

CSM—2/22
ENGLISH LANGUAGE

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Time : 3 Hours

Full Marks : 250

The figures in the right-hand margin indicate marks.

*Answer **all** questions.*

1. Write an essay (of **800–1000 words**) on any *one* of the following topics : 80

- ☒ (a) Lessons learnt from the Pandemic
- (b) Women in Politics
- (c) Child labour : causes and remedies
- (d) The menace of cybercrime

2. (a) Frame sentences with the following idioms : 4×5=20

- (i) do without
- (ii) few and far between
- (iii) come off
- (iv) leave out
- (v) fall through

- (b) Fill in the gaps with appropriate prepositions : 2×5=10

- (i) They have done away _____ the system.
- (ii) We arrived just _____ time to watch her go.
- (iii) A good citizen should adhere _____ the rules.
- (iv) Alas! we are done _____.
- (v) The patient has now come _____ his senses.

- ☒ (c) Give the antonyms of the following words : 5

- ☒ (i) Accept
- ☒ (ii) Resolute
- ☒ (iii) Allow
- ☒ (iv) Former
- ☒ (v) Meek

(d) Turn the following into indirect speech :

5

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(i) The old man said to his son, "Do you know our neighbours?"

(ii) John said, "I saw her once."

(iii) The teacher said, "Silence is more powerful than words."

(iv) The mother said to her daughter, "Remember, you have a son."

(v) The Army-General said to the soldiers, "Be on the alert."

(e) Rewrite the sentences according to the instructions given in brackets :

2×5=10

(i) He is rich but poor in health. (Use 'despite')

(ii) The stairs were so steep that I could not climb them. (Use 'too')

(iii) Uneasy lies the head that wears a crown. (Turn into a simple sentence)

(iv) One should abstain from drinking. (Turn into passive voice)

(v) He is the bravest man in the locality. (Use the comparative degree)

(f) Supply the missing words : 2×5=10

(i) It was raining cats and _____.

(ii) You should not run to and _____.

(iii) He left no stone _____.

(iv) Prices are rising by leaps and _____.

(v) Books lay scattered at sixes and _____.

(g) **Correct** the errors : 2×10=20

(i) The president as well as the secretary have objected.

(ii) The gold is a precious metal.

(iii) A dog lives how many years?

(iv) We rarely see an one-rupee coin.

(v) Who will look over the orphan?

(vi) He cannot hear you unless you do not speak loudly.

(vii) Listen his advice.

(viii) We are awaiting for his arrival.

(ix) Ram said that he has won.

(x) One should know his limits.

(h) Make sentences with the following pairs of words to indicate the difference in meaning : 4×5=20

- (i) Dead; Deadly
- (ii) Firm; Farm
- (iii) Ring; Wring
- (iv) List; Least
- (v) Stick; Steak

3. Read the passage carefully and answer the questions that follow : 35

For someone who never heard English at home, who began learning the language only at the age of eleven, and whose Matriculation marks were so mediocre, Gandhi's prose was surprisingly clear and direct. Noteworthy is his passing chastisement of colonial rule (for promoting the sale and consumption of alcohol) and his praise of the way of life of the shepherd. There were communities of pastoralists in Kathiawar, who came after every monsoon to graze their flocks in the large *gaucher*, or pastureland, that lay outside most towns in the region. Gandhi would have seen them here, and also met them during fairs and festivals, when shepherds came peddling their wares. It may also be that he was influenced by the current of romantic anti-industrialism present in the thought of Henry Salt, and of friends of Salt like Edward Carpenter, who, like William Wordsworth and John Ruskin before them, believed that the farmer and shepherd represented a purer, more natural way of life as compared to the businessman or factory worker.

Now that he was in print, the novice writer wanted more. The series on Indian vegetarians was followed by three articles on Indian festivals. The first series was then reprised for a different journal, in a long essay on 'The Foods of India' which ended with the hope that 'the time will come when the great difference now existing between the food habits of meat-eating in England and grain-eating in India will disappear, and with it some other differences which, in some quarters, mar the unity of sympathy that ought to exist between the two countries'. 'In the future', thought this Indian visitor to England, 'we shall tend towards unity of custom, and also unity of hearts'.

- (a) What does the author find very surprising about Gandhi's command over English? 7
- (b) How did Gandhi come to know about the way of life of the shepherd? 7
- (c) Who influenced Gandhi's idea about pastoral life? 7
- (d) What was so praiseworthy about that life? 7
- (e) Write in your own words about the future envisaged in Gandhi's essay on *The Foods of India*. 7

4. Make a précis of the following passage (about 410 words). You need not add a title. 35

Indeed this contradiction haunts most contemporary playwrighting and theatre in India. Even to arrive at the heart of one's own mythology, the writer has to follow signposts planted by the West, a paradoxical situation for a culture in which the earliest extant play was written in AD 200! The explanation lies in the fact that what is called 'Modern Indian Theatre' was started by a group of people who adopted 'cultural amnesia' as a deliberate strategy. It originated in the second half of the nineteenth century in three cities, Bombay, Calcutta and Madras. None of these seaports built by the British for their maritime trade had an Indian past of its own, a history independent of the British. These places had developed an Indian middle class that in all outward respects aspired to 'look' like its British counterpart. The social values of this class were shaped by the English education it had received and by the need to work with the British in trade and administration.

Inevitably the theatre it created imitated the British theatre of the times, as presented by visiting troupes from England. Several new concepts were introduced, two of which altered the nature of Indian theatre. One was the separation of the audience from the stage by the proscenium, underscoring the fact that what was being presented was a spectacle free of any ritualistic associations and which therefore expected no direct participation by the audience in it; and the other was the idea of pure entertainment, whose success would be measured entirely in terms of immediate financial returns and the run of the play.

Until the nineteenth century, the audience had never been expected to pay to see a show. Theatre had depended upon patronage—of kings, ministers, local feudatories, or temples. With the myth-based storyline already familiar to the audience, the shape and success of a performance depended on how the actors improvised with the given narrative material each time they came on stage. Actors did not rehearse a play so much as train for particular kinds of roles, a system still followed today in folk and traditional treatre forms. The principle here is the same as in North Indian classical music, where the musician aims to reveal unexpected delights even within the strictly regulated contours of a raga, by continual improvisation. It is the variability, the unpredictable potential of each performance that is its attraction. the audience accepts the risk.

