C-SCMJ-09

Sl. No. 194 D–DTN–J–FOB

ENGLISH

Paper–II

(Literature)

Time Allowed : Three Hours	Maximum Marks : 300

INSTRUCTIONS

Candidates should attempt Question Nos. 1 and 5 which are compulsory, and any THREE of the remaining questions, selecting at least ONE question from each Section.

The number of marks carried by each question is indicated at the end of the question.

Answers must be written in English.

Section—A

1. Write short notes on any *three* of the following : 20×3=60

   (a) Leda's violation as a transformation into a wider human tragedy in *Leda and the Swan*

   (b) *Journey of the Magi* as a literal epiphany that disturbs or disorients aged eyewitnesses

   (c) *September 1, 1939* as a poem that fails due to its 'incurable dishonesty'.

   (d) The England of false cheer and drab recreation as portrayed in Larkin's *Afternoons*

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2. What tense elements in Indian writing in English contributed to the renowned critical dictum that 'the Empire Writes Back'? 60

3. How does Beckett achieve his artistic goals in his *Waiting for Godot* by the use of minimalism and reductionism? 60

4. How does A. K. Ramanujan show that Indian cultural traditions are indissolubly plural, and often conflicting? Examine at least two of his poems at some length. 60

Section—B

5. Read the following passage and answer the questions that follow : 12×5=60

For one kind of theorist, poems are just meaningless black marks on a page, and it is the reader who constructs them into sense. This is true in one sense and false in another. We may note first of all that to speak of 'meaningless black marks' already involves us in meanings. It is notoriously hard to get back behind meaning altogether, for much the same reason as it is impossible to imagine ourselves dead. We may also note that to regard words as black marks is an abstraction from what we actually see on a page. And this is an operation which requires a good deal of interpretative labour. Every now and then, we see a row of black marks and then realise that what we are seeing

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is words, just as every now and then we see a large grey patch and then we realise that we are looking at an elephant. Most of the time, however, we see words and elephants, not black marks and grey patches. Someone who keeps seeing grey patches where he ought to be seeing elephants should pay a visit either to his optician or his psychiatrist.

It is true, even so, that all we literally have are words on a page. Reading these words as a poem means restoring to them something of their lost material body. It involves grasping them as tonal, rhythmical, metrical, emotional, intentional, expressive of meaning, and so on. In a face-to-face dialogue, the material body of language is as solidly present as its meanings are, and this acts as control on interpretation. We know that the tone is despairing because the other person is clutching a sodden handkerchief and tottering on a very high window ledge. Or we can ask a speaker whether he is being sarcastic, and adjust our understanding of his words accordingly. Or we know that she does not intend "Let us put continents between us!" metaphorically because she is handing us our air ticket to Sydney as she speaks. Poetry is language which comes without these contextual clues, and which therefore has to be reconstructed by the reader in the light of a context which will make sense of it. And such contexts are in embarrassingly plentiful supply. Yet they are not just arbitrary either : on the contrary,

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they are shaped in turn by the cultural contexts by which the reader makes sense of the world in general.

(a) How do 'meaningless black marks' already involve us in meanings?

(b) What do the two metaphors of 'a row of black marks' and 'a large grey patch' achieve in juxtaposition?

(c) What does reading a poem involve?

(d) What advantage does a face-to-face dialogue have over a printed poem?

(e) "And such contexts are in *embarrassingly plentiful supply.*" Explain the italicised phrase.

6. Consider the view that Conrad proves through his *Lord Jim* that imperialism is expounded as a variety of brutish idealism and that colonialism alienates the native and the settler alike. 60

7. Consider Clarissa as a foil to Septimus. Does the narrator of *Mrs. Dalloway* take sides? 60

8. Would it be appropriate to comment that the real protagonist of *Kanthapura* is India, the idea, the metaphysic India that Moorthy finally awakens to? 60

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