

2007

ENGLISH

PAPER—Optional-I

Full Marks : 100

Time : 4 hours

The figures in the right-hand margin indicate full marks.

Candidates are required to give their answers in their own words as far as practicable.

Answer *all* questions.-

Group -A

- 1 (a) Analyse Kamala Das's *An Introduction* to show how a tension-is built up between 'I' and 'They'. 16

Or

- (b) **Examine the 'view** that Jaya nta. **Mahapatra's poems are rooted in Indian sensibilities.** 16

Or

- (c) Critically analyse A Kolatkar's use of irony in *Jegusi*. 16

Group - B

2. (a) **Examine** Anand's exploration of master-servant relationship in *Coolie*. 16

Or

- (b) Show how the 'three strands of experience' - social, political, religions -, are interwoven in *Kanthapura*.

16

Or

- (c) Narayan's use of humour in *The Guide*, includes three basic elements - observation, exposure and deflation. Do you agree ? Give reasons.

16

Or

- (d) Justify the title of Amita **Desai's** novel *In Custody*.

16

Group - C

3. (a) **How does** the subplot of *Hayavadana*' reinforce the main theme of the play ?

16

Or

- (b) The story of triangular love in *Hayavadana* becomes a metaphor for an existential dilemma.

16

Group - D

4. (a) **How is India presented** in Forster's *A Passage to India* a 'muddle' or a 'mystery'?

16

Or

- (b) Consider the view that *A Passage to India* is a book about 'gaps, fissures, absences and exclusions'. 16

Or

- (c) Do you agree with Clark Blaise's view that *Midnight's Children* is 'a novel of India's growing up'? Discuss. 16

Or

- (d) Consider *Midnight's Children* as 'a fiction about fiction'. 16

Group - E

5. (a) **Examine** the observation that N. C. Chaudhuri's *Autobiography* can be regarded as a 'subaltern view of history'. 16

Or

- (b) How **does** Nehru **establish that 'India is a land of variety in unity'**? 16

Group - F

6. Write critical comments on *any four* of the following : 4x5
- (a) **Munoo's parents.**
 - (b) **Hari's attitude to Munoo.**
 - (c) The Ending of *The Guide*.
 - (d) Raju-Gaffur relationship.

- (e) Raja Rao's courage of phrases like 'a crow-and-sparrow story' and 'crush it in the seed' in *Kanthapura*.
- (f) The myth of Kenchanema.
- (g) The worship of 'Ganesha' in *Hayavadana*.
- (h) " dawn's shining strands of faith".
- (i) The possible **meanings** of 'Enterprise' in Ezekiel's poem of that name.