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Roll No.

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S. No. of Question Paper : 6459

Unique Paper Code : 2032101201

Name of the Paper : 14th to 17th Century English Poetry

Type of the Paper : DSC

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

Semester : II

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, contextualize and critically examine the following lines :

“Adam oure fader, and his wyf also,

Fro paradis to labour and to wo

Were driven for that vice, it is no drede

For whil that Adam fasted as I rede

He was in Paradis....”

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Or

- (b) "And I seyde his opinioun was good :
 What sholde he studye, and make himselven wood
 Upon a book in cloistre alwey to poure
 Or swinken with his hands, and laboure
 As Austin bit ?"

2. (a) Identify, contextualize and critically examine the following lines :
 "Where no corrupted voyces brall,
 No Conscience molten into gold,
 Nor forg'd accusers bought and sold.
 No cause deferd, nor vaine spent Iorney,
 For there Christ is the Kings Atturney."

Or

- (b) Write a short note on the sonnet form, using Sidney's Sonnet I as an illustration.
3. (a) Identify, contextualize and critically examine the following lines :
 "The mind is its own place and in itself
 Can make a Heaven of Hell, a Hell of Heaven.
 What matter where, if I be still the same
 And what I should be : all but less than He
 Whom thunder hath made greater ? Here at least
 We shall be free."

Or

- (b) Write a short note on Milton's description of Satan's physical dimensions in Book I of *Paradise Lost*.

Part B

4. (a) "Chaucer the pilgrim is best viewed not as a character but as a sophisticated device". Elucidate Chaucer's narrative technique in the light of this statement.

Or

- (b) *The Pardoner's Tale* is based on the paradox that the Pardoner satisfies his own avarice by preaching against the avarice of others. Discuss.

5. (a) John Donne's poems often begin with abrupt, arresting lines such as, "For God's sake hold your tongue, and let me love..." How does Donne's use of such abrupt openings contribute to a staccato rhythm in the poem's tone and structure ? Analyze how this technique reflects the urgency of emotion, dramatic voice and intellectual energy as characteristics of metaphysical poetry.

Or

- (b) Elaborate upon the concept of pilgrimage and its value in Raleigh's 'The Passionate Man's Pilgrimage'.

6. (a) B. Rajan thought Milton "may justify God's ways, but he does not celebrate them". Consider this comment in the light of Milton's reasoning of Satan's fall.

Or

- (b) Discuss the ways in which Book I of Milton's *Paradise Lost* revises and responds to Classical epic conventions.

7. (a) What features of Renaissance humanism do you note in the select poems prescribed in your syllabus ?

Or

- (b) How do you think the writers and poets in your syllabus contribute to or develop the English ideal of the Renaissance man ?

(2)

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Roll No.

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S. No. of Question Paper : 6492

Unique Paper Code : 2032101202

Name of the Paper : 16th and 17th Century English Drama

Type of the Paper : DSC

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

Semester : II

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains *two* 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

Answer any *three* questions. (3×10=30 Marks)

1. (a) Was this the face that launched a thousand ships,
And burnt the topless towers of Ilium ?
Sweet Helen, make me immortal with a kiss :
Her lips sucks forth my soul, see where it flies !
Come Helen, come, give me my soul again.
Here will I dwell, for heaven be in these lips,
And all is dross that is not Helena !

- (i) Who is speaking these lines, and to whom are they addressed ? 2
- (ii) What historical or mythological reference is made in the line "was this the face that launched a thousand ships" ? 3
- (iii) What is the significance of the speaker's statement "Here will I dwell, for heaven be in these lips" in relation to his perception of Helen ? 5

Or

- (b) Discuss the role and significance of the comic scenes in Doctor Faustus. How do characters like Wagner and the clowns contribute to the overall tone and thematic elements of the play ? 10

2. (a) The night has been unruly. Where we lay,
Our chimneys were blown down and, as they say,
Lamentings heard i' th' air, strange screams of death,
And prophesying with accents terrible
Of dire combustion and confused events
New hatched to the woeful time. The obscure bird
Clamored the livelong night. Some say the Earth
Was feverous and did shake

- (i) Identify the speaker of these lines. 2
- (ii) What is the significance of the "unruly night" described in the passage ? 3
- (iii) Explain the symbolism behind the "obscure bird" and its connection to the chaotic events in the play. 5

Or

- (b) Discuss how the unnatural events described in the passage, such as the "unruly night" and "clamoured the livelong night," symbolize the chaos in *Macbeth*. How do these events reflect the moral and political disorder in the play ? 10
3. (a) Like me ! I don't intend every he that likes me shall have me, but he that I like : I shou'd have staid in the Nunnery still, if I had lik'd my Lady Abbess as well as she lik'd me. No, I came thence, not (as my wise Brother imagines) to take an eternal Farewel of the World, but to love and to be belov'd; and I will be belov'd, or I'll get one of your Men, so I will.
- (i) Who is speaking these lines, and to whom are they addressed ? 2
- (ii) How does this passage reflect the speaker's character and desires ? 3
- (iii) Analyze the tone and language of the passage. What does this reveal about the speaker and the play's themes of freedom and love ? 5

Or

- (b) How does the approach to Carnival differ between men and women in *The Rover* ? 10

Part B

Answer any three questions. (3×20 = 60 Marks)

4. (a) Critically analyse the conflict between Renaissance values and medieval morality in *Doctor Faustus*. How does this tension shape Faustus' downfall ?

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Or

- (b) Faustus continually ignores reality and chooses instead to believe his own ideological constructions. Do you agree ? Justify your answer with examples from the play.
5. (a) Examine the psychological transformation of Macbeth throughout the play. How do ambition, guilt, and fear drive his descent into tyranny and madness ?

Or

- (b) Discuss the role of the supernatural in *Macbeth*. How do the witches, visions and prophecies influence the characters' actions and contribute to the play's tragic outcome ?
6. (a) In *The Rover*, women are depicted from various social backgrounds and their sexual freedom determines the extent of liberty men are permitted to take with them. Discuss this representation.

Or

- (b) Analyse the portrayal of violence and the threat of rape in *The Rover* and discuss its significance in the context of the play
7. (a) Discuss the development of a distinctively national character in English drama by the end of the 17th century, referring to any one text from this paper.

Or

- (b) Discuss the portrayal of human will and agency in English drama with reference to any text studied in this paper.

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Roll No.

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S. No. of Question Paper : 6523

Unique Paper Code : 2032101203

Name of the Paper : 18th Century Literature

Type of the Paper : DSC

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

Semester : II

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, contextualise and critically comment on the following lines :

Of these am I, who thy protection claim,

A watchful sprite, and Ariel is my name.

Late, as I rang'd the crystal wilds of air,

In the clear mirror of thy ruling star

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I saw, alas ! some dread event impend,
 Ere to the main this morning sun descend,
 But Heav'n reveals not what, or how, or where:
 Warn'd by the Sylph, oh pious maid, beware!
 This to disclose is all thy guardian can.
 Beware of all, but most beware of man !

Or

(b) Write a critical note on mock-epic conventions in *The Rape of the Lock*.

2. (a) Identify, contextualise and critically comment on the following lines :

My little friend Grildrig; you have made a most admirable panegyrick upon your country. You have clearly proved that ignorance, idleness, and vice, are the proper ingredients for qualifying a legislator. That laws are best explained, interpreted, and applied by those whose interest and abilities lie in perverting, confounding, and eluding them.

Or

(b) Write a note on Swift's use of travel genre and attempts to secure verisimilitude in *Gulliver's Travels*.

3. (a) Identify, contextualize and critically comment on the following lines :

I cannot tell whether it is from the number of our penal laws, or the licentiousness of our people, that this country should shew more convicts in a year, than half the dominions of Europe united. Perhaps it is owing to both; for they mutually produce each other.

Or

- (b) Write a short note on the character of Squire Thornhill in *The Vicar of Wakefield*.

PART B

4. (a) Critically examine Swift's satire on contemporary politics based on your reading of *Gulliver's Travels*.

Or

- (b) To what extent is *Gulliver's Travels* a pessimistic view of human nature. Support your answer with reference to his various voyage.

5. (a) Explain the gender discourse in Pope's *The Rape of the Lock*.

Or

- (b) The irrationality of human passion is the subject of satire in *The Rape of the Lock*. Elaborate.

6. (a) "Man little knows what calamities are beyond his patience to bear, till he tries them." Discuss the theme of fortitude as explicated in *The Vicar of Wakefield*.

Or

- (b) How do the tone, style and genre of *The Vicar of Wakefield* shape its plot ?

7. (a) The eighteenth-century literature, with a strong emphasis on good sense and reason, sought to effect changes in the manners and morals of society. Elaborate with reference to two or more texts.

Or

- (b) How did the eighteenth-century politics affect the social fabric, especially the institution of marriage ? Elucidate with reference to two texts.

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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6007

J

Unique Paper Code : 2032102401

Name of the Paper : American Literature

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

Semester : IV

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.

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PART - A

(3×10)

1. (a) Identify, contextualise and critically comment on the following: "Ah Bartleby! Ah humanity!"

OR

- (b) Write a note on Leonce Pontellier in Kate Chopin's *The Awakening*.

2. Identify, contextualise and critically comment on the following :

- (a) "(Ah Genoese, thy dream! thy dream!

Centuries after thou art laid in thy grave,

The shore thou foundest verifies thy dream!)"

OR

- (b) "Crow rides a pale horse
into a crowded powwow

But none of the Indians panic.

Damn, says Crow, I guess

they already live near the end of the world."

3. Identify, contextualise and critically comment on the following :

- (a) "No, no. That's not the way. I told you to put her human characteristics on the left; her animal ones on the right. And don't forget to line them up."

OR

- (b) "I don't know, man. Don't look like it to me. I know Sethe's mouth and this ain't it.' He smoothed the [newspaper] clipping with his fingers and peered at it, not at all disturbed."

PART – B

(3×20)

4. (a) In Melville's story "Bartleby, the Scrivener," time and space and personal agency are redefined through the characters whose own body clock, sense of space and volition are at dissonance with that of their place of work. Comment.

OR

- (b) To what extent would you agree that Kate Chopin's *The Awakening* is a novel about the search for identity, and not really a "feminist" novel as the term is understood today?
5. (a) Examine how Walt Whitman, in his poem "Passage to India," succeeds in overcoming the limitations of a narrow national American identity by incorporating his transcendentalist vision, which is both expansive and inclusive?

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(b) Sherman Alexie's poetics weaves complex patterns of references to narrate the Native American trauma of loss of identity, and of marginalisation. Discuss with reference to the two poems in your course.

6. (a) How do Denver's changing relationships with Sethe, Beloved, and the surrounding community shape her transformation in *Beloved*? What does this transformation reveal about the possibility of healing and selfhood within a legacy of trauma and isolation?

OR

(b) How does Baby Suggs's failure to heal the community reflect the limitations of spiritual rejuvenation when confronted with the deep-seated trauma of slavery?

7. (a) An awakening/expansion of consciousness is a significant trope within the American literary canon. Discuss with reference to at least two texts in your course.

OR

(b) American literature often presents characters who display primal human qualities; they are "symbolic," and in a sense, "archetypal." Do you agree? Comment with reference to at least two texts in your course.

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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6069

J

Unique Paper Code : 2032102402

Name of the Paper : INDIAN WRITING IN
ENGLISH

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

Semester : IV

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.

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Part A

1. (a) With reference to context critically comment on the following lines

"I know how you work your fingers to the bone
As all mothers do, for unmarried sons
Ageing husband and liberated daughters-in-law."

OR

- (b) Write a brief note on how the poem 'My Grandmother's House' weaves within itself a deep nostalgic strain.

2. (a) What does the well signify in the novel *Clear Light of Day*?

OR

- (b) Discuss the role of Baba in the novel.

3. (a) Comment on the significance of the title of the short story, 'The Intrusion'.

OR

- (b) Comment on the narrator's prejudice against the thief's widow in Salman Rushdie's story, 'The Free Radio'.

Part B

4. (a) Discuss the symbolic significance of the birds in the novel *Clear Light of Day*.

OR

- (b) Discuss the significance of the library in Haider Ali's house.

5. (a) Derozio's poetry carries not only an aesthetic aspiration but also an objective of social change and building a strong national identity. Elucidate.

OR

- (b) The ideas of romantic love and desire amidst social divisions is explored in modern Indian poetry. Comment with reference to any two poems that you have studied.

6. (a) 'Stains' raises pertinent concerns about feminism, culture contrast, superiority-inferiority complex, taboo, standing up for self, and patriarchy. Comment.

OR

- (b) The short story "The Free Radio" sheds light on the horrors of emergency. Discuss.

7. (a) Critically analyse the theme of social oppression, prescriptive gender mores and taboo with reference to any two texts prescribed in your course.

OR

- (b) Critically analyse the depiction of women protagonists in the three stories prescribed in your course.

(6)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6125

J

Unique Paper Code : 2032102403

Name of the Paper : Indian writing in English
Translations

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

Semester : IV

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.

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Part A

1. (a) Write a short note on rural life in Fakir Mohan Senapati's short story "Rebati".

Or

- (b) Identify, contextualise, and critically comment on:

"What an unjust custom! She who didn't have tattered rags to cover her body while alive must now have a new shroud."

2. (a) Identify, contextualize, and critically comment-

"Such a land is in the news; a land much talked about. The moon shines at night; the sun shines in the afternoon. There is no problem about poverty; dearth of food and clothes is unknown."

Or

- (b) Examine the ambiguity of Krishna's role in the play *Andha Yug*.

3. (a) Identify, contextualize, and critically comment on the following lines-

Someone has poured poison
into the waters of the five rivers
And these waters are now
irrigating the land with poison."

Or

- (b) Methi and Kanku in *The Stepchild* by Joseph Macwan emerge not just as victims of societal constraints, but also as powerful figures in the narrative. Explain.

Part B

4. (a) Critically comment on the deployment of a child narrator in Ismat Chughtai's 'The Quilt'.

Or

- (b) Discuss the impact of gender on life experience using any two of the prescribed three stories.
5. (a) In what ways does Dharamvir Bharati's *Andha Yug* draw upon the Mahabharata to critique the erosion of moral values in post-independence India?

Or

- (b) Discuss the poet's evolving relationship with the divine in Tagore's 'When My Play was with Thee'.
6. (a) Critically discuss why Amrita Pritam implores Waris Shah "to speak up from his grave, and turn over a page of the Book of Love".

Or

- (b) How does Joseph Mcwan in his novel "The Stepchild" depict the resistance of the Dalits and an assertion of their identities while at the same time challenging the dominant upper caste point of view?
7. (a) Discuss how the authors in your syllabus use literature to engage with themes of poverty, gender injustice, and identity crises. How do these themes help us understand the complexities of Indian society?

Or

- (b) Examine the anti-war and anti-violence themes reflected in the writings of modern Indian authors, using examples from any two prescribed texts.

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S. No. of Question Paper : 6371

Unique Paper Code : 2033102011

Name of the Paper : Dystopian Writings

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

Semester : IV

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. Discuss how the friendship between Lionel Verney and Adrian contributes to the themes of companionship and loss.

Or

Discuss the complex delineation of race and racial superiority in *The Last Man*.

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2. In what ways does *The Time Machine* critically engage with Darwin's Theory of Evolution.

Or

How does *The Time Machine* reflect H.G. Wells' critique of late Victorian social class divisions ?

3. Comment on the following extract.

"Bigger the population, the more minorities. Don't step on the toes of the dog lovers, the cat lovers, doctors, lawyers, merchants, chiefs, Mormons, Baptists, Unitarians, second-generation Chinese, Swedes, Italians, Germans, Texans, Brooklynites, Irishmen, people from Oregon or Mexico. The people in this book, this play, this TV serial are not meant to represent any actual painters, cartographers, mechanics anywhere. The bigger your market, Montag, the less you handle controversy, remember that!... Authors, full of evil thoughts, lock up your typewriters. They did."

Or

Critically examine the character of Clarisse McClellan in *Fahrenheit 451*.

Part B

4. Examine the social world represented by Mary Shelley in light of the collapse of human ambition and society.

Or

Nature has a complex role in the novel both as a source of beauty and as a destructive element. Comment on interaction between nature and human society in *The Last Man*.

5. How does *The Time Machine* explore the concept of time not just as a dimension but as a philosophical and psychological construct.

Or

Discuss *The Time Machine* as a dystopian text.

6. Critically examine the contrasting relationships Montag shares with Captain Beatty and Professor Faber in *Fahrenheit 451*. How do these two figures represent opposing ideologies, and in what ways do they shape Montag's psychological and moral transformation over the course of the novel ?

Or

Referring to the line "If you don't want a man unhappy politically, don't give him two sides to a question to worry him; give him one. Better yet, give him none," critically analyse how *Fahrenheit 451* constructs its dystopian world. How does Bradbury use elements such as censorship, conformity and technological control to portray a society that suppresses critical thought and emotional depth ?

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7. What is the role of individuality in dystopian writings ? Elucidate with reference to any text in your syllabus.

Or

Comment on the popular and effective metaphors employed by writers of dystopian literature to represent the calamitous possibilities of the future.

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This question paper contains 4 printed pages]

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S. No. of Question Paper : 6373

Unique Paper Code : 2033102013

Name of the Paper : Graphic Narratives

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

Semester : IV

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.

A note for VI students : Students with Visual Impairment, attempting the paper, may focus on the word text of the graphic narrative and refer to the critical essays prescribed to assist access to the graphic narratives.

Part A

(3×10=30)

(*All* the questions in Part A are compulsory)

1. (a) Write a short note on Carrie Kelley.

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Or

- (b) Discuss the representation of Harvey Dent in Frank Miller's *Batman : The Dark Knight Returns*..
2. (a) Discuss the importance of multiple narrative voices in *A Gardener in the Wasteland*.

Or

- (b) How does *A Gardener in the Wasteland* connect caste discrimination in India to the racial discrimination in the United States of America ?
3. (a) Critically analyse the significance of the child narrator in Marjane Satrapi's *Persepolis*.

Or

- (b) Identify, contextualise and comment on the following :

“On the day Ruth and I died a death apiece, I clung to sanity by hiding in the agency cubicle and writing headlines for Fairytale Hair”.

Part B

(3×20=60)

(Answer any *three* questions)

4. (a) The challenges faced by Batman in Frank Miller's *Batman : The Dark Knight Returns* represent the changing moral landscape of the society that he inhabits. Do you agree ? Give a well-reasoned answer.

Or

(b) Frank Miller presents a nuanced perspective on the power of media and its effects on society in *Batman : The Dark Knight Returns*. Do you agree ? Give a well-reasoned answer.

5. (a) Intersectionality of caste and gender is integral to the social movements led by Phule and Ambedkar. How do the texts in the syllabus convey this idea ?

Or

(b) Do you think *A Gardener in the Wasteland* expands the genre of biography to capture the personal and collective experience of caste ? Give a reasoned answer.

6. (a) "Both *Persepolis* and *Kari* resist the gendered conventions in a rigid society." Do you agree with the statement ? Substantiate your answer with critical analysis of the texts.

Or

(b) How does Amruta Patil explore the challenging issues like mental health and suicide in her novel *Kari* ?

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7. (a) The graphic narrative has evolved as a relevant medium for the biographical/autobiographical narrative. Discuss with reference to any *two* texts in your course.

Or

- (b) How do you think Comic books and Graphic novels engage with the themes of gender and nation ? Substantiate your answer using *two* texts from your course.



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Your Roll No.....

Sr. No. of Question Paper : 747

J

Unique Paper Code : 12031602

Name of the Paper : Postcolonial Literatures

Name of the Course :

Semester : VI

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. You have to attempt six questions. Any three from Section A, and any three from Section B.
3. Questions in Section A carry 10 marks each and questions in Section B carry 15 marks each

PART A

Answer any 3 questions:

(3 x 10 = 30)

Write short notes on any three of the following:

1. Death of Ikemefuna

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2. Magic realism in *Chronicle of a Death Foretold*.
3. The grandmother in 'The Girl who Can'
4. The Woman in *The Trial of Dedan Kimathi*.
5. Robert Young's use of the term "tricontinentalism"

PART B

Answer any 3 questions: (3 x 15 = 45)

6. "But his whole life was dominated by fear, the fear of failure and of weakness. It was deeper and more intimate than the fear of evil and capricious gods and of magic, the fear of the forest, and of the forces of

nature, malevolent, red in tooth and claw." In the light of the above statement, comment on the character of Okonkwo in Things Fall Apart.

7. Discuss how Chronicle of a Death Foretold explores the challenges of history writing.
8. Indra Sinha's Animal's People is not about Khaufpur, not about Bhopal Gas Tragedy but about the denial of universal human rights. Critically comment.
9. Discuss how Neruda oscillates between love and despair in his poem "Tonight I can write"

10. The language of the colonizer decolonizes the mind of the native. Discuss Ngugi's views on language in his essay 'The Language of African Literature'.

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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6038

J

Unique Paper Code : 2032103601

Name of the Paper : Modern European Drama

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

Semester : VI

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.

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Part A (10×3=30 marks)

Write short notes on the following :

1. (a) Regina in *Ghosts*

Or

- (b) Orphanage in *Ghosts*

2. (a) Swiss Cheese's Death

Or

- (b) "The Song of the Great Capitulation" in *Mother Courage*

3. (a) The debate over the One-horned vs. Two-homed Rhinoceros

Or

- (b) Daisy in *Rhinoceros*

Part B (20×3=60)

4. (a) Discuss the critique of conservatism as seen in Ibsen's *Ghosts*.

Or

- (b) "Ibsen's *Ghosts* illustrates individualistic self-assertion as the chief tendency of bourgeois society typified by men and denied to women." Discuss the divergent lives of Captain Alving and Mrs. Alving in the light of the statement above.
5. (a) Discuss the critique of war as a central theme in Brecht's *Mother Courage*.

Or

- (b) In Brecht's formulation of Epic Theatre, the Alienation Effect, and Gestus are two important concepts. Discuss how they are evidenced in his play, *Mother Courage*.
6. (a) "The anti-bourgeois thrust in the representation of social relations in Ionesco's *Rhinoceros* is most evident in the depiction of the Jean-Berenger relationship." Do you agree? Illustrate your answer with textual references.

Or

(b) Comment on the character of Berenger, in *Rhinoceros*, especially in view of his last speech in the play.

7. (a) In your opinion, do the plays you have read in your course reflect the anxieties of their age? Discuss with reference to any TWO plays you have studied.

Or

(b) "Both Mother Courage and Berenger are Sisyphean heroes, struggling to survive and never quite succeeding". Examine the existential dilemmas of any two of the protagonists of modern European drama in the light of the statement above.

[This question paper contains 4 printed pages.]

14

Your Roll No.....

Sr. No. of Question Paper : 6097

J

Unique Paper Code : 2032103602

Name of the Paper : Literature and Disability

Name of the Course : ---

Semester : VI

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.

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Part A

1. Identify and comment:

See, the uncle is handicapped. He cannot do anything; he can only sit. So his kind sister has brought him to the cinema. What is your problem, sir?

‘You,’ I said, smiling politely.

OR

Briefly discuss how Firdaus Kanga uses humour as a coping mechanism in his novel *Trying to Grow*.

2. “People project their own fears and fantasies onto the blind, imagining a life that is less full, less real.”
Comment on Georgina Kleege’s critique of societal attitudes and stereotypes about blindness.

OR

Identify and Comment :

An astonishing amount of the literature on the ‘training’ and ‘rehabilitation’ of the blind deals with appearance, the visible manifestations of blindness. Because the word bears such a burden of negative connotations and dreaded associations, it can hardly be said to have any neutral, merely descriptive meaning.

3. How does Anne Finger's short story portray Frida's communication with Helen through finger spelling?

OR

Identify and comment :

The woman banged her fists on the desk and, with a furrowed brow, sobbed. "Am I being punished?" She asked. "Perhaps for something I did in a previous life? I've heard of that sort of thing!"

Part B

4. How does society—particularly his family — influence Brit's self-perception and the constitution of his identity?

OR

What does the title *Trying to Grow* signify in both a literal and metaphorical sense?

5. Georgina Kleege's *Sight Unseen* pushes the generic boundaries of an autobiography to negotiate cultural discourses about blindness. Elaborate.

OR

Culture, and not the medical condition of the body defines disabled identity. Illustrate with reference to Georgina Kleege's *Sight Unseen*

6. "Helen and Frida" is a provocative exploration of Disability and sexual identity. Discuss.

OR

Critically discuss how Tito Mukhopadhyay uses his embodied experience as a disabled person in his poems to interrogate and problematize normative social and cultural presuppositions about autism.

7. Disability Studies as an academic discipline makes a radical departure from the medical understanding of disability. Elucidate the statement with references to at least two texts prescribed in your course.

OR

The self-narration of experiences of disabled people has reconceptualised our understanding of normalcy. Critically elaborate.

12
[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6152 J

Unique Paper Code : 2032103603

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

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

Semester : VI

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 has two parts, A and B. Both parts are compulsory. Answer a total of six questions, of which 3 are from Part A and 3 are from Part B.
3. Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

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PART A

Answer any three questions. (3×10=30)

1. (a) Comment on the lines: "I'm poor, Black, I may even be ugly, but dear God, I'm here! I'm here!" Explain with reference to context.

Or

- (b) Harpo's excessive eating.

2. (a) Discuss with reference to the context:

I was like a bird in a cage, like an oil presser's bullock.

Or

- (b) The theme of pacifism in Sultana's Dream

3. (a) Discuss with reference to the context:

How odd the Girl's life looks

Behind this soft Eclipse —

I think that Earth feels so

To folks in Heaven — now —

Or

(b) Keep cats

If you want to learn to cope with

The otherness of lovers.

PART B

Answer any three questions.

(3×20=60)

4. (a) How does Walker rewrite the history of the African and African-Americans through Nettie's trip to Africa?

Or

- (b) Describe Celie's changing perception of God in *The Color Purple*.

5. (a) 'Sultana's Dream' constantly reminds the reader of the social and religious customs plaguing women's emancipation. Discuss the solutions suggested in the story.

Or

- (b) The Yellow Wallpaper is a first person account of the unnamed protagonist's descent into 'madness.' Discuss.

6. (a) What are the connecting themes in Daddy and Lady Lazarus? Comment on the significance of holocaust images to the central theme of patriarchal oppression.

Or

- (b) Brevity, irony and an acerbic wit are some of the stylistic features of poetry by women. Discuss with reference to the poems of Emily Dickinson and Eunice de Souza.

7. (a) Discuss the forms and genres of women's writing. Do you think that adopting some of these forms enables them to articulate a critique of patriarchy?

Or

- (b) Comment on the women's experience of confinement within domestic spaces. Refer to any two texts in your course.

3

This question paper contains 3 printed pages]

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S. No. of Question Paper : 6235

Unique Paper Code : 2033100017

Name of the Paper : Speculative Fiction and Detective Fiction

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

Semester : VI

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) "It is the scientific use of the imagination, but we always have some material basis on which to start our speculation". Identify the speaker of the above statement. Use it as a point of reference to discuss how Sherlock Holmes decodes the mystery of the warning received by Henry Baskerville to keep away from the 'moor'.

Or

- (b) Write a short note on Mr. Barrymore.

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2. (a) Write a short note on Aunt Lydia.

Or

- (b) Critically analyse the colour symbolism and its significance in social segregation in *The Handmaid's Tale*.

3. (a) Write a short note on Ian Malcolm's role in *Jurassic Park*.

Or

- (b) Write a short note on Chaos Theory in *Jurassic Park*.

Part B

4. (a) *The Hound of the Baskervilles* employs tropes of the 'Gothic' but ultimately establishes the victory of scientific reason over the supernatural. Discuss.

Or

- (b) In the context of the genre of 'detective fiction', discuss the narrative technique used by Sir Arthur Conan Doyle in *The Hound of the Baskervilles*.

5. (a) Discuss the significance of memory and nostalgia in Offred's narrative in *The Handmaid's Tale*.

Or

- (b) Surveillance is fundamental to maintaining control in Gilead. Examine how Gilead employs both external surveillance systems and internalised self-monitoring as complementary tools of oppression in *The Handmaid's Tale*.

6. (a) Although *Jurassic Park* offers a critique of the commercialisation of science, at the same time it is also guilty of the same. Argue your agreement or disagreement with this statement.

Or

- (b) Identify and analyse the various fears and dangers that may be found in *Jurassic Park*. Examine, in particular, the narrative strategies that are used to create the effect of fearfulness or danger in the events that unfold.

7. (a) Identify and analyse the elements that are common to both speculative and detective fictions, as well as those that are unique to each of these forms of fiction. Illustrate your answer with reference to the texts in your course.

Or

- (b) Can speculative fiction serve as a tool for resistance against the abuse of power ? Give a reasoned answer citing examples from the text(s) in your course.

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This question paper contains 4 printed pages]

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S. No. of Question Paper : 6237

Unique Paper Code : 2033100019

Name of the Paper : Research Methodology

Type of the Paper : DSE

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

Semester : VI

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

Literature about the partition poses the question of what is at stake in the universalizing views of citizenship and 'Womanhood' invested in nationalist discourse. Each of the texts discussed is engaged, to a certain extent, in this process of rewriting the nation by challenging the construction of Woman as nation. Ania Loomba comments on how "national fantasies, be they colonial, anti-colonial or postcolonial, also play upon and with the connections between women, land or nations (Ania p. 215)". "As national emblems," argues Loomba (2014), 'women are usually cast as mothers or wives, and are called upon to literally and figuratively reproduce the nation (216).' Woman as Mother of the nation is a common trope in Indian writing and, as the violence against women at the time of partition and after suggests, the

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protection, assault, abduction, and recovery of their bodies underscores how their figuration in nationalist discourse is key to understanding this history and its implications for the present.

1. (A) Do a close reading of the above passage to analyse Loomba's understanding of the role of women in the nationalist discourse.

Or

- (B) The above passage helps us understand Partition and nationalistic discourse use the same trope differently. Explain

2. (A) Read the passage above and answer the following questions :

- (i) Make appropriate notes on the passage. (5 marks)
(ii) Correct any errors in the in-text and parenthetical citations in the passage according to the latest MLA stylesheet. (5 marks)

Or

- (B) Use the relevant data provided below to construct a Works Cited or Reference List following the latest MLA or APA style conventions. Correct the case, font and formatting of the provided data where necessary.

- (i) Type of Entry : **Two Editors and their Edited Book**

Data : Year of Publication—**2010**; First Editor Surname—**Alber**; Book Title— **Postclassical Narratology : Approaches and Analyses**; Publisher— **Ohio State University Press**; 2nd Editor First Name— **Monika**; 1st Editor First Name—**Jan**; 2nd Editor Surname—**Fludernik**; Place of Publication— **Columbus**

- (ii) Type of Entry : **Single Authored Article in Journal**

Data : Year of Publication—**2000**; Author Surname— **Derrida**; Name of Article— **Choreographies**, Publisher— **Edinburgh University Press**; Author First Name— **Jacques**; Name of Journal—**Diacritics**; Volume No. **12**; Page Nos—**66-77**; Issue No.—**4**

3. (A) Read the passage above and identify two topics that could be used for purposes of research. Give reasons for your answer.

Or

- (B) Write a note explaining how any one topic in the above passage could be developed for a research paper.

Part B

Virginia Woolf : *A Room of One's Own* (1929)

May I remind you that there have been at least two colleges for women in existence in England since the year 1866; that after the year 1880 a married woman was allowed by law to possess her own property; and that in 1919—which is a whole nine years ago - she was given a vote ? May I also remind you that most of the professions have been open to you for close on ten years now ? When you reflect upon these immense privileges and the length of time during which they have been enjoyed, and the fact that there must be at this moment some two thousand women capable of earning over five hundred a year in one way or another, you will agree that the excuse of lack of opportunity, training, encouragement, leisure and money no longer holds goodYou must, of course, go on bearing children, but, so they say, in twos and threes, not in tens and twelves. Thus, with some time on your hands and with some book learning in your brains.....surely you should embark upon another stage of your very long, very laborious and highly obscure career.....Now my belief is that this poet who never wrote a word and was buried at the cross-roads still lives. She lives in you and in me, and in many other women who are not here to-night, for they are washing up the dishes and putting the children to bed.For my belief is that if we live another century or so... and have five hundred a year each of us and rooms of our own; if we have the habit of freedom and the courage to write exactly what we think; then the opportunity will come.

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4. (A) Using I. A. Ricahrd's technique of closely analysing the text will help us understand Woolf's solution to the problems of the women of her time. Do you agree ?

Or

- (B) Woolf's appeal to have the "habit of freedom and courage to write" is also contextualised by her. Critically comment.

5. (A) What is plagiarism ? Do you agree that plagiarism should be avoided in scholarly writings ? Give reasons for your answer.

Or

- (B) Write an essay on the importance of accurate referencing and citation for academic studies.

6. (A) Read the above passage and identify the main issue that it raises. Write a draft research proposal of 600 words based on a possible area of research on the issue.

Or

- (B) How could the main issue raised in the passage above be used to write a research paper on any one text in your English Honours syllabus ? Write a draft research proposal of 600 words based on any *one* text from the syllabus.

7. (A) Creativity is a key feature of critical thinking and quality research output. Discuss.

Or

- (B) Research is the driver of invention and innovation, reform and revolution in society. Do you agree ? Give reasons for your answer