

Seat No. : \_\_\_\_\_

**SE-123**

September-2020

M.A., Sem.-IV

**511-EA : English Literature  
(Life, Literature and Thought in the Twentieth Century)**

Time : 2 Hours]

[Max. Marks : 50

- Instructions :**
- (1) The question paper contains **TWO** sections: Section-I and Section-II.
  - (2) Its compulsory to attend both the sections.
  - (3) Read the instructions given for each section carefully.
  - (4) Please mention clearly the questions you attempt.

**Section – I**

Attempt ANY **THREE** of the following :

**Marks : 42**

1. Write in detail about Sigmund Freud's ideas presented through '*Creative Writers and Day Dreaming*'.
2. Critically examine Frederic Jameson's "*Third World Literature...*"
3. Critically examine various themes treated by E. E. Cummings in poems you have studied.
4. Write short notes on the following :
  - (1) From Amherst to Kashmir
  - (2) Woman's Song
5. Critically evaluate theme of *My Son the Fanatic* by Hanif Kureishi.
6. Write short notes on the following :
  - (1) I carry your heart with me
  - (2) Will you teach a...

7. Critically analyze Stuart Hall's '*Cultural Studies*'.
8. Write short notes on the following :
- (1) Character of Mr. Pirzada in *When Mr. Pirzada Came to Dine*.
- (2) End of *Remains of the Day*.

### Section – II

9. Attempt any **FOUR** of the following : **Marks : 08**
- (1) Agha Asgar All's style of writing poetry is popularly known as....
- (a) Ghazalesque poetry                      (b) Narrative poetry
- (c) Dramatic poetry                          (d) Ballad
- (2) *Remains of the Day* is awarded with which prize ?
- (a) Pulitzer Award                              (b) Man Booker Prize
- (c) Academy Awards                          (d) Critics' Award
- (3) What is the name of the first person narrator in *Remains of the Day* ?
- (a) Miss. Kenton                                (b) Mr. Farraday
- (c) Stevens                                      (d) Lord Darlington
- (4) Whose house does Mr. Pirzada visit to dine ?
- (a) Mrs. Kenyon                                (b) Dora
- (c) Berton                                        (d) Lilia
- (5) In which year was *My Son the Fanatic* first published in The New Yorker ?
- (a) 1994    (b) 1991
- (c) 1995    (d) 1998

- (6) What is the name given to the third world texts in *Third World Literature* in the Era of Multinational Capitalism by Frederic Jameson ?
- (a) Culture and society                      (b) National allegories  
(c) Third world society                      (d) Human allegories
- (7) Freud's focus in *Creative Writers and Day Dreaming* is between.
- (a) Meta-text                                      (b) Post colonialism  
(c) Author and his text                      (d) Text and sub-text
- (8) Which of the following theories is not combined in Stuart Hall's *Cultural Studies* ?
- (a) Feminist theory                              (b) Political theory  
(c) Social theory                                      (d) Artist's theory
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September-2020

M.A., Sem.-IV

## 511-EB : English Literature (Literature(s) of the Indian Subcontinent)

Time : 2 Hours]

[Max. Marks : 50

### Part – I

(Answer any **three** from the following)

1. In his essay on Indian Literature, Aijaz Ahmad advocates a method that does justice to the diversity and enormity of literary traditions in India. Elaborate. 14
2. Discuss major themes of *Forgive Me, My Mother*. 14
3. Riezi Crusz blends images and metaphors from different Asian origin in *Why I talk of the Angelic Qualities of Raven* ? Explain. 14
4. Assess *Ice Candy Man* as a novel of partition. 14
5. What are the chief characteristics of Indian Sub-Continental Writing ? Explain in detail. 14
6. Explain the title of the novel *Ice Candy Man*. 14
7. Draw the character sketch of the *Ice Candy Man*. 14
8. Kesavan looks through glass, but not sinisterly in *Looking Through Glass*. Explain. 14

## Part – II

(Answer any **four** of the following)

8

- (1) The narrator of *Looking Through Glass* travels to Banaras to toss his deceased \_\_\_\_\_ ashes in the Ganges.
- (a) grandmother's (b) grandfather's  
(c) mother's (d) father's
- (2) The narrator of *Looking Through Glass* is a \_\_\_\_\_.
- (a) writer (b) politician  
(c) photographer (d) film actor
- (3) The writer of *Looking Through Glass* Mukul Kesavan is a \_\_\_\_\_ by profession.
- (a) IT professional (b) Engineer  
(c) Doctor (d) Historian
- (4) Ahmad's position as a \_\_\_\_\_ also leads him to question the nation-state approach in the construction of Indian literature.
- (a) Marxist (b) Secular  
(c) Socialist (d) Capitalist
- (5) Bapsi Sidhwa's \_\_\_\_\_ is described by the author herself as the hilarious story of a Parsi Family.
- (a) *Ice Candy Man* (b) *The Crow-eaters*  
(c) *The Bride* (d) *The American Brat*
- (6) Ahmad describes '\_\_\_\_\_' as more than a collective association of the massive production.
- (a) African Literature (b) American Literature  
(c) Indian Literature (d) British Literature

- (7) Masroor turns out to be the grandson of \_\_\_\_\_.  
(a) Kalidas Madan (b) Kalidas Ganjoo  
(c) Kalidas Gunjan (d) Kalidas Gurjar
- (8) In *Looking Through Glass*, the writer uses the symbols of railway and \_\_\_\_\_ to connect the cotemporary moment to the period before partition.  
(a) camera (b) bus  
(c) telephone (d) car
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September-2020

M..A., Sem.-IV

## 511-EC : English Literature (Professional Skills)

Time : 2 Hours]

[Max. Marks : 40

- Instructions :** (1) Attempt any **four**.  
(2) **All** questions carry equal marks.

1. Discuss the salient features of Communicative Language Teaching. **10**
2. Show how Communicative Language Teaching is different from Structural Language Teaching. **10**
3. Write a note on the benefits of Computer assisted language. **10**
4. Do you think language can be taught and learnt effectively through Mobile ? Give reasons for your answer. **10**
5. Critically comment on the difference between writing an Agenda and Minutes. **10**
6. Bring out the chief characteristics of Project Report. **10**
7. Discuss the chief characteristics and types of news. **10**
8. Bring out the difference between writing for newspaper and radio and TV with special reference to language. **10**

