

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6504

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Unique Paper Code : 2035001004

Name of the Paper : English Language Through Literature - I

Name of the Course : Common Program Group - Generic Elective Language

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 question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY THREE questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each, and questions in Part B carry 20 marks each.
5. The question paper consists of 3 unseen passages and questions based on them.
6. Answers for Part A are to be written in 250-300 words and Part B in 450-500 words.

Passage 1

One of the apocryphal tales of my childhood revolves around a great aunt who got possessed by an evil spirit. My grandmother's version of this story stated that this happened while my aunt was coming home late one evening. She also happened to be wearing her hair loose that day. For some reason, this was an important detail. The configuration of these three elements — woman, loose hair, and late

evening — apparently created a gateway for the spirit's entry. The signs of possession were throwing up violently on various family members, writhing and crying. There were multiple retellings of this story as I grew up. On one occasion, I finally said, 'Has anyone considered that it could have just been a bad case of gastroenteritis? I have similar symptoms when I eat panipuri from Elco Market.' My grandmother wasn't interested in my logical arguments. Her primary purpose was to scare my sister and me, so we didn't wander off to the adjacent Juhu beach. I suppose ghost stories have always served as warnings against bad decisions and their consequences.

While there is no scientific evidence to back the existence of ghosts, the simplest explanation would be that they come from the human need to personify abstract patterns. The equivalent of a Rorschach test where in an inkblot, instead of butterflies, you see a *chudail* with twisted feet.

Ghost sightings can also be attributed to a number of reasons like sleep paralysis, hallucinations caused by stress, sleep deprivation and even mould. Dr Shane Rogers, a professor at New York's Clarkson University, found a definite correlation between mould and haunted houses. In damp buildings, *Aspergillus* mould can cause shortness of breath and optic nerve inflammation, causing dark shapes to float across people's vision. I suppose the villagers in the blockbuster '*Stree*' would have been better off cleaning mouldy patches off their walls rather than writing, '*Oh Stree, kal aana.*' But then, if no one saw apparitions, we would not have a plot for a horror movie. That would be a shame because while believing in ghosts is likely to cause anxiety, watching horror movies has surprising benefits like weight loss. A University of Westminster study that measured heart rate and oxygen intake discovered that watching scary movies can help bum up to 150 calories. Researchers have also found that the experience releases dopamine and serotonin, which works as a great mood elevator.

Scary movies can also be an entertaining way of conveying an important social message like in the already mentioned '*Stree 2.*' In the first instalment of what

is now turning into an entire horror universe, there is a role reversal to the kinds of stories my grandmother would tell me. Here, women are free and men are scared, as the supernatural *Stree*, who descends for four nights in a year, only preys on men wandering around after dusk. A subversion of the fear that women experience on a daily basis.

Horror movies, though, seem to contain less unsettling components than the scary things we see every day around us. A report by National Crime Records Bureau shows that there are 51 rapes every hour. Scanning recent newspapers corroborates the bleak reality. Fifty years on this planet, and I find that we are still teaching our daughters the same things that I was taught as a child...

Don't go alone. To the park, to school, to work. Don't go alone with any man, even if it's your uncle, cousin or friend.

Don't go alone in the morning or evening, and especially not at night.

Don't go alone because it is not a matter of if but when.

Don't go alone because you may never come back.

It is time to ensure that laws are enforced and followed, guaranteeing safety measures for women in public spaces instead of confining us at home.

Passage 2

Rajaji: How did your hunt go?

Captain Andrew Russell: The British are the best when it comes to hunting. The British Empire is the best in the world. Isn't that so?

Rajaji: Absolutely, (brief pause) But I am getting worried.

Russell: About what?

Rajaji: When all the game in the jungle is finished what will your guns target next?

Russell: We're fortunate that you came to visit us. But I don't know the reason.

Rajaji: I've brought you a request on behalf of my subjects.

(Elizabeth enters)

Russell: Good morning, Eliza.

Elizabeth: (smiles) Good morning.

Russell: Your Highness, may I present my dear sister Elizabeth. She just arrived from London, (to Elizabeth) Elizabeth, His Highness, Raja Puran Singh Chala of Champaner.

Elizabeth: It's my rare good fortune to meet you, Rajaji,.

Russell: She doesn't know Hindi.

Rajaji: Of course. Charmed to meet you.

Elizabeth: Pleased to meet you, Your Highness.

Captain Sam Smith: Sir...?

Russell: Elizabeth, I'd like you to meet my deputy, Lieutenant Patrick Smith.

Elizabeth: How do you do, Lieutenant Smith?

Smith: Pleased to meet you.

Russell: Gentlemen. Well, Rajaji. I am at your service.

Rajaji: My people haven't worshipped at the Siddheshwar temple for the past three years.

They believe performing puja will end the hardships they faced last year.

Russell: But...

Rajaji: But... The temple is in the land ruled by Raja Diler Singh...

Russell: ...who is your cousin and enemy. And your very dear friend.

Rajaji: I'm sure Diler Singh won't say no if you talk to him.

(Rajaji is offered a meat dish)

Rajaji: (declining) No, thank you. I'm a *shakahari*. I mean vegetarian, (to Russell) So, what do you think, Captain Russell? Is it possible?

Russell: Well, he could be persuaded. Your work might be done. But on one condition.

Rajaji: Condition? Yes, tell me.

Russell: Eat the meat, Your Highness. You eat this meat...and I'll talk to Diler Singh.

Rajaji: As I told you, I'm a vegetarian. I am a vegetarian!

Russell: Just one piece of meat. You eat it, and consider your job done.

Elizabeth: Andrew!

Russell: Eat the meat.

Rajaji: How's my eating meat connected to the temple?

Russell: It's not connected. I just want to see you eating meat.

Rajaji: To do my duty, I can't be false to my religion. I'm sorry.

Russell: All right then. You'll have to pay me double tax.

Rajaji: (shocked) Double Lagaan...!?

Russell: Look, Rajaji! Last year, I agreed to cut the tax by half at your request. And delayed, at that. You have to clear the arrears this year. So, double tax.

Rajaji: But it hasn't rained yet.

Russell: The British Raj doesn't bathe in India's rains, Rajaji. Rain or no rain. I must maintain this Cantonment. The army costs money. It has to be paid, fed and clothed for your protection.

Rajaji: How will the farmers pay?

Russell: Come on, Rajaji. It's only double the tax. And moreover you don't eat meat, right?

Rajaji: How can this be possible! This is tyranny! Double Lagaan!

Passage 3

The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.

Then practice losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
I miss them, but it wasn't a disaster.

—Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (*Write it!*) like disaster.

Part A

Answer any **THREE** of the following :

(3×10=30)

Questions 1 and 2 are based on passage 1. Questions 3 and 4 are based on passage 2. Question 5 is based on passage 3.

1. Explain the central idea of the passage.
2. In context of the passage, comment on "A subversion of the fear that women experience on a daily basis."
3. Based on your reading of passage 2, analyse captain Andrew Russell's interactions with the Rajaji and write a character sketch of the Captain.
4. What is Captain Russell's opinion of Rajaji? In what ways does he enforce his condition on Rajaji?
5. In passage 3, does the poet view losing as a negative experience? Support your answer by referencing the words and phrases used in the poem.

Part B

Answer any **THREE** of the following :

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. Based on your reading of the first passage, write a letter to your younger twelve-year old self, reminding them not to be afraid of ghosts and the supernatural.
7. Imagine you are Elizabeth who is most upset by her brother Andrew Russell's treatment of Rajaji. Write a dialogue you had with him afterwards, where you accost him of being rude and unfair.

8. Paraphrase the poem and give a suitable title.
9. Imagine yourself as a rational student of Science who does not believe in the supernatural. Write a diary entry on how supernatural and superstitions can be explained away with scientific facts.
10. Carelessness and forgetfulness are often considered as traits of people who lose things. However, the poem shows the experience of losing in a new light. Write a personal essay on the need to be kinder to ourselves and others after losing things, and how can it be seen from a different perspective.