

[This question paper contains 2 printed pages.]

Your Roll No.....

K

Sr. No. of Question Paper : 5070

Unique Paper Code : 2032101101

Name of the Paper : Introduction to Literary Studies

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. **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) Examine the importance of the opening line of *Pride and Prejudice* in setting the tone and themes of the novel.

Or

- (b) How, according to A.N. Kaul, did Henry Fielding attempt to define the form of the novel in his prefatory writing?
2. (a) ...silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air,
 - (i) Identify the poem and the poet. (2)
 - (ii) What do "Ships, towers, domes, theatres, and temples" represent? (4)
 - (iii) Is the poet's admiration for the city in the poem unconditional, or does it come with certain qualifications? Explain. (4)

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Or

- (b) Briefly describe the introduction and the evolution of the sonnet form in English poetry.
3. (a) What role does Bharati, the mother of the twins, play in shaping Tara's life?

Or

- (b) Write a short note on Tanvir's understanding of language and movement and its effect on theatre.

PART B

4. (a) Analyze the role of women and marriage in *Pride and Prejudice*. How does Austen both conform to and challenge the gender expectations of her time?

Or

- (b) Elaborate upon the role of the narrator with reference to Gerald. J. Prince.

5. (a) Discuss how the use of imagery, diction, and poetic form can convey the transformation of human emotion. Elaborate with examples from your paper.

Or

- (b) In "On His Blindness," Milton reflects on his personal loss of sight and his relationship with God's will. Discuss.

6. (a) Mahesh Dattani's *Tara* is as much about family and identity as it is about societal conditioning. Discuss this statement with close reference to the text.

Or

- (b) Comment on the use of the physical nature of the stage with reference to G.J. Watson.

7. (a) How does the choice of form in literature shape the way meaning is created, communicated, and experienced by readers? Illustrate your answer with suitable examples from the texts you have studied.

Or

- (b) How do literary works reflect, respond to, or resist the social, political, and cultural conditions of their time through their artistic form and style? Discuss with reference to any two writers or texts you have studied, illustrating how historical circumstances shape literary expression.

[This question paper contains 2 printed pages.]

Your Roll No. 25033511025

K

Sr. No. of Question Paper : 5182

Unique Paper Code : 2032101102

Name of the Paper : European Classical Literature

Name of the Course : Bachelor of Arts (Honours Course) English –
DSCC-2

Semester : II

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

Write short notes / RTCs

1. (a) Epic Similes

OR

- (b) Orestes

2. (a) Catharsis

OR

- (b) "Lord of Thebes,

I and the boy have come together,

Hand in hand. Two see with the eyes of one ...

So the blind must go, with a guide to lead the way."

Identify the speaker and explain.

P.T.O.

3. (a) The magistrate in *Lysistrata*

OR

(b) The Oath

PART B

4. (a) Whereas the *Iliad* primarily deals with war and bloodshed, in the *Odyssey*, Homer has come up with a familial plot which is full of adventures and supernatural interventions. Elucidate.

OR

(b) In what ways does the *Odyssey* complicate the traditional Greek idea of *nostos* by presenting homecoming not only as physical return but also as moral, emotional, and social reintegration?

5. (a) Critically comment on the growing tension between duty and desire which motivates the action of the play. Discuss with reference to at least two characters from *Antigone*.

OR

(b) Discuss in detail the role of the Chorus in Sophocles' *Antigone* with reference to at least two choric odes in the play.

6. (a) Discuss the reversals by which Aristophanes subverts the traditional gender hierarchies in *Lysistrata*.

OR

(b) Do you agree that women's rebellion in *Lysistrata* is temporary, since their aim is only to restore pre-war normality?

7. (a) Discuss the depiction of women in Greek drama with reference to *Lysistrata* and *Antigone*.

OR

(b) What are the key differences between tragedy and epic poetry according to Aristotle's *Poetics*. Why does Aristotle consider tragedy as superior? Discuss with reference to the two texts in your course.

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Your Roll No.....

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Sr. No. of Question Paper : 5389

Unique Paper Code : 2032101103

Name of the Paper : Indian Classical Literature

Name of the Course : Bachelor of Arts (Honours Course) English –
DSCC-3

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 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 short note on the essence and importance of Draupadi's questions in the game of dicing in *The Mahabharata*.

OR

- (b) Comment critically on the character and role of Krishna in *Mahabharata*.

2. (a) "How fragile the life of this deer!
How cruel your sharp-pointed arrows, swift-winged!
Never should they fall on his tender frame
like tongues of flame on a heap of flowers.
Quickly withdraw your well-aimed arrow, bound
to protect the distressed, not strike the pure."

Comment on the aspect of environmental preservation in the light of the above lines from *Abhijnānaśākuntalam*.

OR

- (b) Comment on the significance of the role of Madhavya in *Abhijnānaśākuntalam*.

3. (a) Identify, explain and contextualize the given lines:
"May the joys of heaven wait upon the queen
Who gave up her life before she felt the pain
Of surviving her husband. And may the goddess
Of chastity who has come to our good land be honored."

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OR

- (b) Elucidate on the valorization of Cenkuttuvan in "The Book of Vañci."

PART B

4. (a) Dhritarashtra played a crucial role in the events that led to the game of dicing in *The Mahabharata*. How does this impact the ideals of *dharma* as deified in the epic?

OR

- (b) With reference to Krishna's peace proposal in *The Mahabharata*, explain the significance of 'peace' in the epic. How does this reflect on the outcome of the epic?

5. (a) The dominant *rasa* in *Abhijnānaśākuntalam* is *sringara rasa* or the erotic love sentiment. Elucidate on the given statement with reference to the different stages of love as portrayed in the play.

OR

- (b) Duhsanta follows his *rajadharma* even in moments of personal grief. Do you agree? Substantiate your arguments with reference to the play *Abhijnānaśākuntalam*.

6. (a) Discuss the themes of Justice and Vengeance in Give an illustrated answer using examples from the "The Book of Vañci".

OR

- (b) How does *Cilappatikaram* display the values of ideal kingship? Discuss with reference to the "Book of Vañci" as a presentation of Puram poetry.

7. (a) The questions raised by female protagonists form the basis of complex debates on *dharma* and *karma* in the Indian narrative tradition. How would you interpret this statement with reference to any two texts that you have studied? Discuss critically.

OR

- (b) Ancient Indian writers have projected strong individuality of women characters through their oeuvres. Examine this statement with reference to your reading of any two prescribed texts.

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[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5038 **K**
Unique Paper Code : 2032102301
Name of the Paper : Romantic Literature
Name of the Course : **Bachelor of Arts (Honours Course) English (DSC)**
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. Identify, contextualize and critically comment:
(a) ... That time is past,
And all its aching joys are now no more,
And all its dizzying raptures. Not for this
Faint I, nor mourn nor murmur, other gifts
Have followed; for such loss, I would believe,
Abundant recompense.
OR
(b) In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare sieze the fire?
2. Identify, contextualize and critically comment :
(a) Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;

OR

- (b) Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone

3. Identify, contextualize and critically comment :

- (a) "I intend to reason. This passion is detrimental to me; for you do not reflect that you are the cause of its excess."

OR

- (b) The trial of Justine Moritz.

Part – B

4. (a) Loss of poetic vision is a recurrent theme in the poetry of Wordsworth and Coleridge, and this tendency indicates a deep insecurity about creativity and its limitations in the mind of the poets. Do you agree? Discuss.

OR

- (b) Blake's myth of man is integral to his poetic vision. Discuss.

5. (a) 'Love for humankind' should 'place individuals at distance from self', thereby promoting 'universal feeling'. Write a detailed note on Shelley's concepts of freedom and mutability.

OR

- (b) Write a note on Keats' concept of 'negative capability', and its importance to the poetic imagination.

6. (a) "*Frankenstein* is a pioneering work that blurs the boundaries between science, ethics, and morality." Do you agree? Give a reasoned answer.

OR

- (b) "*Frankenstein* is a cautionary tale that highlights the consequences of imperfect men disturbing nature's perfection". Discuss

7. (a) Romantic literature often tends to become distant meditation on nature and society. Do you agree? Discuss.

OR

- (b) Attempt a detailed note on nature as a revolutionary force in Romantic literature, with reference to any three texts in your syllabi.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5362 K

Unique Paper Code : 2032102303

Name of the Paper : Literary Criticism

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

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.

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PART A

1. (a) Explain how Edmund Burke distinguishes the sublime from the beautiful in his essay "A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful".

Or

- (b) According to David Hume, beauty is not an objective quality but a product of individual perception. Discuss with reference to his essay "Of the Standard of Taste".
2. (a) "The mind of the poet is the shred of platinum." Elaborate on T.S. Eliot's statement in his essay "Tradition and the Individual Talent".

Or

- (b) Write a brief note on Virginia Woolf's characterisation of contemporary novelists as "materialists" in her essay "Modern Fiction".
3. (a) I. A. Richards argues that the Kantian account of "the judgement of taste" leads to the annexation of aesthetics to "Idealism". Write a brief note on Richards' critique of Kant's aesthetic theory in the light of this statement.

Or

- (b) "Paradox is the language appropriate and inevitable to poetry." Explain how Brooks elucidates this in his analysis of poetry.

PART B

4. (a) Edmund Burke claims, "when danger or pain press too nearly, they are incapable of giving any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are delightful." How does this statement reflect his understanding of the sublime in "A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful"?

Or

- (b) What conditions does Hume identify as necessary for true taste in "Of the Standard of Taste," and how do defects like prejudice or lack of practice hinder sound judgment in matters of beauty?
5. (a) How does T. S. Eliot's idea of historical consciousness in "Tradition and the Individual Talent" shape the poet's relationship to tradition and originality?

Or

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- (b) How does Virginia Woolf's focus on consciousness in modern fiction reflect a new, fluid notion of reality, and how does it depart from the conventions of earlier realist novels?
6. (a) Explain what I. A. Richards means by "the phantom aesthetic state". Discuss the implications of describing the aesthetic state as a "phantom" for literary criticism.

Or

- (b) "The 'prose-sense' of the poem is not a rack on which stuff of the poem is hung that it does not represent the 'inner' structure or the 'essential' structure or the 'real' structure of the poem." Why does Cleanth Brooks term paraphrase as a "heresy"?
7. (a) Discuss the role of the connotative function of language in meaning-making with reference to any two critics in your course. How do they challenge purely referential or denotative approaches to meaning?

Or

- (b) Eighteenth-century aesthetics emphasized the workings of the human mind in the perception of beauty and artistic value. Discuss with reference to at least two thinkers you have read.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5443

K

Unique Paper Code : 2033102001

Name of the Paper : Literature and Cinema
Discipline Specific Elective
(DSE)

Name of the Course : Bachelor of Arts (Honours
Course) 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 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 James Monaco's discussion of the importance of sound in cinema.

OR

- (b) Write a brief note on Ellen in *Modern Times*.
2. (a) Write a short note on the "Three Witches" in *Macbeth*.

OR

- (b) Briefly discuss the character of Nimmi in *Maqbool*.
3. (a) Write a short note on the use of psychoanalysis in understanding cinema as discussed in Laura Mulvey's prescribed text.

OR

- (b) Write a short note on the title of the film *Margarita with a Straw*.

PART B

4. (a) With close reference to Walter Benjamin's prescribed text, discuss the relevance and importance of works of art in the "age of mechanical reproduction."

OR

- (b) Critically assess the figure of the tramp in Charlie Chaplin's *Modern Times*.
5. (a) Compare and contrast Shakespeare's *Macbeth* with Vishal Bhardwaj's *Maqbool*.

OR

- (b) Critically explore how Kurosawa adapts Shakespeare's *Macbeth* to his Japanese *Throne of Blood*.
6. (a) What does Mulvey mean by the "male gaze"? How does it impact cinema and our experience of it? Explain with examples from the prescribed text.

OR

- (b) Critically analyse the relationship between Thelma and Louise in the film *Thelma and Louise*.
7. (a) Taking examples from the prescribed syllabus, discuss the impact of globalization on the diversity of the cinematic content.

OR

- (b) Critically evaluate how reading a literary text and watching a cinematic text are different constitutive experiences.

(6)
[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5444

K

Unique Paper Code : 2033102002

Name of the Paper : Literary Theory

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 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) With reference to context critically comment on, "it can be observed that the organic intellectuals which every new class creates alongside itself and elaborates in the course of its development, are for the most part 'specialisations' of partial aspects of the primitive activity of the new social type which the new class has brought into prominence."

OR

- (b) With reference to context critically comment on, "...categories of intellectuals already in existence and which seemed indeed to represent an historical continuity uninterrupted even by the most complicated and radical changes in political and social forms."
2. (a) With reference to context, critically comment on: "The other choice (which I believe corresponds more closely to Levi-Strauss's manner), in order to avoid the possibly sterilizing effects of the first one, consists in conserving all these old concepts within the domain of empirical discovery while here and there denouncing their limits, treating them as tools which can still be used."

OR

- (b) With reference to context, critically comment on:
“It’s not a matter of locating everything on one level, that of the event, but of realising that there are actually a whole order of levels of different types of events differing in amplitude, chronological breadth, and capacity to produce effects”
3. (a) According to Irigaray, how is homosexuality usually understood within a phallogentric sexual economy?

OR

- (b) How does Butler employ Foucault’s notion of the subject to support her central claim in the prescribed essay?

PART B

4. (a) Gramsci distinguishes between the traditional and organic intellectual but also refers to their historical interpenetration. How does this complicate the intellectual’s position within both the dominant and emergent class in the context of Gramsci’s theory of social transformation.

OR

- (b) How does Gramsci reconceptualize the traditional understanding of intellectual labour? What implications does it have for the role of the intellectual in sustaining or contesting hegemony?

P.T.O.

5. (a) How and why does the concept of play become central to the discourse of human sciences?

OR

- (b) Comment on Foucault's engagement with power as a discursive entity.
6. (a) In what ways does Judith Butler contribute to the understanding of the woman subject? Critically discuss.

OR

- (b) Critically comment on the relationship between multiplicity and female desire in Irigaray's essay.
7. (a) The history of the twentieth century has had a pivotal role to play in the development of western philosophy and, consequently, the meaning formations of/ through literature. Explain using any two essays from your course.

OR

- (b) Despite ostensible divisions, there is a seamless flow of concepts and ideas in the way literary theory as a methodology functions. Explain using any two essays from your course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 14155

K

Unique Paper Code : 2032102301

Name of the Paper : Romantic Literature

Name of the Course : Bachelor of Arts (Honors
Course) English – DSCC-7

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.

P.T.O.

Part A

1. (a) Answer the following with reference to the context :

Milton! thou shouldst be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness.

OR

- (b) Write a note on Samuel Taylor Coleridge's attitude to nature in *Dejection: An Ode*.

2. (a) Answer the following with reference to the context :

I met a traveller from an antique land,
Who said- "Two vast and trunkless legs of stone
Stand in the desert... Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;

OR

- (b) Write a short note on John Keats' personification of Autumn in *Ode to Autumn*.
3. (a) Write a short note on Frankenstein's demand for a bride in Mary Shelley's *Frankenstein*.

OR

- (b) Write a short note on the role of ethics and responsibility in the scientific world with reference to Victor Frankenstein.

Part B

4. (a) Discuss with reference to William Blake's *Songs of Innocence and Experience*, the juxtaposition of the twin and complementary states of 'Innocence' and 'Experience'.

OR

- (b) Analyse how William Wordsworth's *Lines Composed a Few Miles Above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour, July 13, 1798*, reflects his deep relationship with nature.
5. (a) Discuss how Percy Bysshe Shelley's *Ode to the West Wind* makes the West Wind the instrument of his political and poetic thought.

~~OR~~

- (b) In *Ode to a Nightingale*, nature provides John Keats with beauty, inspiration, and moments of transcendence, yet it also serves as a reminder of mortality and transience. Discuss.
6. (a) Give a detailed analysis of the form and narrative structure of Mary Shelley's *Frankenstein*.

OR

- (b) Mary Shelley calls Victor Frankenstein "the modern Prometheus" because of his ambition to transcend the natural order. Discuss the subtitle of *Frankenstein* in the light of the aforementioned comment?
7. (a) Discuss with reference to the selection of poems in your course, the impact of political and industrial revolutions on Romantic poetry.

OR

- (b) Romantic poetry reflects a deep introspection regarding self as well as society. Discuss with reference to the selection of poems in your course.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5008

K

Unique Paper Code : 2032103501

Name of the Paper : TWENTIETH CENTURY POETRY & DRAMA

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

Semester : V

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) Identify, contextualize and comment on the lines :

In the room the women come and go
Talking of Michaelangelo.

Or

- (b) Write a short note on the use of allusion in Yeat's "The Second Coming".

2. (a) Identify, contextualize and comment on the lines:

See, see where Christ's blood streames in the firmament:
It flows from the Brow we nailed upon the tree.

Or

- (b) Memory has a hand in the grave upto the wrist Earth crumbles from your fist
under the sky's black sieve.

3. (a) The significance of the tree as a stage prop in *Waiting for Godot*.

Or

- (b) Write a note on Lucky's speech in *Waiting for Godot*.

PART B

4. (a) Do you agree with T.S. Eliot's statement that "Genuine poetry can communicate before it is understood"? Discuss your views with reference to his poems in the syllabus.

Or

- (b) Expatriate on the theme of Fate and Free Will in Yeats' poem, "Leda and the Swan".

5. (a) Comment on the role and importance of sensory imagery in the two poems of Ted Hughes.

Or

- (b) Discuss the theme of Time, Death and Impermanence in Larkin's poem, "The Whitsun Weddings".

6. (a) How does the act of waiting for Godot define the lives of Vladimir and Estragon? Analyze how hope, though constantly deferred, serves as both a comfort and a curse for the protagonists.

Or

- (b) The role and meaning of Silence and Pause in the play *Waiting for Godot*.

7. (a) Discuss the use of dramatic monologue in modern poetry with special reference to two poets in your syllabus.

Or

- (b) Analyse why and how the poets in your syllabus are offering a critique of modern civilization and discuss the note of despair and ennui in drama with reference to at least two poets and one dramatist in your syllabus.

3) [This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5209

K

Unique Paper Code : 2032103503

Name of the Paper : Dalit Writings

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

Semester : V

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) Comment on the importance of food in the caste system as described by Valmiki in *Joothan*?

Or

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

'Ma burst out crying when she saw the state I was in. I was covered in muck from head to toe. Bloodstains were clearly visible on my clothes. My eldest sister-in-law said to my mother, "Don't make him do that work.

We can bear hunger. Don't drag him in this dirt." Those words of Bhabhi shine like a light in darkness for me to this day. I have come out of that dirt, but millions are living that horrible life even today.'

2. (a) Caste has become a political culture. Discuss in detail referring to various instances in *The Grip of Change* by P. Sivakami.

Or

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

'For them, we are all the same - all untouchables. Do you think they would make *us* stand outside their houses and take *you* inside and feed you

milk and rice? As long as we continue to differentiate among ourselves and beg for their favour, they will continue to manoeuvre and hammer us into submission.'

3. (a) 'I ask for my rights as a man.' Elaborate these expressions of Limbale in 'White Paper'.

Or

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

'He never assaults you with Symbols,
Metaphors Or personalities.
A heavy burden on a donkey's back,
He himself a wounded shadow.'

Part B

4. (a) The narrator of *Joothan*, describes his journey filled with filth and terror. Discuss his struggle and strength gained later as a result of education he received and the influence of Ambedkar's ideological teachings in his life.

Or

- (b) Discuss and critically analyse various instances from the life of Om Prakash Valmiki in *Joothan* as the socio-cultural description of evil practices like untouchability leading to caste discrimination.

5. (a) Gawri in *The Grip of Change* was not ready to marry after completing her education. Discuss in detail various reasons for her decision referring to "Book 2: Author's Notes".

Or

- (b) Discuss gender issues in P. Sivakami's novel *The Grip of Change* while critically analysing the idea of patriarchy and Dalit patriarchy in this novel.

6. (a) 'For a long time my Budhadada could not understand how kingship had come to an end and democracy had begun.' Comment critically on this line from 'Black Ink' by Sanjaya Kumar Bag.

Or

- (b) What are the customs described in 'New Custom' by Ajay Navaria? Discuss critically various instances from the story.

7. (a) Describe how caste based discrimination plays its role in a feudal framework politically and its impact in the form of trauma and violence referring to any two texts from your syllabus.

Or

- (b) Critically define caste system as a hierarchical social order that politically defines culture of oppressors and oppressed based on ethnic identities. Illustrate from texts in your syllabus.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5270

K

Unique Paper Code : 2033100014

Name of the Paper : Children's Literature

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

Semester : V

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

Q 1. a. Discuss *Fantastic Mr Fox* as a fable.

Or

b. Write a short note on the significance of the Rose in *The Little Prince*.

Q 2. a. Discuss the significance of magic in *Goopy Gyne, Bagha Byne*.

Or

b. Write a short note on Jatayu in *The Golden Fortress*.

Q 3. a. Write a short note on the significance of the lesions in Anderson's *Feed*.

Or

b. Write a short note on the 'feed' in Anderson's *Feed*.

Part B

Q 4. a. *Fantastic Mr Fox* celebrates cleverness, courage, and the triumph of the underdog. Discuss how Dahl uses humour, characterization, and conflict to convey moral lessons about family, survival, and justice.

Or

b. Examine how Saint-Exupéry uses symbols in *The Little Prince*—such as the planets, the fox, and the baobabs—to comment on human nature and the loss of imagination in adulthood.

Q 5. a. *Goopy Gyne, Bagha Byne* can be seen as a satire on greed, war, and the misuse of political power. Discuss how Ray uses fantasy and humour to criticize human ambition and the absurdity of conflict.

Or

b. Analyze the character of Feluda as a modern Indian detective in *The Golden Fortress*. How do you portray his intelligence, observation skills, and moral integrity, and what makes him different from Western detective figures like Sherlock Holmes?

Q 6 a. In what ways does *Feed* reveal the psychological and emotional costs of living in a hyperconnected digital culture? Discuss with reference to Anderson's depiction of relationships, empathy, and self-awareness.

Or

b. Examine the contrasting characters of Titus and Violet in *Feed*. How do their differing attitudes toward the 'feed' and society reflect Anderson's broader commentary on conformity and resistance?

Q 7 a. Do you agree that children's fiction raises issues concerning adults rather than children? Discuss with specific reference to any two texts in your course.

Or

b. Comment on the role of illustrations in children's literature with reference to any two texts in this paper.

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[This question paper contains 2 printed pages.]

Your Roll No. 2303351106

K

Sr. No. of Question Paper : 5271

Unique Paper Code : 2033100015

Name of the Paper : Indian Partition Literature

Name of the Course : Bachelor of Arts (Honours Course) English – DSE 8

Semester : V

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

Q1.a Urvashi Butalia's *The Other Side of Silence* is a significant social history for it contributed immensely in articulating many unheard voices in context of the Partition of India. Discuss.

OR

B. Comment on Nandy's idea of 'principled forgetfulness' as discussed in 'The Invisible Holocaust'.

Q2. a. Discuss the significance of the title of the short story, 'Peshawar Express'.

OR

✓ B. Syed Waliullah uses the 'Tulsi plant,' as a signifier to comment on the construction of the 'self' and the 'other'. Comment.

Q3.a. Comment on the significance of the element of nostalgia in Arjun's reminiscences of his childhood in East Pakistan.

OR

✓ B. Critically comment on the characterisation of Amaladi in *Arjun*.

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PART B

Q4.a. Compare and contrast the Holocaust and the Partition of India with reference to Ashis Nandy's ideas in 'The Invisible Holocaust'.

OR

B. Discuss the important contribution made by Butalia's *The Other Side of Silence* to the understanding of the Partition.

Q5.a. "With not a shade of bitterness or anger the story captures a beautifully interdependent (albeit feudal, and at times, exploitative) relationship between a Hindu landowner and a Muslim Haari." Comment and critique with reference to Narayan Bharati's *The Document*.

OR

B. Comment on the use of madness as a metaphor in 'Toba Tek Singh'.

Q 6. A. *Arjun* explores the post partition rehabilitation anxieties faced by the refugees in a poignant manner. Discuss.

OR

B. Elaborate on the interweaving of personal and collective histories in *Arjun*.

Q7.a. Partition narratives use symbols to depict the violence experienced by the people. Elaborate using examples from two texts in your course.

OR

B. Critically comment on the depiction of the refugees in partition literature. Cite examples from two of your texts.

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[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5099 **K**

Unique Paper Code : 2032104701/2032204701

Name of the Paper : Indian Popular Literature

Name of the Course : **Bachelor of Arts (Honours Course) DSC**

Semester : VII

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 must 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 **20 marks** each.

PART A

1. a. Within the context of Devakinandan Khatri's Chandrakanta, discuss how the author has used the trope of the 'tilism' in the narrative.

OR

- b. Discuss the role of Tej Singh in the plot of Chandrakanta.

2. a. "I know at last what I am. I am a planet." What does this statement in Vandana Singh's titular story in The Woman Who Thought She was a Planet imply?

OR

b. Examine the various interpretations of the Tetrahedron in Vandana Singh's anthology *The Woman Who Thought She was a Planet*.

a. "All I can say is that in our otherwise boring and eventless life, Machchli Baba is an event, an excitement..." With respect to the given statement, discuss the importance of Machchli Baba in Satyajit Ray's *Joy Baba Felunath/ The Mystery of the Elephant God*.

OR

b. Discuss the appropriateness of the name Golap

5099

4

Colony in Saradindu Bandyopadhyay's The Menagerie.

3. a. Bhimayana successfully champions the idea that tribal art can depict contemporary issues and represent ideas on social democracy. Explain

OR

- b. Based on your reading of Kajri Jain's 'More than meets the eye: The circulation of images and the embodiment of value', discuss how Jain dwells upon the ideas of 'calendar' or 'bazaar art' as acquiring 'different frames of value'.

PART B

5. a. Discuss how Devakinandan Khatri's Chandrakanta essentially deals with the eternal conflict between good and evil.

OR

- b. Chandrakanta's world is dominated by an epic romance in the midst of adventures, fantasy and heroism. Explain
6. a. Critically analyze the intersection of gender, domesticity and self-discovery in the stories which are a part of Vandana Singh's anthology The

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Woman Who Thought She was a Planet. Answer with reference to at least 2 stories in the anthology.

OR

b. Examine (with reference to 2 or more stories), how speculative and fantastical elements in the stories included in Vandana Singh's anthology *The Woman Who Thought She was a Planet*, serve as a vehicle to explore complex issues such as mental health, individual isolation, eco-consciousness, or even cultural norms in India.

7. a. The setting of Satyajit Ray's *Joy Baba Felunath*/

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The Mystery of the Elephant God provides a unique blend of faith, superstition and religious profiteering. Do you agree with this statement? Give reasons.

OR

- b. Saradindu Bandyopadhyay has curated the character of Byomkesh Bakshi as a representative of emergent indigenous identity subverting the Eurocentric dominance of detective fiction in the early part of the twentieth century. Discuss.
8. a. How does the narrative of Bhimayana provide a critical insight into the practices of untouchability experienced by Dr. B. R. Ambedkar?

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OR

- b. Discuss how the visual medium has been redefined within popular culture, with reference to the essays by kajri Jain and Sandria Freitag included in your course.
9. a. With reference to any two texts from your course, examine how the authors have depicted the socio-cultural realities of contemporary times.

OR

- b. Critically analyze how the term "Popular Literature" has been re-examined with the help of any two texts from your course.

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[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 8715 **K**

Unique Paper Code : 2033100019

Name of the Paper : Research Methodology

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

Semester : VII

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 must 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 20 marks each.

PART A

1. a) Explain the differences between qualitative and quantitative research using relevant examples.

OR

- b) Define Pratyaksh and Anumana as valid methods of knowledge acquisition according to the Nyaya epistemology.
2. a) Give a brief account of the process of topic development in the context of research in English

Studies.

OR

- b) What is meant by Literature Review in the context of research? What are the considerations you kept in mind while preparing the Literature Review section of your research paper in the current semester?
3. a) Discuss the MLA style of citation with suitable examples.

OR

- b) How does one structure an argument? What is the significance of an introduction and conclusion

in writing a research article?

4. a) Discuss the research gaps in your existing area of study with reference to your research article.

OR

- b) How does tentative chapterisation help us to organise our research work?

PART B

5. a) Discuss any one method of analysis with reference to any text prescribed in your syllabus.

OR

- b) What is close reading and how does it differ from other critical reading strategies in the field of

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English Studies?

6. a) What are the essential components of a research proposal? Discuss with reference to the research proposal you have drafted this semester.

OR

- b) Discuss in detail the process you followed to develop the research methodology for your research article in the current semester.

7. a) How does an annotated bibliography help a

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researcher evaluate and organise sources for a research paper?

OR

b) How does plagiarism violate research ethics, and what are the consequences of engaging in it?

8. a) Applying any methodology of your choice, attempt a textual analysis of any primary text that you have included in your research article.

OR

- b) Explain what is plagiarism and the importance of avoiding plagiarism to establish the credibility of the researcher and the research work.
9. a) Writing a research paper in English Studies is not just based on our research interests. It is dependent on technical knowledge of academic writing. Explain with examples.

OR

- b) A research topic that does not have secondary readings available can be challenging for a researcher. Do you agree with this statement?

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Give a reasoned answer with reference to your ongoing research in the current semester.

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[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 8717 K

Unique Paper Code : 2033100021

Name of the Paper : Contemporary South Asian
Literature Discipline Specific
Elective

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

Semester : VII

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 must answer ANY THREE questions in Part A and ANY THREE questions in Part B.

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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:

Mr. Jayaweera

OR

- b. Spatial and architectural dynamics in Cinnamon Gardens.

2. a. Write a short note on:

Kulfi's mother-in-law

OR

- b. Identify, contextualize and critically comment on the following:

'On Monday, 30 April', read her practical note, 'they are going to catch the monkeys. Everybody will be busy and paying no attention. Meet me under the big tamarind tree on the street leading to the orchard- bazaar road at 5:00am in the Kwality van, and from then on we will see.'

3. a. Write a short note on:

Ta' Angzoum

OR

- b. Identify, contextualize and critically comment on the following:

It always surprised her how Nepali women could manage in sarrees: all those pleats and folds did not seem to trip them up. There was such - resilience- in Nepali women.

4. a. Write a short note on:

Pelhuvinno/ Peno

OR

- b. Identify, contextualize and critically comment on the following:

He had dreamt of the short- tailed gwi, and in the morning, he took it as an

indicator of the creator's willingness for him to earn a title.

Part B

5. a. While Cinnamon Gardens captures an important moment in Ceylon's national history, the universe of the novel is largely urban -centric. Do you agree? Discuss.

OR

While Annalukshmi emerges as the primary embodiment of the New Woman figure in Cinnamon Gardens, Selvadurai invests certain other-
women characters in Ceylonese society with

feminist ideas that complement or even broaden Annalukshmi's views. Discuss.

6. a. How does Kiran Desai's *Hullabaloo in the Guava Orchard* satirize the ways of post colonial India? Explain using examples from the text.

OR

- b. Is realism the dominant mode of narration in Kiran Desai's *Hullabaloo in the Guava Orchard*? Analyse, keeping the ending of the novel in mind.
7. a. Do you agree with the statement that Manjushree Thapa's short stories are deeply empathetic towards the vulnerable and marginalized sections of her country? Give a well-reasoned answer.

OR

- b. Several stories in Manjushree Thapa's collection offer critical reflections on the experience of cultural alienation and discrimination experienced by the Nepali diaspora in the West. Simultaneously, do you think that these stories also articulate possibilities for resistance and mutual respect? Justify your answer with suitable examples from the text.
8. a. Easterine Kire's *Sky is My Father A Naga Village Remembered* acts as powerful cultural reclamation by employing English - the language of the colonisers who misinterpreted the Angami Naga as barbaric people without history. Discuss.

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OR

- b. Easterine Kire's *Sky is My Father - A Naga Village Remembered* is a tribute to the warrior village of Khonoma. Discuss.
9. a. Using any two texts from your course, discuss how patriarchal power relations shape contemporary South Asian national life.

OR

- b. The category 'South Asian' places the subcontinent's various nations in a common context of histories of evolution and struggle. Do you agree? Discuss with the help of any two prescribed texts if and how a common identity of 'South Asian' emerges in the literature.

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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 10614

K

Unique Paper Code : 2033100019

Name of the Paper : Research Methodology

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

Semester : VII (DSE)

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 **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 20 marks each.

PART A

1. (a) What is Qualitative research? How is it different from Quantitative research?

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OR

- (b) Compare and contrast textual analysis of a text with biographical criticism of the same text. Can the two methods complement each other?
2. (a) The thesis statement is a declarative sentence that defines the position of the research paper. Discuss the important features of a thesis statement.

OR

- (b) Discuss the key differences between paraphrase and summary in academic writing.
3. (a) Discuss the importance of editing and proof reading in academic writing.

OR

- (b) What are the techniques through which we may avoid long quotations in a research article?
4. (a) Describe the process of writing an abstract and selecting keywords for a research paper.

OR

- (b) Discuss the relevance of your research to the particular area of study.

PART B

5. (a) Critical analysis is central to research in English Studies. Discuss some approaches used for the same.

OR

- (b) "According to Nyaya, perception is not the only source of knowledge, but it is the basis of the other sources or methods of knowledge". Discuss the central concepts of Nyaya epistemology- *Pratayksha*, *Anumana*, *Upmana* and *Shabda* in the light of this statement and illustrate them with suitable examples.
6. (a) What is the significance of a well-drafted Research Proposal? Discuss with reference to the Research Proposal you have prepared in the current semester.

OR

- (b) Discuss the pre-writing stage of the research paper you have been working on in the current semester. Give an account of the strategies you adopted to generate ideas, collect information and conduct your research?
7. (a) Write a detailed note on how suitable sources can be deployed in the process of writing a research paper. Discuss both primary and secondary sources.

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OR

- (b) What is critical thinking? Does having a well-defined methodology help us to think better? Argue with an example.
8. (a) What is plagiarism? Mention three most common ways in which plagiarism occurs. How can we avoid these?

OR

- (b) Discuss the key points of your research paper. What did your review of the bibliography reveal about existing research gaps?
9. (a) What do you think is the significance of studying different research methods in the field of English Studies? Illustrate your answer with reference to text/s that have been the subject of your research in the current semester.

OR

- (b) A sound research methodology emerges organically from the nature and scope of questions the researcher chooses to pursue in their research project. Do you agree with this statement? Give a reasoned answer with reference to your ongoing research in the current semester.

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 10616

K

Unique Paper Code : 2033100021

Name of the Paper : Contemporary South Asian
Literature

Name of the Course : Bachelor of Arts (Honours
Course) English – Discipline
Specific Elective

Semester : VII

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 **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 20 marks each.

PART A

1. (a) Write a short note on:

Balendran's voyage to Bombay.

OR

- (b) Contextualize and critically comment on the following :

The Mudaliyar Navaratnam's study was an unfortunate example of what happens when the furnishings of Europe are adapted, without modifications, to a tropical climate.

2. (a) Write a short note on:

Sampath's Father

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OR

(b) Identify, contextualize and critically comment on the following:

'Tomorrow it will be too late', he sang, chandelier style drops in his nose all aquiver. He waded into the fountain and jumped in the spray, splashing the grand ladies with water so they ran squealing in consternation. 'Meet me under the plantain tree', he warbled, 'and there will be no more talk of heartache'.

3. (a) Write a short note on:

Urmila in 'Nineteen Years His Junior'

OR

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

But hearing a newspaper vendor outside the hostel window shouting aloud the news that the government has been overturned, he had dropped his friend's hand, and run out to politick.

4. (a) Write a short note on the following:

The significance of 'thehou'

OR

- (b) Political Agent Damant

PART B

5. (a) The projects of nation-making and self-determination move parallel to each other in *Cinnamon Gardens*. Elaborate and discuss.

OR

- (b) The epigraph to *Cinnamon Gardens*, taken from George Eliot's *Middlemarch*, dwells on "unhistoric acts" and "a hidden life". Attempt a reading of Selvadurai's novel as an exemplar of historical fiction in the light of the epigraph.
6. (a) The system of arranged marriages as shown in Kiran Desai's *Hullabaloo in the Guava Orchard* is indicative of the patriarchy inherent in Indian society. Discuss.

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OR

(b) The character of Pinky in Kiran Desai's *Hullabaloo in the Guava Orchard*, is a departure from stereotypical Indian womanhood as presented in the novel. Elucidate.

7. (a) Comment on Manjushee Thapa's use of experimental narrative techniques to break a new ground in her short story collection.

OR

(b) Thapa's ecological concerns are interspersed with her socio-political observations about her 'homeland' in the collection *Tilled Earth*.

8. (a) The narrative of Easterine Kire's *Sky is My Father – A Naga Village Remembered* is a re-writing of the grand narrative of history by the British colonisers, presenting the perspective of the colonised. Discuss.

OR

- (b) Easterine Kire examines the Angami warrior culture using the setting of a warrior village to document the importance of rituals in the life of the individual and the community in *Sky is My father – A Naga Village Remembered*. Discuss.
9. (a) The study of contemporary South Asian literature helps establish South Asia as an area shaped by common histories. Do you agree? Give a reasoned answer using texts from your course.

OR

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- (b) Elites across South Asia had access to power and mobility that allowed them to remain in hierarchically dominant situations once the British left. Do you agree? Discuss using any two texts of your choice from this course.

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[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5153 **K**

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 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 short note on the Red Room.

OR

- (b) With a steady stony glance—

Like some bold seer in a trance,
Beholding all his own mischance,
Mute, with a glassy countenance—
She look'd down to Camelot. .
It was the closing of the day:
She loos'd the chain, and down she lay;
The broad stream bore her far away...

- (i) Identify the lines given above. (2)
- (ii) Where is the broad stream taking the lady and why? (3)
- (iii) Critically comment on the portrait of the lady as a seer and what she sees. (5)
2. (a) Attempt a short note on Mr. Jaggers.

OR

- (b) The Count your Master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;

- (i) Who is the speaker of these lines? Who is being addressed? (2)
- (ii) What does the interest in the "munificence" tell us about the speaker's character. (3)
- (iii) How does the rest of the poem substantiate our understanding of the speaker? (5)
3. (a) How does George Eliot use water imagery (e.g., the river Floss) to symbolize the themes of the novel?

OR

- (b) Discuss the religious allusion in the following lines:
- I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

PART B

4. (a) Analyze Blanche Ingram and Bertha Mason as foil characters to Jane Eyre. Do these alternative models highlight Bronte's engagement with Victorian ideologies of womanhood and colonial otherness?

OR

- (b) Is the romantic tradition under critique in the figure of Sir Lancelot? Discuss with reference to the poem "The Lady of Shallot".
5. (a) Critically examine how the structure of *Great Expectations* reflects its serialised publication.

OR

- (b) "The poem "My Last Duchess" reflects the gender dynamics in marriage." Explain.
6. (a) Why does Eliot title the novel *The Mill on the Floss*? Explore the importance of the mill in terms of setting, plot, and symbolism.

OR

- (b) Critically evaluate "How do I Love Thee" as a love poem.
7. (a) Examine the critical intersection of class and gender in Victorian England as depicted in any two prescribed texts.

OR

- (b) Elucidate on the centrality of the first person narrative in any one poem and one novel from your syllabus.

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[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 8718 **K**

Unique Paper Code : 2033100022

Name of the Paper : Twentieth Century
European Fiction DSE
English

Name of the Course : **Regular and SOL**

Semester : VII

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.
3. Answer any **three questions** from **PART A** and any three questions from **PART B**.
4. Each question in PART A carries **10 marks** and each question in PART B carries **20 marks**.

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PART A

Answer any three questions from this part

1. (a) Comment on the significance of Lotaria's reading machine in *If on a Winter's Night a Traveller*.

Or

- (b) "It is only through the confining act of writing that the immensity of the nonwritten becomes legible." Identify the given sentence from the text and comment on its deeper implications.
2. (a) Explain the following passage with reference to context:

"One morning, when Gregor Samsa woke from

troubled dreams, he found himself transformed in his bed into a horrible vermin."

Or

- (b) In "The Story of My Dovecote", the narrator's father displays a desperate desire for his son to assimilate and succeed in the Russian system. What does that reveal about the pressures and false hopes of Jewish life in Tsarist Russia?
3. (a) "I said that people never change their lives, that in any case one life was as good as another and that I wasn't dissatisfied with mine here at all."
- i) What does this remark suggest about Meursault's worldview? (3)
- ii) How does this reflect Camus's idea of the absurd? (3)

- iii) Discuss how this attitude isolates Meursault from social and moral norms. (4)

Or

- (b) Attempt a note on the narratorial point of view in "The Mother".

- 4 (a) Explain critically with reference to context:

"She struggled to her feet. She had blood on her hands and clothes, and suddenly her exhausted body told her that she was old, Old and a murderess, she thought, but she knew that if it were necessary, she would kill again.

Or

- (b) Comment on the role of the dog of tears in Saramago's Blindness.

Part B

- 5 (a) In what ways can *If on a Winter's Night A Traveller* be read as a series of critical reflections about the relationship between literature and technology? Give a reasoned answer using arguments illustrated by instances from the text.

Or

- (b) Critically examine *If on a Winter's Night A Traveller* as a postmodern anti-novel by discussing its narrative style and themes, with examples from the text.
- 6 (a) In Kafka's *The Metamorphosis*, how does Gregor's relation to his family and his immediate environment change after his transformation and subsequent decline?

Or

(b) "The Story of My Dovecote" presents two distinct forms of antisemitism: the "civilized," systemic, institutional discrimination (the school's Jewish quota) and the chaotic, extreme physical violence (the pogrom). Compare and contrast these two forms. How do they work together to trap the Jewish community?

7. (a) Discuss Camus' *The Stranger* in the light of Meursault's resistance to societal expectations of the appearances he needs to keep up. Why does he reject these expectations?

Or

Or

(b) Would you agree that in Ginzburg's "The Mother" the narrative succeeds in creating a powerful portrait of a woman who refuses to be written out of the text despite the negative assessments that frame her representation? Justify your answer.

8. (a) "If you can see, look. If you can look, observe."
Explain the significance of this epigraph with reference to the role of the doctor's wife in Blindness.

Or

(b) Discuss in detail the significance of instructions and orders broadcast through loudspeakers in the quarantine in Saramago's Blindness. Would you agree that the orders issued thus emphasize the absence of authority rather than its presence?

9. (a) "Allegory and fantasy narratives become the default mode of novelistic story telling in twentieth century European fiction." Discuss with reference to the texts in your syllabus.

Or

- (b) Critically comment on how Metamorphosis, The Stranger, and Blindness express a serious engagement with the themes of power, control and freedom in unique ways through the experiences of their protagonists.

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[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 10617 **K**

Unique Paper Code : 2033100022

Name of the Paper : Twentieth Century European Fiction

Name of the Course : **DSE English – Regular and SOL**

Semester : VII

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 **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 **20** marks each.

P.T.O.

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PART A

1. (a) Write a short note on the use of imaginary places in *If on a Winter's Night a Traveller*.

Or

- (b) Comment on how Silas Flannery's writer's block proves to be instructive for him.

2. (a) Explain the following passage with reference to context:

He thought back of his family with emotion and love. If it was possible, he felt that he must go away even more strongly than his sister....

He watched as it slowly began to get light everywhere outside the window now. Then

without his willing it, his head sank down completely, and his last breath flowed weakly from his nostrils.

Or

(b) Explain the reference to the policy of *numerus clausus* for Jewish students in Tsarist Russia in "The Story of My Dovecote." What does it imply for the narrator?

3. (a) Attempt a short note on Marie Cardona in *The Stranger*.

Or

(b) Examine the role of the grandparents in "The Mother."

P.T.O.

4. (a) Explain critically with reference to context:

...I don't think we did go blind, I think we are blind, Blind but seeing, Blind people who can see, but do not see."

Or

- (b) Why does the doctor's wife go to the quarantine even though she isn't blind herself in *Blindness*?

PART B

5. (a) How does *If on a Winter's Night a Traveller* play on the boundaries between popular fiction and literary fiction, and to what end?

Or

(b) "Perhaps it is in the field of tension between one vacuum and another that literature multiplies the depth of a reality that is inexhaustible in forms and meanings."

Discuss *If on a Winter's Night a Traveller* in the light of the above statement.

6. (a) In the words of Vladimir Nabokov, "Gregor is a human being in an insect's disguise; his family are insects disguised as people". Discuss.

Or

(b) Examine the juxtaposition of the systemic, institutionalised antisemitism experienced by the narrator in his everyday life and the eruption of the full-blown pogrom of 1905 in "The Story of my Dovecote".

P.T.O.

7. (a) In Camus' *The Outsider*, Meursault for the most part submits to the rhythms of everyday experience and avoids reflecting on himself and his world. Discuss this avoidance of reflection in Meursault with special reference to part two of the novel that focuses on his mental state during the period of his incarceration.

Or

- (b) In the story "The Mother" Natalia Ginzburg employs a third person narrator whose point of view is aligned with that of the children. The mother is judged in relation to the normative standards that the children have internalised from others around them. Discuss the representation of the mother in terms of this specific narrative choice.

8. (a) Discuss in detail the narrative style and peculiar syntax employed in Saramago's *Blindness*.

Or

- (b) Comment on the philosophical relationship (or lack thereof) between vision/sight as posited in Saramago's *Blindness*.

9. (a) "Postmodernism provides the necessary paradigm for our understanding of the theoretical and aesthetic practices that characterise twentieth century European fiction". Discuss with reference to the texts in your syllabus.

Or

P.T.O.

(b) The 20th-century European writer often writes from the margins—of exile, dislocation, or moral crisis. Discuss with reference to any two authors from your course.