

RAMAKRISHNA MISSION VIDYAMANDIRA

(Residential Autonomous College affiliated to University of Calcutta)

B.A./B.Sc. SECOND SEMESTER EXAMINATION, MAY 2019

FIRST YEAR (BATCH 2018-21)

ENGLISH (General)

Paper : II

Date : 27/05/2019

Time : 11 am – 2 pm

Full Marks : 75

1. Answer **any one** question of the following: (1 × 5)
 - a) 'Pardon me, Caius Cassius: The enemies of Caesar shall say this; Then, in a friend, it is cold modesty.
 - b) "Revenge!-About!-Seek!-Burn!-Fire!-Kill!-Slay!-Let not a traitor live."

2. Explain **any one** of the following with reference to the context : (1 × 15)
 - a) Critically comment on Brutus from your reading of Act III scene i and scene ii.
 - b) Compare and contrast Brutus and Anthony on the basis of your reading of Act III scene i and scene ii.

3. Comment briefly on **any five** of the literary terms: (5×2)

Antagonist, Climax, Denouement, Dramatic irony, Aside, Soliloquy, Conflict, Exposition

4. Answer **any one** question of the following: (1×5)
 - a) Who is Assunta? How does she treat Wilson?
 - b) How would you explain the brother of Mrs. Thurlow in 'The Ox'?
 - c) Explain with reference to the context the following line:
"Her image accompanied me in places most hostile to romance."
 - d) Explain with reference to the context the following line:
"The boss took his hands from his face; he was puzzled. Something seemed to be wrong with him. He wasn't feeling as he wanted to feel."

5. Explain with reference to the context **any one** of the following : (1 × 15)
 - a) Comment on the role of the narrator in Maugham's short story 'The Lotus Eater'.
 - b) Comment on the function of symbols in 'The Ox'.
 - c) Comment on the meeting between Boss and Woodifield in 'The Fly'.
 - d) Is 'Araby' a short of conflict between appearance and reality? Give reasons for your answer.

6. Write short notes on any five of the following literary terms: (5 ×2)

Plot, First person narrator, Setting, Round character, Streams of consciousness, Flat character, Subplot, Omniscient narrator

7. Read the passage carefully and answer the questions that follow:

The present generation might be unaware of it but there was a time – and a fairly long one at that – when the fame of Urdu film magazine *Shama* was spread across India and the Urdu-reading diaspora around the world. In 1954, it became the first Urdu magazine in the subcontinent to hit a circulation of 100,000 copies a month. Its dominance was so absolute that in the spirit of solidarity it carried advertisements for other Urdu film periodicals within its pages, including those of its closest rival, *Ruby*.

Urdu film journalism, which had begun in the mid-1920s, arguably arrived as a craft in 1934 with the Lahore-based *Chitra*. The advent of talkies had caused much excitement in the country and slowly but surely the prejudice against cinema as a lowly occupation was wearing off. Lahore was a major centre of filmmaking at the time and it was also home to *The Cinema*, a much respected English-language monthly edited by Bodh Raj Oberai, who B R Chopra once referred to as the “fountainhead of film journalism”.

Yusuf Dehlvi, a successful Delhi businessman dealing in real estate and leather, launched *Shama* in September 1939. Following the template of *Chitra* and other Urdu film magazines, the content was a combination of film and literary writing. Priced at two annas a copy, the first issue carried a couplet on its cover.

The magazine was perhaps not instantly successful, but it soon became credible, a worthy addition to the scene. Dehlvi, too, was a steadfast proprietor, funding the magazine through the tumult of Partition and through the looting of his warehouse.

By the early 1940s, the likes of Master Nisar, Master Vithal, Sulochona and Sabita Devi were past their prime and had made way for newer stars such as Motilal, Ashok Kumar, Noor Jehan and Naseem. And, around Independence, Nargis, Madhubala, and the troika of Dilip, Raj and Dev (Kumar, Kapoor and Anand, of course) were on the cusp of their eventually legendary fame. An already star-struck India was moving into an era of ever more fervent hero worship. As the magazines provided access and insight into these dazzling stars, the popularity of titles such as *Shama* skyrocketed.

Partition also led to the influx of a sizeable population of Urdu readers in India from what was now the other side of the border. Urdu, which had been somewhat neglected, marginalised. Suddenly seemed to have a new energy, a new lease of life. These readers pushed *Shama* to the top, rewarding Dehlvi’s persistence.

- a) Who was Yusuf Dehlvi? What was his contribution to Urdu film journalism? [2+3]
b) Why did the popularity of the film magazines skyrocket during the Independence? [3]
c) Who was referred to as the “fountainhead of film journalism”? Why? [2+2]
d) What was the impact of Partition on Urdu readership? [3]