

SE – 039

IV Semester B.A. Examination, September 2020  
OPTIONAL ENGLISH – IV  
American Literature and Facets of Language  
(CBCS) (F+R) (2012-13 and Onwards)



Time : 3 Hours

Max. Marks : 100

**Instruction : Answer all Sections.**

**SECTION – A**

I. Annotate **any three** of the following :

**(3×5=15)**

a) And whoever walks a furlong without sympathy walks to his own funeral  
drest in his shroud,

And I or you pocketless of a dime may purchase the pick of the earth

b) The grieved- are many – I am told-

There is the various Cause-

Death – is but one- and comes but once-

And only nails the eyes-

c) It has to face the men of the time and to meet

The Women of the time. It has to think about war

And it has to find what will suffice.

d) No sign FOR COLORED on the Freedom Train

No WHITE FOLKS ONLY on the Freedom train.

I'm gonna check up

e) Just like moons and like suns,

With the certainty of tides

Just like hopes springing high,

Still I'll rise.

P.T.O.



SECTION – B  
(Poetry)

- II. A) Answer **any one** of the following : (1×15=15)
- I) How does Emily Dickinson universalize the feeling of grief in her poem *I measure every Grief I Meet*.
  - II) What are the challenges faced by modern poetry according to Wallace Stevens ?
- B) Write a short note on **any one** of the following : (1×5=5)
- i) Democratic humanism and individualism in Whitman's Poem.
  - ii) Indomitable spirit of the poet in *And Still I Rise*.
  - iii) Optimism in *Freedom Train*.

SECTION – C  
(Drama)

- III. A) Answer **one** of the following : (1×15=15)
- i) The Play *The Glass Menagerie* showcases the unrelenting power of memory. Explain.
  - ii) Examine how the characters in the play have difficulties in accepting and relating to the reality.
- B) Write a short note on **any two** of the following : (2×5=10)
- i) The Glass Unicorn.
  - ii) Symbol of Glass Menagerie.
  - iii) The Fire Escape.
  - iv) Amanda's desperation to find a gentleman caller for Laura.

SECTION – D  
(Essays and Short Stories)

- IV. A) Answer **any one** of the following : (1×15=15)
- i) Examine the manner in which Reverend Hooper's decision to wear a veil isolates him from the community.
  - ii) What differences did Douglass observe in the situation of the slaves in the city from those in the plantations ?
- B) Write a short note on **any one** of the following : (1×5=5)
- i) Marx and Grossbrat.
  - ii) Irony in Chief Seattle's speech.
  - iii) Thoreau's views on liberty.



SECTION – E  
(Facets of Language)

- V. A) Read the poetry and prose passages and answer the questions set on them. (2×10=20)

Love in the city is  
water poured over  
red-hot iron. It  
leaves one a smoke that  
burns the heart.

Love in the city is  
a rose flung from  
one speeding vehicle to  
another. It is crushed  
between two velocities.

Love in the city is  
like the sky in the city. We  
know it is there; but  
wherever we turn, we  
see only walls.

Love in the city is  
the one smuggled cyanide pill  
the prisoner manages to  
swallow at last. He would  
never known whether  
it tastes sweet or bitter.

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| 1) Identify two examples of metaphors.   | 2 |
| 2) Identify an example of simile.  | 2 |
| 3) What is the poem about ?  | 2 |
| 4) Comment on the mood and tone of the poet.   | 2 |
| 5) Is this poem remarkably different from others poem of love you have read ? Explain. | 2 |

OR





"Hope" is the thing with feathers –  
That perches in the soul –  
And sings the tune without the words –  
And never stops – at all –  
And sweetest – in the Gale – is heard –  
And sore must be the storm –  
That could abash the little Bird  
That kept so many warm –  
I've heard it in the chilliest land –  
And on the strangest Sea –  
Yet – never – in Extremity,  
It asked a crumb – of me.

- 1) What is the theme of the poem ? 2
- 2) What is the tone of the poet ? 2
- 3) Identify an example of metaphor used in the poem. 2
- 4) What keeps so many warm in the ups and downs of life ? 2
- 5) Comment on the last stanza of the poem. 2

B) Pandemics are large-scale outbreaks of infectious disease that can greatly increase morbidity and mortality over a wide geographic area and cause significant economic, social and political disruption. Evidence suggests that the likelihood of pandemics has increased over the past century because of increased global travel and integration, urbanization, changes in land use, and greater exploitation of the natural environment. These trends likely will continue and will intensify. Significant policy attention has focused on the need to identify and limit emerging outbreaks that might lead to pandemics and to expand and sustain investment to build preparedness and health capacity.



The international community has made progress toward preparing for and mitigating the impacts of pandemics. The 2003 Severe Acute Respiratory Syndrome (SARS) pandemic and growing concerns about the threat posed by avian influenza led many countries to devise pandemic plans. Delayed reporting of early SARS cases also led the World Health Assembly to update the International Health Regulations (IHR) to compel all World Health Organization member states to meet specific standards for detecting, reporting on, and responding to outbreaks. The framework put into place by the updated IHR contributed to a more coordinated global response during the 2009 influenza pandemic. International donors also have begun to invest in improving preparedness through refined standards and funding for building health capacity.

Despite these improvements, significant gaps and challenges exist in global pandemic preparedness. Progress toward meeting the IHR has been uneven, and many countries have been unable to meet basic requirements for compliance. Multiple outbreaks, notably the 2014 West Africa Ebola epidemic, have exposed gaps related to the timely detection of disease, availability of basic care, tracing of contacts, quarantine and isolation procedures, and preparedness outside the health sector, including global coordination and response mobilization. These gaps are especially evident in resource-limited settings and have posed challenges during relatively localized epidemics, with dire implications for what may happen during a full-fledged global pandemic.

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| 1) What is the passage about ?                        | 2 |
| 2) Identify few cohesive devices used in the passage. | 2 |
| 3) What is the tone of the speaker ? Give reasons.    | 2 |
| 4) Comment on sentence structure of the passage ?     | 2 |
| 5) What is the central idea of the passage ?          | 2 |

OR





There is nothing solid or pragmatic about happiness, grief, love. A successful business, however, has to be run along sensible lines, and a businessman must be able to count on his employees just as he can count on the food on his plate actually being there. It is at this junction of reason, driven by the evidence of one's physical senses, and the other, intangible, unbelievable world that Tabish Khair places his new novel.

A slender, brisk narrative, it takes its title, *Night Of Happiness*, from "Shab-e-baraat", a festival when some Muslim sects visit graveyards, light incense and consecrate halva in memory of ancestors and other departed family members. Naturally, a reference to the dead suggests a paranormal setting. This is, however, not so much a paranormal tale as it is a story about the struggle to retain one's sense of reality, to remain centred, and about trust.

The narrator is an "import-export" businessman, Anil Mehrotra, who boasts a company several employees and an international clientele. His right hand man is Ahmed, a man who is both dignified and dependable, reticent and hard-working almost to an extreme. An unhurried, deeply self-respecting man, and therefore also commanding respect. He has unusual linguistic abilities and is at ease with cultural differences. But he will no more bow to a mullah's dictates than he will give up on his own faith. He is one of those people who possess a "deep and mysterious sources of strength and calm, men and women we fail to recognise in a crowd, because we no longer pause to look, for we associated strength with violence, or at least with action."

Ahmed is willing to work in all circumstances, all days, including Eid. The only exception is Shab-e-baraat. One stormy night, when he cannot make his way home in time, Mehrotra decides to drive Ahmed home. What he sees in his apartment forces him to reassess not only their professional relationship but also Ahmed's antecedents. Is he a fraud ? Does he have extremist leanings ? Is he stable ? Most importantly, should he be fired ?



Mehrotra does what his rational mind dictates; he hires a private detective. This way, he discovers the stories that Ahmed has not told him in all the years they have known each other. He discovers a boyhood spent in a small town called Phansa, "a taluk town in a godforsaken state", with none of the grace or wealth of charms offered by cities like Lucknow or Old Delhi, and a love that nobody approves of.

The book leaves a crumb trail of discomfiting questions about what it means to be a Muslim in contemporary India – discrimination, being reduced to a single label even by well-meaning employers, ghettoised in parts of town where the streets are dim and the air thick. It also contends with the double whammy suffered by Muslims who witness a growing orthodoxy, and the dismissal of women's rights even in violation a religious law.

On the other hand, men like Mehrotra take comfort and security for granted. They do not want to think of themselves as bigots but are easily made uncomfortable by a neighbourhood poorer than their own. They are not fundamentalists. They read books and attend literary events. Their lives are cool, measured, and they think of themselves as sensible people. However this particular narrator also has a gift of imagination. When he picks up the bare bones of a story, his mind does the trick of making it flesh. Partly through his own determined quest for logical answers, and partly through empathy, he comes to see what was thus far missing.

Finally, this novel is an investigation into things that are non-evident, that cannot be proved. Or perhaps, things that we'd prefer not to see. For, even after the narrator has the facts of his employee's life in a file, he struggles to accept Ahmed's reality. "Can one pity suffering that refuses to show ?" he wonders.



It is inevitable that the reader, along with Mehrotra, shall acquire a full understanding of Ahmed's suffering as well his strange happiness. The path to this understanding, however, cuts through the defences of reason and leads to that which can be recounted, but will not necessarily be believed.

- 1) What is the passage about ? 2
- 2) Identify the tone of the writer. 2
- 3) Comment on the domain of the passage. 2
- 4) Pick few cohesive devices from the above given book review. 2
- 5) Comment on the sentence structure of the passage. 2

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