

1  
[This question paper contains 4 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 538A**

**G**

Unique Paper Code : 2032101101

Name of the Paper : Introduction to Literary Studies

Name of the Course : **BACHELOR OF ARTS  
(HONOURS COURSE)  
ENGLISH**

Semester : I

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 two parts. Both parts are compulsory.**
3. Candidates have to answer **ALL** the 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.

P.T.O.

**Part A**

1. (a) Critically comment on the description of Pemberley estate and the way it impacts Elizabeth's perception of Darcy, in Austen's *Pride and Prejudice*.

**OR**

- (b) How does Gerald J. Prince group the collection of signs that constitute a narrative? Describe briefly.

2. (a) This City now doth, like a garment, wear  
The beauty of the morning; silent, bare,  
Ships, towers, domes, theatre, temples lie  
Open unto the fields, and to the sky...

Identify the above lines, and comment on the poet's use of meter and rhyme, in the poem, in accordance with its form.

**OR**

- (b) What is the significance of historical/political context in the process of interpreting a poem? Discuss with reference to Tagore's poem,, "Where the mind is without fear"

3. (a) Write a short note on Watson's 'The Nature of Drama'.

**OR**

- (b) Discuss the way societal lack of empathy is represented in the character of Roopa in Mahesh Dattani's *Tara*.

**Part B**

4. (a) In what ways does the novel function as the space for the delineation of an 'accomplished' woman in *Pride and Prejudice*? Discuss with reference to any three women characters.

**OR**

- (b) The ironic representation of some of the characters does not distract from the force of Austen's social critique. Discuss with reference to the text.
5. (a) To what extent, in your opinion, can poems yield a singular or fixed meaning? Discuss, through a critical analysis of the poem by Emily Dickinson, in your syllabus.

**OR**

- (b) With reference to any two poems in your syllabus, discuss the importance of poetic technique through an analysis of W.H. Auden's statement, "All my life, I have been more interested in technique than anything else."

P.T.O.

6. (a) The stage is optimally used in Dattani's *Tara*. Discuss the stylistics and design of the stage in the play.

**OR**

- (b) Tanvir's travels in Europe influenced his writing and his form of street theatre. Discuss.

7. (a) To what extent is it possible to argue that good literature articulates universal human values? Discuss with reference to the social political/philosophical debates within any two texts in your syllabus.

**OR**

- (b) The writer's engagement with a specific form of writing often involves a dialogue with the works of other writers in that genre. Do you agree? Illustrate with the help of any one text.

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[This question paper contains 2 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 5298**

**G**

Unique Paper Code : 12031302

Name of the Paper : Popular Literature

Name of the Course : **B.A. (Hons) English**

Semester : III

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two parts**. Both parts are compulsory.

**PART A**

Answer any **THREE** questions : (10×3=30)

Write short notes on **ANY THREE** of the following :

1. The first person narrator in *The Murder of Roger Ackroyd*.
2. The White Knight.
3. Technology in Science Fiction.

P.T.O.

4. *Bhimayana* as a political graphic novel.

**OR** Caste in *Waiting for a Visa* (**only for VI students**)

5. The concept of the 'popular'.

### **PART B**

Answer any **THREE** questions : (15×3=45)

6. Discuss how women characters across the social spectrum are represented in *Murder of Roger Ackroyd*.
7. Comment on Carroll's *Through the Looking Glass* as a satire on children's education.
8. "Philip K Dick's *Minority Report* is not just a story about an individual, but a critique of social and justice systems as well". Do you agree? Give your views.
9. Discuss the significance of the Mahad Satyagraha in *Bhimayana*.

**OR** Discuss two instances where B.R Ambedkar as a member of the Dalit community witnessed caste-based discrimination. (**Only for VI students**)

10. Christopher Pawling argues that 'popular literature' should be subjected to the same academic rigour as 'canonical literature'. Discuss.

(3000)



3

[This question paper contains 2 printed pages.]

Your Roll No.....

G

Sr. No. of Question Paper : 5461

Unique Paper Code : 12031303

Name of the Paper : BRITISH POETRY AND  
DRAMA: 17<sup>TH</sup> AND 18<sup>TH</sup>  
CENTURIES

Name of the Course : B.A. (H) ENGLISH

Semester : III

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two parts**. Both parts are compulsory.

**PART A**

Answer any **THREE** questions : (10×3=30)

Write short notes on **ANY THREE** of the following :

1. The title of the play *The Rover*
2. The murder of Banquo in *Macbeth*

P.T.O.

5461

2

3. Use of epic similes in *Paradise Lost*.
4. The toilet scene in *Rape of the Lock*.
5. Depiction of women in any two texts in the course.

**PART B**

Answer any **THREE** questions : (15×3=45)

6. Satan's rebellion disturbs the universal relations of power." Critically evaluate the statement with reference to Book 1 of *Paradise Lost*.
7. Blunt in *The Rover* is not simply a stock country fool of Restoration Comedy. Do you agree? Give reasons for your answer.
8. Critically comment on the character of Lady Macbeth.
9. Commodification is at the core of the world imagined by Pope in his mock-heroic poem *Rape of the Lock*. Give a reasoned answer.
10. Bacon's essay "Of Deformity" begins by quoting negative assumptions about disability in his time, yet eventually his essay seeks to establish the idea that the 'deformed' can be useful and excellent. Discuss.

(500)



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[This question paper contains 4 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 5206**

**G**

Unique Paper Code : 12031501

Name of the Paper : Women's Writing (Core)

Name of the Course : **B.A. (H) English LOCF**

Semester : V

Duration : 3 Hours                      Maximum Marks : 75

**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** in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **15** marks each.

P.T.O.

## PART A

Answer *any three* questions.

(3×10=30)

1. Comment on Nettie's letters to Celie in *The Color Purple*.
2. "Sultana's Dream" constantly reminds the reader of the social and religious customs plaguing women's emancipation. Discuss with close reference to the short story.
3. Explain with reference to context :  
  
"My heart is greener than green,  
  
flowers sprout from the mud and water of my being.  
  
Don't let me stand if you are the enemies of Spring."
4. Analyse Rassundari Debi's statement "I was like a bird in a cage, like an oil-presser's bullock".

5. What are the main phases that Elaine Showalter divides Women's Writing into in her Introduction to *A Literature of their Own*?

### PART B

Answer any **three** questions. (3×15=45)

6. Gender and race intersect with each other to heighten women's oppression in Alice Walker's *The Color Purple*.
7. *Fefu and her Friends* throws light on the debates surrounding the feminist movement around the time of its publication. Discuss.
8. Women's confessional poetry expresses an awareness of their "gendered asymmetry of their relationship to power." Elaborate with reference to the prescribed poems from Sylvia Plath and Eunice De Souza.

P.T.O.

9. Conversion is pivotal to Pandita Ramabai's autobiographical narrative "My Testimony." Discuss.
10. Discuss Rosemarie Garland-Thomson's interpretation of disability in the sociopolitical sphere.

5

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5513

**G**

Unique Paper Code : 12037501

Name of the Paper : Modern Indian Writing in  
English Translation

Name of the Course : **B.A. (Hons) English**

Semester : V

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Please write your Roll Number on the top immediately on receipt of this question paper.
2. This Question Paper contains **two 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 15 marks each.

P.T.O.

**PART A**

ANSWER ANY **THREE** QUESTIONS (3×10=30)

1. Write a short note on the narrative voice in *Six Acres and a Third*.
2. Critically analyse the ending of *The Legends of Khasak*.
3. Write a note on Yavakri.
4. Identify, contextualise and analyse :

“What had she done” She had smeared the great naamghar with her stench of fish, the great naamghar where even those women with skin as fair and sweet-smelling as jasmine flowers were not allowed in.”

5. With reference to Namvar Singh's essay included in your syllabus, explain briefly the workings of neo-colonialism.



**PART B**

ANSWER ANY THREE QUESTIONS : (3×15=45)

1. *Six Acres and a Third* launches a scathing attack on the ironies of western modernity. Explain.
2. O.V. Vijayan's *The Legends of Khasak* can be seen as a satire of the political situation and the systems of governance in place in Kerala. Do you agree? Give a well-reasoned answer.
3. Karnad employs a mythological framework in *The Fire and the Rain* to uncoil the complexities of fraternal love, jealousy and power play. Critically comment.
4. G.M. Muktibodh uses the Brahmarakshas as a symbol of the dualities and contradictions present with modernity. Do you agree? Give a well-reasoned answer.

5. Write an essay reflecting on Tagore's assessment of the trajectories of nationalism in America and Japan.

(1000)

⑥

**Your Roll No.....**

**Sr. No. of Question Paper : 592**

# G

Unique Paper Code : 2032101102

Name of the Paper : DSC-2 European Classical Literature

Name of the Course : **B.A. Hons English**

Semester : I

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 **ALL** questions in **Part A**, and **ANY 3** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each, and Questions in **Part B** carry **20** marks each.

## PART A

1. (a) Write a short note on the role of Teiresias in the *Antigone*. (10)

## OR

- (b) Who were Antigone's ill-fated brothers and what happens to them in the play? (10)

2. (a) Discuss the roles of Myrrhine and Kinesias in *Lysistrata*. (10)

## OR

- (b) Write a short note on the ending of the play *Lysistrata*. (10)

3. (a) "I eat my heart out in longing for Odysseus. Meanwhile they are pressing me to name my wedding-day and I have to devise tricks to deceive them."

- (i) Who is the speaker of these lines? (2)

- (ii) Who are the 'they' being referred to in the lines above? (2)

- (iii) How is the speaker devising 'tricks to deceive them'?
- (6)

OR

- (b) "Tell us this story, goddess daughter of Zeus, beginning at whatever point you will." Write a short note on the Invocation in the *Odyssey*.
- (10)

PART B

4. (a) Would you agree that Creon's thought and action are shown to be unjust by the fact that he himself is defeated by the actions of his wife and son, towards the end of the *Antigone*?
- (20)

OR

- (b) The division between the sisters in *Antigone* foreshadows the greater conflict that will divide the Theban polis. Discuss.
- (20)

5. (a) Critically discuss how Aristophanes' *Lysistrata* "offers serious specific advice in comic form".
- (20)

OR

(b) Critically discuss how Lysistrata makes the seizure of the treasury on the Acropolis central to her plan for peace. (20)

6. (a) Discuss the idea of 'heroism' that Odysseus exemplifies in the *Odyssey*. (20)

**OR**

(b) Analyse how the female characters in *The Odyssey* play a vital role in the narrative of the epic. (20)

7. (a) Discuss the conventions used in the representation of the tragic protagonist with suitable examples. (20)

**OR**

(b) How do we distinguish between tragedy and epic? Discuss elucidating on at least three points with the help of prescribed texts. (20)



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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 615

G

Unique Paper Code : 2032101103

Name of the Paper : Indian Classical Literature

Name of the Course : Bachelor of Arts (Honours  
Course) English - DSC

Semester : I

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: Part A & Part B. Both parts are compulsory.
3. Candidates have to answer ALL the questions from Part A and ANY THREE questions from Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

**Part A**

1. (a) Write a short note on the role of Vikarna who opposes Draupadi's humiliation in the presence of elders in the assembly.

**OR**

Briefly discuss Duryodhana's response to Krishna's peace proposal.

2. (a) If you are what the King says you are,  
what will your father have to do with you -  
a stain on his family? But, as you know  
your own conduct to be pure, even servitude  
in your husband's house will be welcome to you.

Based on your understanding of the above lines, elaborate how Śakuntalā was treated at the King's palace.

**OR**

- (b) Comment on the evocativeness of the Vanajyotsni vine and the mango tree in the context of *śringāra rasa* in *Abhijñānaśākuntalam*.

3. (a) In her rage, Pattini lit

A fire from one of her breasts and burned down  
The ancient city of Maturai ....

Explain the above lines from "The Book of Vañci"  
with reference to context.

**OR**

- (b) Comment on the valorisation of the king in "The Book of Vañci."

**Part B**

4. (a) "From the birth of Draupadi through the sacred fire to her worship as a *panchakanyā* in the Indian tradition, she exemplifies the qualities of purity and strength." Discuss.

**OR**

- (b) Write an essay on the role of Lord Krishna as the maker, doer and destroyer of *karma* in *The Mahābhārata*.
5. (a) In the context of the curse of Durvāsā and the awakening of Duhşanta to truth, write an essay on the significance of the title *Abhijñāna śākuntalam*. [The Recognition of Śakuntalā].

OR

(b) "The writing of the love letter, repeated glances and other gestures are the subtle ways in which Śakuntalā's expressive and assertive personality is portrayed in the play." Discuss.

6. (a) "The Book of Vanci" is more about 'masculine' enterprise of war and imperial expansion than 'feminine' values of self-effacement, forgiveness and chastity? Do you agree? Write a reasoned answer.

OR

(b) Critically comment on the anklet as a symbol of justice and vengeance in *The Cilappatikāram*.

7. (a) Discuss the narrative and poetic principles used by Indian classical writers with reference to any two texts prescribed in the course.

OR

(b) Discuss with reference to any two prescribed texts how Indian classical literature lays emphasis on the principles of truth, justice and love.

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[This question paper contains 4 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 687**

**G**

Unique Paper Code : 2033102001

Name of the Paper : Literature and Cinema

Name of the Course : **Bachelor of Arts (Honours Course) English-DSE**

Semester : III

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 **ALL** the 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.

**Part – A**

1. (a) Write a brief note on the significance of denotative and connotative meanings in cinema as discussed in James Monaco's prescribed text.

**OR**

- (b) Write a short note on the depiction of exploitation of labour in the industrialised world of Charlie Chaplin's *Modern Times*?

2. (a) Write a short note on the transformation of the three witches in *Macbeth* into Pandit and Purohit in *Maqbool*.

**OR**

- (b) Write a short note on setting in *Throne of Blood*. Does the change impact the screen adaptation from Shakespeare's play to Kurosawa's film.

3. (a) Briefly discuss the use of cinematography in *Thelma and Louise*.

**OR**

- (b) Write a short note on the male gaze.



**Part – B**

4. (a) With close reference to the prescribed text of James Monaco, discuss the significance of montage in films.

**OR**

- (b) How does Chaplin combine humour and political commentary in *Modern Times*? Illustrate with examples from the film.
5. (a) Compare and contrast the setting and background of the play *Macbeth* and its cinematic adaptation in *Macbool*.

**OR**

- (b) Discuss the similarities and differences in characterisations of the protagonists in Shakespeare's play *Macbeth* and their cinematic translations in either *Throne of Blood* or *Macbool*.
6. (a) With close reference to 'Visual Pleasure and Narrative Cinema', discuss what Mulvey means by the "codes" of the patriarchal order in mainstream cinema.

P.T.O.

**OR**

(b) With reference to the prescribed readings, discuss how Laila Kapoor's body is made into a central trope in *Margarita with a Straw*.

7. (a) Do you think film adaptations should remain faithful/true to the literary text? In your opinion what is a good adaptation? Give a reasoned answer. You may choose to illustrate your answer from the prescribed film texts in your course.

**OR**

(b) Image and sound are integral parts of the language of cinema. Discuss with examples from any two films prescribed in your course.

(10)  
[This question paper contains 2 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 5353**

**G**

Unique Paper Code : 12037510

Name of the Paper : Literature and Caste

Name of the Course : **B.A. (Hons) ENGLISH–  
DSE**

Semester : V

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. **Part A** and **Part B** are both compulsory. Attempt any **Three** questions each from **Parts A** and **B** respectively.

**Part A**

Attempt any **3** questions.

(3×10=30)

1. Write a short note on the character of Gauri in the novel *The Grip of Change* by P. Sivakami.
2. Is Dalit counterculture possible? How does Raj Gautham envisage this in his essay "Dalit Culture"?

P.T.O.

3. How does Om Prakash Valmiki discover Ambedkar in his coming-of-age narrative *Jhoothan* and what does Dr. Ambedkar mean to him?
4. Write a critical appreciation of the poem “Mandakini Patil - An Intended Collage”.
5. In Ayyapan’s “Spectral Speech”, the intervention by the spectral presence exorcises and exposes the caste question that keeps women shackled. Comment.

### Part B

Attempt any 3 questions. (3×15=45)

6. Critically discuss how in *Joothan*, Om Prakash Valmiki’s account of food serves as marker of shame, survival, and identity formation.
7. Discuss how caste and gender inform each other in any two of the stories prescribed in your course.
8. Critically comment on Namdeo Dhasal’s unique poetic idiom with reference to the prescribed poems.
9. Discuss the issue of “identity as an expression of existence and protest” in Paramjit S Judge’s essay in your syllabus.
10. Do you think poetry can serve as a provocation to rebel against the perpetrators? Elucidate with the help of any two poems in your syllabus.

(2000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5357

G

Unique Paper Code : 12037514

Name of the Paper : Interrogating queerness

Name of the Course : B.A. (Hons.) English DSE

Semester : V

Duration : 3 Hours

Maximum Marks : 75

**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 15 marks each.

P.T.O.

**Part A**

Attempt any 3 questions.

(3×10=30)

1. Shakespeare plays with the sonnet form to create room for queerness. Discuss in relation to the prescribed sonnets by Shakespeare.
2. “I knew it every time we went to bed. If only you had told me the truth then. Don’t you see how unjust it was to wait for me to find out?” Explain with reference to context.
3. With illustrations from his kafis in your course, discuss how Shah Hussain’s poetry subverts the traditional norms of gender and desire.
4. Analyse the significance of having a “Blue Donkey” as a character in *The Mothers of Maya Diip*.

5. “The political deconstruction of “queer” ought not to paralyze the use of such terms, but ideally, to extend its range, to make us consider at what expense and what purposes the terms are used...” Explain the above lines with reference to context.

### Part A

Attempt any 3 questions. (3×15=45)

6. What do we mean when we say “sapphic” poetry? Discuss in relation to the prescribed portions from Sappho.
7. Namjoshi’s *The Mothers of Maya Diip* identifies reproductive heteronormativity as the central factor that sustains patriarchy. Do you agree? Discuss with close reference to the text.
8. Elaborate the symbolic significance of the title of the novel *Giovanni’s Room*.

P.T.O.



9. With reference to poetry of Rangin, Insha and Jaan, discuss how male poets created idioms for women in love.
10. How can the erotic play the role of a critical element in dismantling the social and political hierarchy? Discuss with reference to Audre Lorde's essay.

(12)  
[This question paper contains 4 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 5517**

**G**

Unique Paper Code : 12037510

Name of the Paper : Literature and Caste

Name of the Course : **B.A. (Hons) ENGLISH –  
DSE**

Semester : V

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. **Part A** and **Part B** are both compulsory. Attempt any **Three** questions each from **Parts A** and **B** respectively.

**Part A**

Attempt any 3 questions.

(3×10=30)

1. Write a short note on the theme of dalit resistance in Om Prakash Valmiki's *Jhoothan*.

P.T.O.

2. Write a character sketch of Kathamuthu in P. Sivakami's novel *The Grip of Change*.

3. 'How can you be an SC?' She laughed.

Why not, what if I am?" I had insisted.

You are a Brahmin,' she said with conviction."

Identify the reference and discuss the context.

4. Comment on the significance of the title "New Custom" by Ajay Navaria.

5. Dalit aesthetics opposes caste, untouchability, and social inequality. Refer to any one poet and examine how the poetic embolistic political critique.

**Part B**

Attempt any 3 questions.

(3×15=45)

6. Critically discuss how in *Joothan*, Om Prakash Valmiki condemns inhuman social practices, conventions, and rituals, including the practices prevalent among the lower caste communities.
7. Critically comment on the use of unconventional language and subterranean cultural idioms in Namdeo Dhasal's poems.
8. How do you define dalit aesthetics? Discuss dalit aesthetics in any two poems prescribed in your syllabus.
9. Discuss the strategies of resistance and protest Raj Gauthaman suggests in his essay "Dalit Culture".

P.T.O.

10. Caste oppression often overlaps and enables sexual and gendered violence. Refer to any short story and discuss this nexus between caste and gender.

[This question paper contains 4 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 368**

**G**

Unique Paper Code : 2032201101

Name of the Paper : Introduction to Literary Studies

Name of the Course : **Bachelor of Arts**  
**(Programme) English**  
**: DSC**

Semester : I

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 **two** parts. **Both** parts are compulsory.
3. Candidates have to answer **ALL** the 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.

**PART - A**

1. Comment on the use of letters as a plot device in *Pride and Prejudice*.

**OR**

Discuss the character of Wickham in *Pride and Prejudice*.

2. "But Patience, to prevent  
That murmur, soon replies: "God doth not need  
Either man's work or his own gifts: who best  
Bear his mild yoke, they serve him best.

- (a) Identify the poem and the poet. (2)
- (b) Comment on the use of literary devices in the given lines. (4)
- (c) What is Patience responding to? Elaborate on the meaning of its response. (4)

**OR**

Write a short note on the portrayal of the city of London in 'Composed Upon Westminster Bridge'.



3. Discuss Dan as the narrator in *Tara*.

**OR**

Comment on the stage design in *Tara*.

**PART B**

4. Jane Austen's *Pride and Prejudice* accurately represents the anxieties of landed gentry in Regency-era England. Comment.

**OR**

Discuss Jane Austen's use of irony in *Pride and Prejudice*.

5. The structure of a sonnet can effortlessly contain contradicting views. Discuss with reference to the sonnets in your syllabus.

**OR**

Examine Tagore's ideas on nation, education and freedom as expressed in his poem 'Where the Mind is Without Fear'.

P.T.O.

6. Mahesh Dattani's *Tara* presents an understanding of gender and patriarchy that is extremely complex and layered. Comment.

**OR**

Drama is the representation of carefully selected actions by living people in front of an audience. Discuss with reference to *Tara*.

7. Discuss disability as a theme with reference to any text in your syllabus.

**OR**

Examine the relationship between a text and its context with reference to one or more texts in your syllabus.

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[This question paper contains 4 printed pages.]

**Your Roll No.....**

**Sr. No. of Question Paper : 569**

**G**

Unique Paper Code : 2032102302

Name of the Paper : Victorian Literature DSC

Name of the Course : **Bachelor of Arts with English**

Semester : III

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 paper consists of 2 parts. Both parts are compulsory.
3. Candidates have to answer **ALL** the questions in Part A and **ANY THREE** in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **part B** carry **20** marks each.

**PART A**

1. Attempt a short note on St. John Rivers in *Jane Eyre*.

**Or**

P.T.O.

A long drawn carol, mournful, holy,  
She chanted loudly, chanted lowly,  
Till her eyes were darken'd wholly,  
And her smooth face sharpen'd slowly,  
Turn'd to tower'd Camelot:

- (a) Who is being described in the above quoted lines? (3)
- (b) Why is the woman singing mournful songs? (3)
- (c) Discuss the significance of Camelot. (4)
2. Write a short note on the theme of marriage in *Great Expectations*.

Or

Identify, contextualise and critically comment on the following lines :

She thanked men—good! but thanked  
Somehow—I know not how—as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill

In speech—which I have not—to make your will  
 Quite clear to such an one, and say, “Just this  
 Or that in you disgusts me; here you miss,  
 Or there exceed the mark”—and if she let  
 Herself be lessoned so, nor plainly set  
 Her wits to yours, forsooth, and made excuse—  
 E’en then would be some stooping; and I choose  
 Never to stoop.

3. Write a short note on ‘river floss’ in George Eliot’s *The Mill on the Floss*.

**Or**

Attempt a short note on the form and structure of the poem “How do I Love Thee” by Elizabeth Barret Browning.

### **PART B**

4. Critically examine Charlotte Bronte’s representation of “The Madwoman in the Attic” in detail.

**Or**

Discuss the complex intersection of gender and power in Alfred Tennyson’s “The Lady of Shalott”.

P.T.O.

5. In what ways does *Great Expectations* by Charles Dickens reflect Victorian English society?

**Or**

What do you understand by dramatic monologue? With reference to Robert Browning's "My Last Duchess", explain how a dramatic monologue makes the persona reveal his character in his own words.

6. Critically analyse Maggie Tulliver's journey from the innocence of childhood to the experience of adulthood.

**Or**

Discuss in detail the central theme of Elizabeth Barret Browning's "How do I Love Thee?"

7. Discuss the significance of social class in Victorian fiction with reference to any two texts in this paper.

**Or**

Critically analyse the portrayal of women in the works of any two Victorian poets in your course.

(10,000)