentences with relevant phrases from the passage : (5×1)

- (i) The modern postal system was started \_\_\_\_\_ .
- (ii) In the beginning, the postman used to take cash from \_\_\_\_\_ .
- (iii) Rowland Hill is known as the \_\_\_\_\_ \_\_\_\_\_ in history.
- (iv) The first postage stamp had on it a picture of \_\_\_\_\_ .
- (v) The queen used to walk to the local post office to \_\_\_\_\_ \_\_\_\_\_ the postmaster.

(b) Write true or false against the following statements : (5×1)

- (i) Rowland Hill was bom in a rich family.
- (ii) Rowland Hill started the system of postage stamps.
- (iii) Postage was very cheap in the beginning.
- (iv) Everyone loved the first postage stamps.

(v) The Queen was unhappy that her face was disfigured while cancelling the stamps.

2. Complete the given sentences by selecting the correct word from the pair given in brackets. (10×1)

- (a) Sadly, it is \_\_\_\_\_ (safe / unsafe) for a girl to be out alone on the city streets.
- (b) It was very \_\_\_\_\_ (careful / careless) of you to lose the money.
- (c) The protesters are demanding \_\_\_\_\_ (injustice / justice).
- (d) The two sisters are so attached to each other that they just can't live \_\_\_\_\_ (apart / together).
- (e) I need to get my eye \_\_\_\_\_ (sight / site) checked.
- (f) Listen to the \_\_\_\_\_ (advice / advise) of elders.
- (g) She wanted to carry \_\_\_\_\_ (foreword / forward) the good work of her parents.
- (h) Everyone agrees with my plan \_\_\_\_\_ (accept / except) you.

(i) Despite repeated failures, he refuses to give \_\_\_\_\_ (away / up).

(j) We looked \_\_\_\_\_ (into / through) the hotel window at the beautiful scenery outside.

3. Supply questions to the following statements. The focus of your question should be on the underlined portion of the statement. (5×2)

(a) Yes. I have completed my work.

(b) No, she will not help us.

(c) I was late because of a traffic jam.

(d) The red panda is found in the Eastern Himalayas.

(e) William Shakespeare is probably the most famous dramatist in the world.

4. For each of the following statements, decide whether it is formal or informal. Who might say it to whom? (5×2)

(a) Sorry, *yaar*. I forgot to bring your book today.

(b) I am very grateful to you for all your help, madam.



(c) Turn down the volume, will you? I'm trying to study.

(d) Wasn't that a yuck movie? What a waste of time and money!

(e) Good morning, uncle. Did the newspaper boy deliver your paper today?

5. Using the information below, write a paragraph of about 100 words on the eminent scientist, Dr C. V. Raman. (10)

Birth	:	November 7, 1888, in Trichurapalli in Madras Presidency; father was a lecturer in Math and Physics
Education	:	B. A. and M. A. from University of Madras; Gold medal in graduation; highest distinction in M. A.
Career	:	<ul style="list-style-type: none"> <li>● started as an accountant in a government department;</li> <li>● Professor of Physics, Kolkata University</li> <li>● Director, Indian Institute of Science, Bangalore</li> </ul>
Honours and Achievements	:	<ul style="list-style-type: none"> <li>● elected to Royal Society of London,</li> <li>● Knight of the British Empire,</li> <li>● Nobel Prize in Physics for his work on scattering of light (Raman Effect) - the first Asian and non-white individual to receive this honour</li> <li>● Bharat Ratna in 1954</li> </ul>
Death	:	November 21, 1970



**Part B**

*Attempt any **three** questions from this part.*

6. Read the passage given below and answer the questions that follow it.

Fitness means different things to different people. To a housewife, it is being able to meet the unending demands of her family. To an athlete, it is the ability to attain top form when competing. To the ambitious manager, it is the capacity to work even longer hours without feeling tired. To senior citizens, it is feeling less old.

Still, most of us agree that being fit is a lot more than just the absence of disease. To put it in a somewhat technical way, fitness is a combination of heart and muscle capacity to use oxygen for energy production. It is something that we have to work at; especially since modern urban living tends to make us less rather than more healthy. Moreover, since one can't store fitness, one needs to exercise regularly all one's life.

There are a number of advantages to being fit, apart from a general feeling of well-being. People who exercise regularly and correctly are less prone to diseases and more likely to handle stress better and sleep better at night.

Although fitness is something we have to work towards, it is not hard to get fit and stay fit. The old idea that being fit means getting up at dawn, running long distances, exercising to the point of exhaustion and eating only boiled vegetables, is now completely discredited. Although some people still believe that exercise only begins to do you good when it hurts, precisely the reverse is true – if the exercise causes pain, it's probably harming you.

During the last two decades, there has been a revolution in expert thinking about physical fitness. This revolution started when doctors and fitness professionals tried to find out not how much exercise an individual needs to keep fit, but how little. The results were very surprising. It was clear that forcing oneself through a large number of complicated exercises was unnecessary. A short and simple routine was sufficient to achieve and maintain all-round fitness.

(a) Write the opposites of the following words that have been underlined in the passage : (5×1)

- (i) longer
- (ii) absence
- (iii) advantages
- (iv) complicated
- (v) sufficient

(b) Answer the following questions in brief, using your own words as far as possible. (5×2)

(i) How can fitness be described technically?

(ii) Why do we have to keep working at fitness?

(iii) What are the benefits of regular exercise?

(iv) List two older beliefs about fitness that are no longer considered true.

(v) What have fitness experts focussed on in the last twenty years?

7. Complete each sentence / passage by selecting the correct word phrase from the pair given in brackets after each blank : (5×1)

(a) Did she talk to you? - \_\_\_\_\_ (No / Yes), she didn't.

(b) May I go to the washroom? - \_\_\_\_\_ (No / Yes), you may.

(c) Is English a global language? - \_\_\_\_\_ (No / Yes), it is.

- (d) She has many friends, \_\_\_\_\_ (does / doesn't) she?
- (e) The organisers won't serve lunch, \_\_\_\_\_ (will / won't) they?
- (f) Your neighbours are not very friendly, \_\_\_\_\_ (are / aren't) they?
- (g) He is \_\_\_\_\_ (a / the) best person for this job.
- (h) It is \_\_\_\_\_ (a / the) difficult assignment.
- (i) The child needs to purchase \_\_\_\_\_ (a / an) uniform.
- (j) She has \_\_\_\_\_ (a / an) uncle who is in the army.
- (k) The train is running \_\_\_\_\_ (a / an) hour late.
- (l) It will reach Agra \_\_\_\_\_ (at / on) 11 p.m.
- (m) The next semester will begin \_\_\_\_\_ (in / on) January.
- (n) Keep the milk \_\_\_\_\_ (in / on) the refrigerator to prevent it from going bad.

(o) There was a beautiful painting \_\_\_\_\_ (in / on) the wall.

8. Frame suitable statements / responses for the following situations. (5×3)

(a) You can't attend class as you have to take your mother for a medical check-up. How would you take permission from your teacher?

(b) You are feeling hungry and want to go to the college canteen with your friend. What would you say to her / him?

(c) Your neighbour has parked his bike in front of your door. How would you politely ask him to shift it?

(d) You plan to sit up late to prepare for your exam. How would you ask your younger sister to make a cup of tea for you?

(e) You want to know the last date for filling up the examination form. How would you ask a college clerk for this information?

9. Imagine that you recently you went to the New Delhi Railway Station to see off your friend. Write a

P.T.O.



paragraph of about 150 words on the scene at the railway station. You may make use of the following ideas. (15)

*Reached station well on time... train late... enough time to enjoy the scene... chaos at booking / inquiry office... crowded waiting rooms... families sitting / lying on the platform floor... tea, refreshment, newspaper stalls doing brisk business... train arrived... sudden confused movement of people... slowly passengers settle down in their seats... train begins to leave... wave goodbyes and leave... peace and quiet again*

10. You have seen the following advertisement in today's edition of The Daily News. You would like to join the promotional team. Send an application to the editor along with your complete bio-data. (15)

**THE DAILY NEWS**

10, Daryaganj, New Delhi - 02

Smart educated girls and boys needed for a promotional campaign

**QUALIFICATIONS:**

- Good communication skills
- Confidence to sell ideas & products
- Fluency in English
- Minimum educational qualification: 10 + 2

Earn good money and valuable work experience!

Send complete bio-data to The Editor at the above address within 10 days



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[This question paper contains 4 printed pages.]

NEV03

Your Roll No.....

Sr. No. of Question Paper : 3381

E

Unique Paper Code : 62137903

Name of the Paper : LITERARY CRITICISM

Name of the Course : B.A. (Prog.), DSE, LOCF

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

### Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Unless otherwise required in a question answers should be written either in Sanskrit or in Hindi or in English, but the same medium should be used throughout the paper.
3. All questions carry equal marks.
4. Attempt any five questions.

### छात्रों के लिए निर्देश

1. इस प्रश्न-पत्र के मिलते ही ऊपर दिए गए निर्धारित स्थान पर अपना अनुक्रमांक लिखिए।

P.T.O.

2. अन्यथा आवश्यक न होने पर, इस प्रश्नपत्र का उत्तर संस्कृत या हिन्दी या अंग्रेजी किसी एक भाषा में दीजिए, लेकिन सभी उत्तरों का माध्यम एक ही होना चाहिए।
3. सभी प्रश्नों के अंक समान हैं।
4. किन्हीं पाँच प्रश्नों के उत्तर दीजिए।

1. काव्यप्रकाश के अनुसार ह्लादैकमयीम् को स्पष्ट कीजिए। (15)

Explain the ह्लादैकमयीम् according to Kavyaprakash.

2. व्यवहारविदे तथा शिवेतरक्षतये इन दोनों काव्यप्रयोजनों की समीक्षा कीजिए। (15)

Discuss the kavyapryojana व्यवहारविदे and शिवेतरक्षतये.

3. काव्यप्रकाश के अनुसार शक्ति और निपुणता काव्य-हेतुओं की विवेचना कीजिए। (15)

Discuss the Shakti and Nipunata of poetry according to kavyaprakash.

4. मम्मट के अनुसार शब्दार्थो सगुणौ की समीक्षा कीजिए। (15)

Discuss the शब्दार्थो सगुणौ according to Mammata.

5. इदमुत्तममतिशयिनि..... को स्पष्ट करते हुए उत्तम काव्य पर प्रकाश डालिए। (15)

Elucidate the term इदमुत्तममतिशयिनि..... and throw light on the Uper form of poetry.

6. व्यंजनाशक्ति का विवेचन कीजिये। (15)

Discuss the व्यंजनाशक्ति.

7. निम्नलिखित में से किन्हीं तीन पर टिप्पणी लिखिए: (5×3=15)

Write short notes on any **three** of the following :

- (i) व्युत्पत्ति।  
(ii) मध्यमकाव्य।  
(iii) अनलंकृती पुनः क्वापि।

(iv) इति हेतुस्तदुद्भवे ।

(v) अदोषौ शब्दार्थौ ।

(vi) लोकशास्त्राद्यवेक्षणम् ।