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Roll No.

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S. No. of Question Paper : 2071

Unique Paper Code : 2032101101

Name of the Paper : Introduction to Literary Studies

Name of the Course : B.A. (Honours Course) English

Semester : I

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

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 elopement of Lydia and Wickham.

Or

(b) What, in A.N. Kaul's view is 'a new province of writing'. How does he distinguish it from older forms of writing ?

2. (a) Write a short note on any *two* poetic devices from the essay "Versification and Poetic Syntax."

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Or

(b) Read the given lines and answer the following questions :

After great pain, a formal feeling comes—

The Nerves sit ceremonious, like Tombs—

The stiff Heart questions 'was it He that bore,'

And 'Yesterday, or Centuries before' ?

(i) Identify the poem and the poet.

2

(ii) Describe the poetic devices used in these lines.

4

(iii) What does the poet mean by "a formal feeling" ?

4

3. (a) Write a short note on the relationship between Tara and Chandan.

Or

(b) What, according to G.J. Watson, is the general formula for dramatic plot and action ?

How do variations of the formula contribute to the satisfaction of the audience ?

### Part B

4. (a) Critically compare the marriage proposals that Elizabeth receives from Mr. Collins and Mr. Darcy. What does such a comparison reveal about the idea of marriage in the novel ?

Or

(b) Does *Pride and Prejudice* critique the notions of masculinity in early nineteenth-century England ? Illustrate with the help of *three* male characters from the novel.



5. (a) In the poem 'Where the Mind is Without Fear', discuss Tagore's vision of "freedom" and its significance at the time when he was writing the poem.

Or

- (b) Compare and contrast the use of the sonnet form by Milton and Wordsworth in the poems in your course.

6. (a) Describe the multi-level set of the play *Tara*. What function do the different levels serve in the performance ?

Or

- (b) In what ways does the play *Tara* reflect on the lives of the urban middle classes of its contemporary India ?

7. (a) What is gender and how does it get reflected in any *two* texts in your syllabus ?

Or

- (b) How are form and content related in literature ? Illustrate with the help of any *two* texts in your syllabus.



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Roll No.

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S. No. of Question Paper : 2108

Unique Paper Code : 2032101102

Name of the Paper : European Classical Literature

Name of the Course : B.A. (Honours Course) English

Semester : I

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

### Part A

1. Write a note on Aeolus' bag.

Or

Write a short note on Penelope.

2. Dramatic Irony in *Antigone*.

Or

Choric 'ode to man' in *Antigone*.

3. Write a note on 'Peace' in *Lysistrata*.

Or

Write a note on 'The Oath' in *Lysistrata*.

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## Part B

4. "All the sections of Homer's *Odyssey* have been meticulously arranged to heighten the listener's/reader's interest in Odysseus' character and his adventures." Discuss the narrative techniques of the epic in the context of the statement.

Or

Critically analyse the concept of heroism as portrayed by Homer through the character of Odysseus.

5. Creon and Antigone are representatives of two different modes of existence. Explain the differences between the two main characters in their relation to life and death.

Or

Haemon's arguments on stage present Creon and Antigone as the two poles between which he has to make a just choice. Discuss how Haemon's altercation with his father is central to the conflict in Sophocles' *Antigone* ?

6. Can *Lysistrata* be read as a gendered representation of rebellion of the body against the mind ? Give a reasoned answer.

Or

Is Aristophanes' play an anti-war comedy ? Discuss the relationship between money and war in *Lysistrata*.



7. Define the terms 'Catharsis' and 'Hamartia' in Aristotle's *Poetics*. What relation do they have to Tragedy according to the writer ?

Or

What are the differences between Tragedy and Epic in Aristotle's *Poetics* ? Enumerate and compare the elements of the two forms in relation to the epic and the tragedy in your course.





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S. No. of Question Paper : 2125

Unique Paper Code : 2032101103

Name of the Paper : Indian Classical Literature

Name of the Course : B.A. (Honours) English

Semester : I

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts : Part A & Part B. Both parts are compulsory.

Candidates have to answer *all* questions in part A and any *three* questions in part B.

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 character and role of Vidura in *The Mahābhārata*.

Or

- (B) Discuss the significance of Vikarna's protest during the disrobing of Draupadi.

2. (A) "Well then, I shall leave; but I must travel in a manner befitting the younger brother of the King."

Based on your understanding of the above lines, elaborate on the role of its speaker in *Abhijñānaśākuntalam*.

Or

- (B) Briefly discuss the context and the text of the love letter written by Śakuntalā in *Abhijñānaśākuntalam*.

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3. (A) He said :

“The image of Pattini was installed

In it, engraved by skilled hands on the stone

Brought from the slopes of the Himalayas, the home

Of the gods, after prayers to Siva who resides there.”

Explain the above lines with reference to context.

Or

(B) Write a short note on the idea of kingship as it is presented in “The Book of Vañci.”

#### PART-B

4. (A) Discuss the character and ethical fortitude of Karna in the episode of his temptation by Krishna in *The Mahābhārata*.

Or

(B) Critically comment upon the significance of Draupadi's questions in the game of dicing episode in *The Mahābhārata*.

5. (A) “From love to separation to reunion, the two ashrams of Kanva and Mārīca are spaces of introspection and recognition in *Abhijñānaśākuntalam*.” Discuss.

Or

(B) With special emphasis on Duḥṣanta's character, discuss how he turned the “penance-grove into a pleasure garden ?”



6. (A) “The Book of Vañci” explores the themes of justice, morality and righteousness in society.

Or

- (B) Write an essay comparing the cities and forests/hills as sites of culture, religion and identity in *The Cilappatikāram*.

7. (A) The centrality of love as a dominant sentiment is integral to the understanding of Indian classical literature. In this context, discuss any *two* texts from the paper which focus on the idea of love.

Or

- (B) “The questions posed by women protagonists form the basis of complex debates on *dharma* (duty) and *karma* (action) in Indian narrative tradition.” Discuss this statement in the context of any *two* characters from the texts prescribed in this paper.



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S. No. of Question Paper : 1658

Unique Paper Code : 2032102301

A

Name of the Paper : Romantic Literature

Name of the Course : B.A. (Honours Course) English

Semester : III

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

### Part A

1. Identify, contextualise and critically comment :

(a) And because I am happy & dance & sing,

They think they have done me no injury,

And are gone to praise God & his Priest & King,

Who make up a heaven of our misery.

Or

(b) Though I should gaze for ever

On that green light that lingers in the west :

I may not hope from outward forms to win

The passion and the life, who fountains are within.

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2. Identify, contextualise and critically comment :

- (a) Scatter, as from an unextinguish'd hearth  
Ashes and sparks, my words among mankind!  
Be through my lips to unawaken'd earth  
The trumpet of a prophecy! O Wind,  
If Winter comes, can Spring be far behind ?

*Or*

- (b) Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eves run;

3. Identify, contextualise and critically comment :

- (a) "The fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone."

*Or*

- (b) "I bore a hell within me, which nothing could extinguish."

#### **Part B**

4. (a) Coleridge's "Dejection : An Ode" explores the romantic dialogue between hope and despair. Discuss.

*Or*

- (b) The Chimney Sweeper poems decisively locate Blake within the late eighteenth century tradition of art as radical politics. Discuss.



5. (a) The Odes of Keats can be read as "an investigation of the imagination's ability to cope with time and change." Do you agree ? Discuss.

Or

- (b) Attempt a short essay on Shelley's engagement with power, tyranny and mutability in his poetics.

6. (a) In *Frankenstein*, Mary Shelley interrogates the very idea of monstrosity. Discuss.

Or

- (b) Nature's capacity for triggering calm introspection is positioned as an antidote to human ambition and scientific hubris in *Frankenstein*. Discuss.

7. (a) Nature is incidental in Romantic poetry, functioning merely as a site of representation, or the passive trigger for a predominantly male poetic imagination. Do you agree ? Discuss.

Or

- (b) Trace the evolution of imagination as a central concern in the poetics of the first and second generation Romantic poets. Give examples from the poems in your course.



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S. No. of Question Paper : 1768

Unique Paper Code : 2032102303

A

Name of the Paper : Literary Criticism

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

Semester : III

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in **Part A** and any *three* questions in **Part B**.

Questions in **Part A** carry 10 marks each and questions in **Part B** carry 20 marks each.

**Part-A**

1. (a) How does Hume address the influence of cultural and societal factors on aesthetic judgement ?

Or

- (b) Why does Burke believe that terror plays a key role in experiencing the sublime ?
2. (a) "The writer seems constrained, not by his own free will but by some powerful and unscrupulous tyrant who has him in thrall, to provide plot, to provide comedy, tragedy, love interest, and an air of probability ... the tyrant is obeyed; the novel is done to a turn." Identify and comment on the given statement.

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Or

- (b) "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality." Identify and comment on the given statement.
3. (a) Discuss Richards' arguments against the view that aesthetic experience is *sui generis*.

Or

- (b) Why is paraphrasing a poem a "heresy," according to Cleanth Brooks ? Explain his argument with examples of poetic analysis.

**Part-B**

4. (a) "Beauty is no quality in things themselves; it exists merely in the mind which contemplates them; and each mind perceives a different beauty." Discuss the meaning and significance of this statement by David Hume.

Or

- (b) How does Burke relate the sublime to power and vastness, and in what ways does this association reflect broader social and philosophical ideas of his time ?
5. (a) "...The proper stuff of fiction does not exist"; everything is the proper stuff of fiction, every feelings, every thought; every quality of brain and spirit is drawn upon; no perception comes amiss." Critically examine Virginia Woolf's "Modern Fiction" in the context of the above lines.

Or

- (b) In his essay "Tradition and the Individual Talent," T.S. Eliot offers a new interpretation of tradition. What is this new interpretation ? What does the title of the essay then signify ?



6. (a) Discuss the basic principles of Richards' analysis of the aesthetic mode. Does it contribute to the view that literary texts are autonomous and removed from historical processes ?

*Or*

- (b) How does Cleanth Brooks' assertion that "Paradox is the language of sophistry, hard, bright, witty; it is hardly the language of the soul" relate to his claim that "there is a sense in which paradox is the language appropriate and inevitable to poetry" and that "the truth which the poet utters can be approached only in terms of paradox" ? Explain with examples of poems that he discusses in his essays.
7. (a) How do theories of literary criticism in the early 20th century reconcile the subjective nature to taste with universal standards in aesthetics ? Discuss using examples of two literary critics from your course.

*Or*

- (b) How do theories of literary criticism in the early 20th century assess the value and relevance of art to their society ?



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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6698

1

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 paper contains two parts.
3. Both parts are compulsory.

**PART A**

Answer any THREE questions. (10 x 3 = 30 marks)

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Write short notes on ANY THREE of the following:

1. The ending of *The Murder of Roger Ackroyd*.
2. The game of Mah Jong
3. Technology in Science Fiction
4. Magadh Satyagraha in *Bhimayana*

OR

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

5. The concept of the "popular".



## PART B

Answer any THREE questions. (15 x 3 = 45 marks)

6. Discuss how women characters across the social spectrum are represented in *Murder of Roger Ackroyd*.
7. "*Through the Looking Glass* is both radical and conservative: radical in rejecting the present and conservative in holding on to the past." Do you agree?
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. Critically comment on *Bhimayana* as "popular" literature

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.





[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6864

I

Unique Paper Code : 12031303

Name of the Paper : British Poetry and Drama : 17th  
and 18th 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 has two parts. Both parts are compulsory.

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## PART A

Answer any three questions : (10×3=30 marks)

1. Write a short note on the sylph in *The Rape of the Lock*.
2. Write a short note on the significance of Lucetta in *The Rover*.
3. Briefly discuss the epic similes used in *Paradise Lost*.
4. Write a short note on Banquo in *Macbeth*.
5. Identify and explain: "I thence concluded that I was a substance whose whole essence or nature consists only in thinking".



## PART B

Answer any three questions : (15×3=45 marks)

6. Discuss Macbeth's visions and hallucinations. What role do they play in the development of his character?
7. "Satan's revolt is not against tyranny. It is against a tyrant whose place he wishes to usurp". On the basis of *Paradise Lost* Book I, can we agree with this?
8. Discuss the role of supernatural machinery in *The Rape of the Lock*.
9. "Willmore is a self-conscious rake". Do you think Aphra Behn celebrates his libertine behaviour in *The Rover*? Give reasons.



10. Gerrard Winstanley in his tract 'A New Year's Gift Sent to the Parliament and Army' concludes:  
"Therefore, I say, the Common Land is my own Land, equal with my fellow-Commoners; and our true Propriety, by the Law of Creation: it is every ones, but not one single ones". Elaborate on his arguments for why common land must be distributed amongst the common people.



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(H) Identity: contextual and critically contextual

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I love thee with the passion but to use

**Maximum Marks : 90**

in my old grief and with my childhood's tale

4-1764

Candidates have to answer *all* the questions in **Part A** and any *three* questions in **Part B**.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

referred to as "the

- referred to as "the

*Or*

- (B) What does the last song sung by the Lady of Shalott signify?**

- a short note on Joe Gargery.

*Or*

- (B) Identify, contextualise and critically comment on the following lines :

Erwählter

**The Count your master's known munificence**

Is ample warrant that no just pretense

Of mine for dowry will be disallowed;

Divyanshu

At starting, is may object .....

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3. (A) Write a character sketch of Mrs. Glegg.

Or

(B) Identify, contextualise and critically comment on the following lines :

'I love thee freely, as men strive for right;

I love thee purely, as they turn from praise.'

I love thee with the passion put to use

In my old griefs, and with my childhood's faith.'

#### Part-B

4. (A) "I will show you a heroine as plain and as small as myself, who shall be as interesting as any of yours." Examine Charlotte Bronte's comment with reference to the eponymous heroine of *Jane Eyre*.

Or

(B) Is the Lady of Shalott's decision to leave the web and leave the loom an act of defiance or one of succumbing to temptation ? Give a reasoned argument.

5. (A) Critically analyse how *Great Expectations* captures the complexities of nineteenth century England.

Or

(B) "Robert Browning's "My Last Duchess" offers a strong critique of the Renaissance man." Discuss.



6. (A) Attempt a critical reading of *The Mill on the Floss* as a complex exploration of marriage and morality.

Or

- (B) Elucidate on the use of Imagery and Symbolism in E.B. Browning's Sonnet 43.

7. (A) With reference to select prescribed texts, critically comment on the intersection of gender and class in Victorian society.

Or

- (B) How is the first person narrative central to the unfolding of the plot in the novels *Jane Eyre* and *Great Expectations* ?



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**Unique Paper Code : 2032103501**

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

**Duration : 3 Hours**

**Maximum Marks : 90**

**This question paper contains 2 parts. Both parts are compulsory.**

**Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.**

## Part A

**Write a short note on :**

1. (A) The significance of eyes in Eliot's "The Hollow Men".  
*Or*  
(B) Explain the line with reference to context : "Things fall apart; the centre cannot hold".
2. (A) Comment on the significance of the repetition of the title "Still Falls the Rain" in Sitwell's poem.

Or

- (B) Comment on the irony embedded in the title of the poem "Church Going" by Larkin.

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3. (A) The role of the boy at the end of Act I and Act II.

Or

- (B) The significance of Estragon's boots not fitting him.

**Part B**

4. (A) Discuss and explain the role of literary allusions in the two poems by T.S. Eliot prescribed in your course.

Or

- (B) Discuss Yeats' use of mythology in the poems in your syllabus.

5. (A) Comment on Ted Hughes' use of metaphor in the two poems prescribed in your course.

Or

- (B) How do you think Anne Michaels' "Memorial" articulates the challenges faced by second generation Jewish writers in the western world ?

6. (A) What are the hallmarks of postmodern literature that Beckett's *Waiting for Godot* anticipates ? Comment on the themes, structure and language of the play in the light of this question.

Or

- (B) What according to you does the figure of Godot represent in the play *Waiting for Godot* by Beckett.



7. (A) Discuss some of the modernist elements in twentieth century literature with special reference to at least two texts (one poem and one play) which you have studied in this paper.

*Or*

- (B) Do you think a sense of alienation is one of the predominant themes of modern poetry and drama ? Discuss this thematic preoccupation citing examples from some of the texts you have studied as part of this course.

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S.No. of Question Paper : 1741

Unique Paper Code : 2032103502

Name of the Paper : Twentieth Century Novel

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

Semester : V

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

### Part A

1. (A) Critically analyse the role of the Russian trader in *Heart of Darkness*.

Or

- (B) Write a short note on the title *Heart of Darkness*.

2. (A) Why does Gertrude Morel disapprove of William's fiancée in *Sons and Lovers* ? Are her feelings justified ? Give a reasoned answer.

Or

- (B) Describe the tumultuous relationship between Clara and Baxter Dawes in D.H. Lawrence's *Sons and Lovers*.

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3. (A) Write a short note on Sally Seton and her significance in Virginia Woolf's *Mrs. Dalloway*.

Or

- (B) "Like a nun withdrawing, or a child exploring a tower, she went upstairs". Write a short note on the crucial site of Clarissa's attic room in the light of this statement as depicted in *Mrs. Dalloway*.

### Part B

4. (A) What is central to *Heart of Darkness* is the question of form and narrative, more than Kurtz or colonialism. Do you agree ? Discuss.

Or

- (B) Discuss the multi-layered significance of Marlow's travels in *Heart of Darkness*.

5. (A) Discuss the significance of the title of the novel *Sons and Lovers*.

Or

- (B) *Sons and Lovers* adopts the popular form of the Bildungsroman to recount Paul Morel's early life. Discuss this statement with reference to the text.

6. (A) Do you agree that Virginia Woolf's *Mrs. Dalloway* probes and critiques the politics of space ? Discuss and elaborate.

Or

- (B) How does Woolf portray Septimus's experience of trauma ? What commentary does this provide on societal attitudes towards mental health in the post World War One era ?



7. (A) Discuss the historical and cultural significance of non-linear narratives evident in twentieth century fiction with reference to any two of the texts in your syllabus.

*Or*

- (B) One of the most profound changes in the early twentieth century novel is in the depiction of character. Discuss with reference to any two of the texts in your syllabus.



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S. No. of Question Paper : 1797

Unique Paper Code : 2032103503

Name of the Paper : Dalit Writings

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

Semester : V

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in **Part A** and any *three* questions in **Part B**.

Questions in **Part A** carry 10 marks each and questions in **Part B** carry 20 marks each.

### Part A

1. (A) How does Omprakash Valmiki's *Joothan* reflect on the role of education in imbuing Dalits with agency.

Or

- (B) Critically explain the following lines with reference to context :

"Everyone in the family did some or other work. Even then we didn't manage to get two decent meals a day. We did all sorts of work for the Tagas, including cleaning, agricultural work and general labour. We would often have to work without pay. Nobody dared to refuse this unpaid work for which we got neither money nor grain. Instead, we got sworn at and abused."

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2. (A) Critically explain the following lines with reference to context :

“He raped me when I was working in his sugarcane field. I remained silent, after all, he is my paymaster. He measures my rice. If you think I’m like that, that I’m easy, please ask around in the village.”

Or

- (B) Write a short note on the politics of friendship in *The Grip of Change*.

3. (A) Critically explain the following lines with reference to context :

“You’ll beat me, break me,

loot and burn my habitation

But my friends!

How will you tear down my words

Planted like a sun in the east.”

Or

- (B) Why does Jayant Parmar say that Dalit poets do not attack with metaphors and symbols ?

### Part B

4. (A) Critically investigate Omprakash Valmiki’s *Joothan* as a Dalit Bildungsroman.

Or

- (B) How does *Joothan* critique mainstream education, literature and aesthetics ? Discuss with close reference to the text.



5. (A) Critically analyze "Book 2 : Author's Notes" in *The Grip of Change*. Comment on its significance.

Or

- (B) Critically examine how caste and patriarchy operate as a disciplinary power in *The Grip of Change* ?

6. (A) How does Ajay Navaria's "New Custom" illuminate the debate on Dalit identity in post-Independence India.

Or

- (B) How does "Black Ink" shed light on Dalit subalternity in mainstream politics ?

7. (A) How does Dalit writing address the issue of the crisis of caste in modern India ?

Or

- (B) Critically examine Dalit writing in the light of the dialectics of dominance and resistance.



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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6751 I

Unique Paper Code : 12037508

Name of the Paper : Graphic Narratives

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

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.

A Note for VI students : Visually Impaired students



attempting the paper may focus on and address the word text of any graphic narrative as well as refer to the critical essays prescribed to assist access to the graphic narratives.

### PART A

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

1. Write a short note on the Joker.
2. Write a short note on the portrayal of Savitribai Phule in *A Gardener in the Wasteland* by Srividya Natarajan and Aparajita Ninan.
3. How does *Kari* by Amruta Patil explore the themes of gender and sexuality? Explain.
4. Discuss the use of anthropomorphism in Spiegelman's *The Complete Maus*.



5. Discuss the significance of the graphic medium in documenting personal narratives of truth, using critical readings from the syllabus.

### PART B

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

6. Analyze how Frank Miller reinterprets the character of Batman in *Batman: The Dark Knight Returns* to reflect social and political themes.
7. How does *A Gardener in the Wasteland* use the graphic medium to critique mythology? Give a reasoned answer citing examples from the text.
8. "One can forgive, but one should never forget". Explain the significance of this statement with reference to Marjane Satrapi's *Persepolis*.
9. Critically examine the narrative techniques used by Art Spiegelman in *The Complete Maus* to convey the trauma of the Holocaust.

P.T.O.



10. In graphic novels and comic books, the visual and the verbal complement each other to create an impact, without one dominating the other. Do you agree? Discuss with reference to the readings in your course.



This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 1988

Unique Paper Code : 2033100014

A

Name of the Paper : Children's Literature

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

Semester : V

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

### Part A

1. (a) Identify and critically analyse these lines :

"Just that," said the fox. "To me, you are still nothing more than a little boy who is just like a hundred thousand other little boys. And I have no need of you. And you, on your part, have no need of me. To you I am nothing more than a fox like a hundred thousand other foxes. But if you tame me, then we shall need each other. To me, you will be unique in all the world. To you, I shall be unique in all the world...."

Or

- (b) Write a short note on the idea of consciousness about the environment in *Fantastic Mr Fox*.

P.T.O.



2. (a) Write a short note on the characters represented by each of the kings in *Goopy Gyne Bagha Byne*.

Or

- (b) Both *The Golden Fortress* and *Goopy Gyne Bagha Byne* have no female characters. Give your critical opinion.

3. (a) Write a short note on the loss of language in *Feed*.

Or

- (b) Give a brief character sketch of Violet Durn.

#### Part B

4. (a) Analyse how *Fantastic Mr Fox* is an allegory about greed.

Or

- (b) "Grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them". Critically comment on the significance of the above statement in *The Little Prince* with reference to the inclusion of Children's Literature for adults in the curriculum.

5. (a) Can one experience the desire of a Utopian world through enchantment in *Goopy Gyne Bagha Byne* ? Explain.

Or

- (b) Does *The Golden Fortress* fit into the formula of typical detective fiction ? Discuss with examples from the text.



6. (a) How do consumerism and capitalist ideas lead to the formation of a unidimensional identity in *Feed* ?

Or

- (b) Analyse *Feed* as a Dystopian Cyberpunk novel.

7. (a) How does children's literature help readers to interpret, understand, and define human life ? Analyse with examples from the texts included in this paper.

Or

- (b) How does children's literature question issues related to the intersection of race, gender, sexuality, class and other social structures ? Analyse with the help of examples from the texts included in this paper.