

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **1116** **I**

Unique Paper Code : 2032101201

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

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

Semester : II

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- 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** 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.

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Part - A

10×3=30

1. (a) Identify, contextualize and critically examine the following lines:

"But first I pray yow, of youre curteisye,
That ye n'arete it to my vileynye,
Thogh that I pleylnly speke in this
mateere...

Also I pray yow to foryeve it me,
Al have I nat set folk in hir degree..."

OR

- (b) ""Lordynges," quod he, "in chirches whan
I preche,
I peyne me to han an hauteyn speche,
And rynge it out as round as gooth a belle,
For I kan al by rote that I telle.
My theme is alwey oon, and evere was –
Radix malorum est Cupiditas."

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 lorney,
For there Christ is the Kings Attorney."

OR

- (b) Write a short note on the theme of desire and poetic self-fashioning in Sidney's "Sonnet I".
3. (a) Identify, contextualize and critically examine the following lines :
- "... What though the field be lost?
All is not lost, the unconquerable Will,
And study of revenge, immortal hate,

And courage never to submit or yield:
And what is else not to be overcome?"

OR

- (b) Analyse Milton's characterisation of power in Book I of Paradise Lost.

Part – B

20×3=60

4. (a) The device of pilgrimage provides an apt frame for the rich diversity of portraits presented in Chaucer's General Prologue. Elaborate.

OR

- (b) Discuss how the Pardoner perverts the preacher's art and uses the conventions of the sermon in his Prologue and Tale to manipulate his audience.

5. (a) Analyse how poetic voice negotiates authority and persuasion in any two of Donne's poems from the prescribed syllabus.

OR

- (b) What political and amatory implications are carried in the image of Astrophil's "truant pen?"
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) Examine how two authors use specific rhetorical situations to define, defend, or dismantle particular models of love. Answer with respect to any two texts from the course.

OR

- (b) How do you think the writers and poets in your syllabus contribute to or develop the English ideal of the Renaissance man? Answer with respect to any two texts from the course.

[This question paper contains 4 printed pages]

Your Roll No. :
Sl. No. of Q. Paper : **1575** **I**
Unique Paper Code : 2032101202
Name of the Paper : 16th & 17th Century
English Drama, DSC
Name of the Course : **Bachelor of Arts**
(Honours Course)
English
Semester : II

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains **2** parts. Both parts are compulsory.
- (c) Candidates have to answer **all** questions in **Part-A** and any **three** questions in **Part-B**.
- (d) Questions in **Part-A** carry **10** marks each and questions in **Part-B** carry **20** marks each.

Part - A

Answer **all** questions

3×10=30

1. (a) Within this circle is Jehovah's name
Forward and backward anagrammatiz'd,
The breviated names of holy saints,
Figures of every adjunct to the heavens,

And characters of signs and erring stars,
 By which the spirits are enforc'd to rise;
 Then fear not, Faustus, to be resolute
 And try the uttermost magic can perform.

- (i) Identify the speaker of these lines. 2
- (ii) What is the significance of the "circle" and the symbols described in these lines? 3
- (iii) Comment on how this passage reflects the speaker's attitude toward magic and the dangers associated with it in Doctor Faustus. 5

OR

- (b) Analyse the role and importance of the Good and Bad Angels in shaping Faustus's choices in Doctor Faustus. 10

2. (a) "There is none but he,
 Whose being I do fear; and under him
 My genius is rebuked, as it is said
 Mark Antony's was by Caesar."
 - (i) Identify the speaker and the context. 2
 - (ii) Who is "he" and why does the speaker fear him? 3
 - (iii) Explain "my genius is rebuked" and the reference to Mark Antony and Caesar. 5

OR

- (b) Discuss the role and significance of "weird sisters" in Macbeth. 10
3. (a) "You never ask, how fair, discreet, or virtuous...but what's her Fortune--which, if but small, you cry -- "She will not do my business."
- (i) Identify the speaker and the addressee. 2
- (ii) What is the significance of "the business"? 3
- (iii) What do these lines tell us about the speaker? 5

OR

- (b) Write a critical note on The Rover's Prologue written by a Person of Quality. 10

Part - B

Answer any **three** questions $3 \times 20 = 60$

4. (a) "Doctor Faustus subverts the conventional patterns associated with medieval morality plays." Discuss this view with appropriate arguments.

OR

- (b) Do you consider Faustus's tragic end to be a just punishment for his transgressions? Substantiate your response with textual evidence from Doctor Faustus.

5. (a) "William Shakespeare's Macbeth is a cautionary tale against usurping power from a legitimate monarch." Do you agree? Justify your answer with relevant points.

OR

- (b) Examine to what extent does Lady Macbeth cause her husband's downfall. Discuss the relationship between the couple throughout the play.

6. (a) In The Rover, the conventional comedy ending in a marriage is portrayed as a compromise with the prevailing standards. Do you agree? Give a reasoned answer.

OR

- (b) Critically comment on the title of the play, The Rover.

7. (a) "Female characters in Early Modern English plays often disrupt established moral and social orders." Discuss.

OR

- (b) "Never was anything great achieved without danger." Discuss with reference to any one play in your syllabus.

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **1602** **I**

Unique Paper Code : 2032101203

Name of the Paper : 18th Century Literature
DSC

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

Semester : II

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains **2** parts. Both parts are compulsory.
- (c) Candidates have to answer **all** the questions in **Part-A** and any **three** questions in **Part-B**.
- (d) 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) Identify, contextualize and critically comment on the following extract :

"For ever curs'd be this detested day,
Which snatch'd my best, my fav'rite curl away!
Happy! ah ten times happy, had I been,
If Hampton-Court these eyes had never seen!
Yet am not I the first mistaken maid,
By love of courts to num'rous ills betray'd."

OR

- (b) Comment on Alexander Pope's employment of "the Machinery" in his mock-epic poem, The Rape of the Lock.

2. (a) Identify, contextualize and critically comment on the following extract:

"The beast and I were brought close together, and our countenances diligently compared, both by master and servant, who thereupon repeated several times the word Yahoo. My horror and astonishment are not to be described, when I observed, in this abominable animal, a perfect human figure; the face of it indeed was flat and broad, the nose depressed, the lips large, and the mouth wide."

OR

- (b) Write a critical note on the character of Flimnap in Gulliver's Travels.

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

"The generality of mankind also are of my way of thinking, and have unanimously created one king, whose election at once diminishes the number of tyrants, and puts tyranny at the greatest distance from the greatest number of people. Now the great who were tyrants themselves before the election of one tyrant, are naturally averse to a power raised over them, and whose weight must ever lean heaviest on the subordinate orders."

OR

- (b) Write a short note on the character of Sir William Thornhill in Oliver Goldsmith's *The Vicar of Wakefield*.

Part - B

4. (a) To what extent does Jonathan Swift critique the excesses of reason and the Enlightenment in *Gulliver's Travels*? Discuss.

OR

- (b) Is Gulliver a reliable guide to the worlds he describes, or does Jonathan Swift use him ironically to critique human nature? Discuss with reference to *Gulliver's Travels*.

5. (a) "For Belinda, mercantilism is beauty". In light of the above statement, discuss Alexander Pope's ironic portrayal of eighteenth-century English society and its entanglements with mercantilism and imperialism through Belinda in *The Rape of the Lock*?

OR

- (b) How does Alexander Pope represent the battle of the sexes in relation to gender dynamics in *The Rape of the Lock*? Critically comment with reference to textual examples.
6. (a) Critically examine how Oliver Goldsmith shows that lived experience rather than abstract moralizing shapes individual as well as collective understanding in *The Vicar of Wakefield*.

OR

- (b) How does the form of the sentimental novel influence its thematic concerns and stylistic features in Oliver Goldsmith's *The Vicar of Wakefield*. Discuss.
- 7.. (a) How do eighteenth-century literary genres reflect and respond to changing social structures, cultural values, and intellectual currents of the time? Discuss with reference to two or more texts.

OR

- (b) With reference to two or more texts, critically analyze how eighteenth-century literature reveals tensions between science and irrationality, appearance and reality, and virtue and vice.

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **1147** **I**

Unique Paper Code : 2032102401

Name of the Paper : American Literature
DSC-10

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

Semester : IV

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains **2** parts. Both parts are compulsory.
- (c) Candidates have to answer all the questions in **Part-A** and any **three** questions in **Part-B**.
- (d) Questions in **Part-A** carry **10** marks each and questions in **Part-B** carry **20** marks each.

Part - A

1. (a) "I'd prefer not to." Comment with reference to Herman Melville's "Bartleby. The Scrivener."

P.T.O.

OR

- (b) Write a note on Alcée Arobin in Kate Chopin's *The Awakening*.
2. Identify, contextualise and critically comment on the following :
- (a) "The ship has weather'd every rack, the prize we sought is won
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;"

OR

- (b) "Buffalo Bill opens a pawn shop on the reservation
right across the border from the liquor store
and he stays open 24 hours a day, 7 days a week."
3. (a) "From Denver's two thrilled eyes it grew to a feast for ninety people. 124 shook with their voices far into the night. Ninety people who ate so well, and laughed so much, it made them angry." Comment.

OR

- (b) Write a note on the "chokecherry tree" on Sethe's back in Toni Morrison's *Beloved*.

Part - B

4. (a) Notwithstanding the stark realism of Wall Street office culture, Melville's "Bartleby, The Scrivener" foregrounds the type of radical individualism that can be seen as part of the romance tradition that marks nineteenth-century American literature. Do you agree? Provide a reasoned answer.

OR

- (b) Madame Ratignolle says to Robert: "She is not one of us; she is not like us. She might make the mistake of taking you seriously." Comment critically with reference to *The Awakening* by Kate Chopin.

5. (a) Walt Whitman's poem "Passage to India" seeks to create a poetics of harmony and resolution of the various binaries of time and space-national or global, historical or spiritual, material or cultural. Critically evaluate with examples from the poem.

OR

- (b) Sherman Alexie's poems "Evolution" and "Crow Testament" represent the crisis of identity and culture for the Native American people in majoritarian, colonial and genocidal white America. Discuss.

6. (a) In Morrison's *Beloved*, Paul D describes his heart as a "tobacco tin" inside which his emotions are locked away. How does this metaphor convey the effects of trauma and emotional repression, and what is the significance of the opening of the "tobacco tin" later in the novel?

OR

- (b) How do the shifting narrative perspectives in Morrison's *Beloved* configure memory, as constituted by trauma and regulated through repression?
7. (a) To what extent do Morrison's *Beloved* and Melville's "Bartleby, The Scrivener" depict resistance that expresses agency, while revealing its impossibility within oppressive structures?

OR

- (b) American literature is marked by polarities the ideals of liberty and equality on the one hand and the realities of racism and colonial oppression on the other. How do these two contrasting tropes shape the American literary canon?

[This question paper contains 2 printed pages.]

Your Roll No _____

Sr. No. of Question Paper : **1320**

UPC: 2032102402

Name of the paper: Indian Writing in English

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

Semester: IV

Time limit: 3 hours

Max marks: 90

Instructions for candidates:

- Write your Roll No. on the top immediately on receipt of this question paper.
- This question paper contains **two** parts, **A** and **B**. **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 (10x3=30)

Q1- (a). Write a short note on the following:

Bimla and Raja, the siblings

OR

(b). Describe Bakul's character as he appears in the novel.

Q2- (a). Critically explain the following lines with reference to context:

"How felt he when he first was told

A slave he ceased to be;

How proudly beat his heart, when first

He knew that he was free!

The noblest feelings of the soul

To glow at once began"

OR

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

“Men say the world is full of fear and hate
 And all life’s ripening harvest-fields await
 The restless sickle of relentless fate.
 But I, sweet Soul, rejoice that I was born,
 When from the climbing terraces of corn
 I watch the golden orioles of Thy morn”.

Q3. (a). Write a short note on Ramani in Salman Rushdie’s story “The Free Radio”.

OR

(b). “And at present we were not friends, not acquaintances even, but only a husband and wife.” Comment on these lines from Shashi Deshpande’s story “Intrusion”.

Part B (20x3=60)

Q4. (a). Discuss the significance of the title of the novel *The Clear Light of Day* in symbolic and literary aspects.

OR

(b). Discuss Bimla as the central protagonist and as the strongest woman among other women created by Desai.

Q5. (a). How does Robin S. Ngangom deal with the tension between personal memory and collective history in his poetry? Explain it with a critical reading of the poems prescribed in your syllabus.

OR

(b). How does the portrayal of female sexuality challenge the conventional notions of femininity in the poetry of Kamla Das? Explain it with reference to the poems prescribed in your syllabus.

Q6. (a). Ramani is a victim of the Emergency in Salman Rushdie’s “The Free Radio”. Do you agree? Give a reasoned answer.

OR

(b). Critically comment on the significance of the title of the short story “Stains”.

Q7. (a). Critically examine two writers/poets from your syllabus who discuss patriotism.

OR

(b). Describe how Indian English writers engage with the question of marginality in their works. Critically evaluate with the help of at least two texts of your choice from your syllabus.

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **1547** **I**

Unique Paper Code : 2032102403

Name of the Paper : Indian Writing in
English Translation

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

Semester : IV

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains **two** parts. Both parts are compulsory.
- (c) Candidates must answer **all** the questions in **Part-A** and any **three** questions in **Part-B**.
- (d) 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 the character of Basudev in Fakir Mohan Senapati's short story "Rebati".

OR

- (b) Discuss the significance of the title of the short story "The Quilt" by Ismat Chughtai.

2. (a) What is the central theme of Tagore's poem, "When my play was with thee"?

OR

- (b) Write a short note on the portrayal and significance of the mendicant in Andha Yug.

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

Luddan let go of the boats
along with the wedding-beds
The swing has snapped
along with the strong branch of the tree.

OR

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

"In the name of Teehabhai Gopalbhai Parmar!"

Part - B

4. (a) In Premchand's "The Shroud", "Ghisu knows the weak points of his exploiters and understands how to benefit from them." Discuss the tactics used by Ghisu and Madho to resist their exploitation.

OR

- (b) Do you agree with the statement that "The Quilt" by Ismat Chughtai is a story about homoerotic sympathies among women."? Give arguments in support of your viewpoint.
5. (a) How does Muktibodh's poetic voice in "So Very Far" emerge from a condition of radical alienation? Examine how temporal, emotional and political distances shape the poem's vision.

OR

- (b) In Andha Yug, how does the transformation of Ashwathama into a "beast" reflect the collapse of dharma and the descent into moral blindness at the end of the Mahabharata war?

6. (a) Critically analyse Joseph Macwan's novel *The Stepchild* as a social history of central Gujarat region from a Dalit perspective.

OR

- (b) Thangjam Ibopishak's poems offer a critique of endemic violence and political corruption in Manipur. Discuss.
7. (a) Using any two texts from the course, examine the themes of patriarchy, feminism, and desire.

OR

- (b) Themes of social divide in the form of caste and class politics are pivotal in many texts in this paper. In this context, discuss the work of at least two such authors who take up the issue of social division in any form in their writings.

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **1034** **I**

Unique Paper Code : 2032103601

Name of the Paper : Modern European
Drama-DSC

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

Semester : VI

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains **2** parts. **Both** parts are compulsory.
- (c) Candidates have to answer **all** questions in **Part-A** and any **three** questions in Part-B.
- (d) Questions in **Part-A** carry **10** marks each, and questions in **Part-B** carry **20** marks each.

Part-A

10×3=30

1. (a) Mrs. Alving as a feminist prototype

OR

(b) Engstrand

2. (a) Song of the Great Capitulation

OR

(b) Mother Courage's wagon

3. (a) Botard

OR

(b) Jean's transformation in Rhinoceros

Part-B

20×3 = 60

4. (a) How does Ibsen's Ghosts critique social hypocrisy ? Give examples from the play to illustrate your answer.

OR

(b) Critically comment on the significance of Regina's decision to leave the Alving family at the end of the play.

5. (a) "War is both a means of survival and destruction in Mother Courage and Her Children." Critically examine this paradox with close reference to the play.

OR

- (b) "Brecht's theatre is not about empathy but about critique." Discuss this statement with reference to Mother Courage, focussing on the seminal aspects of epic theatre.
6. (a) Analyze Rhinoceros as an absurdist critique of mass ideology and totalitarianism. How does the play reflect the mechanisms of collective transformation ?

OR

- (b) "I'm not capitulating!" Analyse the ending of Rhinoceros in the light of Berenger's statement.
7. (a) "Drama provides us with a tool to respond critically to the powerful forces in society." Discuss this statement with reference to any two plays in the course.

OR

- (b) Examine the relationship between individual agency and social pressure with reference to any two plays in the course.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1090

L

Unique Paper Code : 2032103603

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

Name of the Course : Bachelor of Arts (Honours Course) 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 has **two** parts, **A** and **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) Answer with reference to the context.

“Dear God,

Shug Avery sick and nobody in this town want to take the Queen Honeybee in.”

Discuss with reference to context.

OR

- (b) Write a short note on the Olinka.
2. (a) Comment on the portrayal of Lady Principal in “Sultana’s Dream”.

OR

- (b) “It is so hard to talk with John about my case, because he is so wise and because he loves me so.” Comment with reference to context.
3. (a) “The Nazi torture of Jews provided Plath with a historical framework of oppression and victimisation...” Comment on the use of Holocaust imagery in Plath’s poetry.

OR

- (b) Identify and critically comment on the extract with reference to the context.

“That stare of perpetual surprise
in those great green eyes
will teach you
to die alone.”

PART B (20×3=60)

4. Comment on the sisterhood depicted in *The Color Purple*.

OR

“Celie disrupts the patriarchal injunction to silence.” Discuss Walker’s *The Color Purple* in the light of this statement.

5. Discuss the vision and limitations of an ideal society as presented in ‘Sultana’s Dream’.

OR

“The life-narratives of women can be seen as powerful social and historical documents.” Discuss with reference to Rashsundari’s text in your course.

6. Discuss how Dickinson’s poems “resist, subvert or recite the socio-cultural norms of nineteenth century New England”.

OR

Elaborate on how Plath’s poetry “expresses rage towards male dominance” referring to the poems in your course.

7. Comment on the theme of romantic love and marriage in women’s writing with reference to any two texts in your course.

OR

“Feminist autobiographical writing often took the form or mode of confession...” Discuss with reference to any two texts in your course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1404

L

Unique Paper Code : 2033100019

Name of the Paper : Research Methodology

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

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.

Part A

1. (a) Briefly explain with examples any *one* of following obstacles to a 'proper' response to poetry discussed by IA Richards in *Practical Criticism*-, 'stock responses'; 'doctrinal adhesion'; 'general critical preconceptions'; inadequate 'sensuous apprehension' of the primary text.

Or

- (b) Discuss the salient components of a research proposal.

2. (a) What is a research gap and how do we arrive at it? Explain with a brief reference to your research paper.

Or

- (b) Create a bibliography by arranging the following entries in the correct sequence using citation conventions discussed in the MLA 9th edition:
- (i) A book titled *The Norton Anthology of Theory and Criticism* was published by Norton in 2018. The book was edited by Vincent B. Leitch, William E. Cain
 - (ii) The article "Bad Feminist" was published by Roxane Gay in the journal titled *Signs*. The article was carried in the issue number 4 of the fourth volume of the journal published in 2015 and extended from page number 791 to 801. It was accessed from JSTOR database.
 - (iii) Smith Jane wrote the Introduction titled *The Evolution to Literary Theory* to the book *Literary Analysis in the 21st Century*. The book was published by Academic Press in 2020. The page range of the Introduction is 1-10. The book was co-edited by Mark Johnson and Lisa Taylor.
 - (iv) Robert Frost's poem *Mending Wall* was published in a collection of his poetry titled *The Poetry of Robert Frost* in 1969. The book was edited by Edward Connery Lathem and published by Cambridge University Press.
 - (v) Khaled Hosseini's novel *The Kite Runner* was published in 2003 by Riverhead Books.
3. (a) What do you understand by research ethics? Discuss any one ethical practice you followed while writing your research paper.

Or

- (b) What is Literature Review? Explain how the Literature Review section of your research paper has contributed to your understanding of the chosen area of research.

Part B

4. (a) Distinguish between Synthesis, Analysis and Evaluation with suitable examples.

Or

- (b) Formulation of precise research questions is crucial for writing a well-argued research paper. Discuss this statement with reference to your research paper.

5. (a) What is an Annotated Bibliography? Explain how it contributes to the organisation and evaluation of secondary sources for a research project.

Or

- (b) What is plagiarism? Discuss any two precautions you undertook to maintain academic integrity with suitable examples from your research paper.

6. (a) Discuss any one research method in detail with suitable examples from any text of your choice.

Or

- (b) What is the meaning of primary and secondary sources used in research? What primary materials have you used in your research paper? Discuss the process of selecting your primary sources in detail.

7. (a) Applying any methodology of your choice, analyse any primary text that you have studied for your research paper.

Or

- (b) Attempt a detailed close reading of the extract from the following poem :

The dead forest wears an old silence along the broken road;
light plays quietly in summer-green leaves of a plantation.
No one knows of missing bodies until the stench of hunger
escapes once in a while from the *segun*'s dark realms.

I remember the dripping tongue of the Paris-returned
climate-change expert at the sight of acres of mature teak.
"I would have made a killing if these hills were mine!"

Ah! These hills, where earth turns wearily in meagre plots,
coaxed into paltry water-gourds, flat-beans and yam
for a quarter-stomach-full of rice;
where the emaciated face of women in the lightning-struck tree
can barely hold life strapped to their roots like a sick, infected baby;
this hungry, rainless void, with its town's rapacious market
and a hundred defunct offices crumbling into endless night...

Sl. No. : 11960

UPC: 12031602

Name of the paper: Postcolonial Literatures

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

Semester VI

Time limit: 3 hours

Max marks: 75

Instruction for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. You have to attempt any three questions 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 marks

1. Write a short note on the death of Ikemefuna in *Things Fall Apart*.
2. Write a short note on the character of Bayardo San Roman in *Chronicle of a Death Foretold*.
3. Discuss the imagery of loss and longing in Neruda's "Tonight I Can Write."
4. Write a short note on the trials in *The Trial of Dedan Kimathi*
5. Why does Robert J. C. Young emphasize solidarity among formerly colonized nations in his discussion of tricontinentalism?

Part B

Answer any 3 questions: 3 x 15 = 45 marks

6. Discuss the relationship between masculinity, tradition, and change in *Things Fall Apart*.
7. Discuss the significance of Angela's persistent letter writing as her sole tool of negotiation in *Chronicle of a Death Foretold*.
8. Indra Sinha's *Animal's People* foregrounds the struggle for dignity, justice, and environmental accountability." Discuss.
9. Examine the intersection of caste, education, and identity in 'The Parable of the Lost Daughter.'
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'.

SL No.: 12207

UPC: 12037610

Course: B. A (H) English

Title: Partition Literature

Semester: VI

Time Limit: 3 Hours

Maximum Marks: 75

Instructions for candidates:

- a. Write your Roll No. on the top immediately on receipt of this question paper.
- b. This question paper contains 2 parts. Both parts are compulsory.
- c. Candidates have to answer **ANY THREE** questions in Part A and **ANY THREE** questions in Part B.
- d. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 15 marks each.

Part A - Answer any THREE questions (3 x 10 = 30 marks)

1. Write a note on the depiction of pre-partition life in Intizar Husain's *Basti*
2. Discuss the representation of displacement and rehabilitation in *Arjun*.
3. In *Border Stories*, the characters who inhabit the borderland both make and unmake the division. Discuss.
4. "Partition continues to haunt collective memory across generations." Discuss this statement with reference to any text prescribed in your course.
5. Discuss Ritu Menon and Kamla Bhasin's essay in the context of a gendered history of the Partition.

PART B

Attempt any three. All questions carry 15 marks (15x3=45)

6. Critically examine the creative powers of memory as depicted in Intizar Husain's *Basti*.
7. Examine how the experience of migration shapes social relationships and political consciousness in *Arjun*.
8. Analyze the role of borders and communal violence in shaping human lives with reference to any one short story prescribed in your course.
9. Himani Bannerjee's memoir depicts a journey that is both personal and political. Comment.
10. Comment on the question of representing Partition's violence with reference to any essay in your course.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 102

L

Unique Paper Code : 2032104801/2032204801

Name of the Paper : Post Colonial Literatures

Name of the Course : **B.A. English Honours – DSC**

Semester : VIII

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

Answer any **THREE** questions ($3 \times 10 = 30$)

1. (a) Write a short note on the communal life in Umuofia in Achebe's *Things Fall Apart*.

Or

- (b) Critically comment on the character of Unoka. How does he function as a foil to Okonkwo?

2. (a) Write a short note on the symbol of legs in Ama Ata Aidoo's *The Girl Who Can*.

Or

- (b) Write a short note on Paul Theobolo in Bessie Head's *The Collectors of Treasures*.

3. (a) How does Adil Jussawalla satirise societal attitudes towards skin colour in his poem "Colour Problems in the Family"?

Or

- (b) Comment on the title of Walcott's poem, "A Far Cry from Africa".
4. (a) Write a short note on the relationship between Deeti and Kalua.

Or

- (b) Write a short note on *Ibis*.

Part B

Answer any **THREE** questions ($3 \times 20 = 60$)

5. (a) Evaluate the position of women in the novel *Things Fall Apart*. Does Achebe reinforce or critique patriarchal structures?

Or

- (b) Discuss the arrival of colonial forces and missionaries as a turning point in the novel *Things Fall Apart*.
6. (a) Women writers portray the subaltern voice and agency. Discuss this statement with reference to any two short stories from the course.

Or

- (b) Discuss any two short stories from the course as critiques of neo-colonialism.
7. (a) Memory and remembrance enable postcolonial poets to rewrite their official history. Critically discuss with reference to any two poets from your course.

Or

- (b) Critically discuss the theme of hybridity in postcolonial poetry with reference to any two poets from your course.
8. (a) In Amitav Ghosh's *The Sea of Poppies*, old identities are concealed to reinvent new ones. Discuss.

Or

- (b) Discuss the complex interplay between culture, gender, class and patriarchy in identity formation in Amitav Ghosh's *The Sea of Poppies*.
9. (a) Does postcolonial literature encompass all literature that is historically after the colonial era? Why or why not? Give a reasoned answer.

Or

- (b) Compare and contrast any two texts from your syllabus in their exploration of identity from the postcolonial perspective.

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1007

L

Unique Paper Code : 2032104801/2032204801

Name of the Paper : Post Colonial Literatures

Name of the Course : B.A. English Honours – DSC

Semester : VIII

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

Answer any **THREE** questions.

(3×10=30)

1. (a) How does Ikemefuna's death affect Okonkwo's moral and psychological decline?

Or

- (b) With reference to context, comment on the statement, "He has put a knife on the things that held us together and we have fallen apart."

2. (a) Discuss the contrast between Garesego and Paul Thebolo in Bessie Head's *The Collector of Treasures*.

Or

- (b) What is the significance of Nyagar's murder in Grace Ogot's *The Green Leaves*?

3. (a) Explain the significance of the phrase "divided to the vein" in "A Far Cry from Africa."

Or

- (b) Comment on the title of Adil Jussawalla's poem, "Colour Problems in the Family".

4. (a) Is the title *The Sea of Poppies* apt for the novel? Give reasons for your answer.

Or

- (b) Write a short note on Ah Fatt in *The Sea of Poppies*.

Part B

Answer any **THREE** questions.

(3×20=60)

5. (a) Examine the construction of masculinity in Achebe's *Things Fall Apart* and its relationship to violence, fear, and social expectations.

Or

- (b) Discuss the interplay of fate and free will in Okonkwo's life. To what extent is he responsible for his own downfall?

6. (a) Discuss any two short stories from the course as critiques of Western feminism.

Or

- (b) Discuss Bessie Head's *The Collector of Treasures* and Grace Ogot's *The Green Leaves* as neo-colonial texts.

7. (a) Postcolonial poetry is a search for lost culture and history. Discuss with reference to any two poets from the course.

Or

- (b) "Memory in postcolonial poetry is both painful and restorative." Elaborate with reference to any two poets from the course.

8. (a) How does *The Sea of Poppies* challenge Eurocentric narratives of colonial administration and indenture from the perspective of the subaltern subject?

Or

- (b) In *The Sea of Poppies*, Amitav Ghosh blends different forms of the novel and presents them with a postcolonial twist. Do you agree? Give a reasoned answer.

9. (a) How does postcolonial literature provide a space for a counter-narrative against canonical colonial texts? Give a reasoned answer giving examples from any two texts in the course.

Or

- (b) Discuss the tension between tradition and modernity in postcolonial writing with reference to any two texts in your course.

(8000)

[This question paper contains 4 printed pages]

Your Roll No.

:

Sl. No. of Q. Paper

: **6888 I**

Unique Paper Code

: 2033100026

Name of the Paper

: African Literature
Discipline Specific
Elective

Name of the Course

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

Semester

: VIII

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains **2** parts. Both parts are compulsory.
- (c) Candidates must answer any **three** questions in **Part-A** and any **three** questions in **Part-B**.
- (d) Questions in **Part-A** carry **10** marks each, and questions in **Part-B** carry **20** marks each.

Part-A

10×3=30

1. (a) Write a short note on Uhamiri in Flora Nwapa's Efuru.

P.T.O.

OR

- (b) Write a short note on the depiction of men in Flora Nwapa's *Efuru*.
2. (a) Write a short note on Demoke-the carver-an artist in Nigerian society.

OR

- (b) Identify, contextualize and critically comment on the following:
- "The accumulated heritage, that is what we are celebrating. Glory, Empires. But you cannot feel it, can you?"
3. (a) Identify, contextualize and critically comment on the following:

You say you no longer want me
 Because I am like the things left behind
 In the deserted homestead.

You insult me

You laugh at me

You say I do not know the letter

A

Because I have not been to school And I
 have not been baptized

OR

- (b) Critically comment on the significance of the hotel room in Nadine Gordimer's story *Jump?*

4. (a) "Thank you, John" John being the name whites used to address any African whose name they did not know". Nelson Mandela is called by multiple names in his autobiography. Comment on the significance of naming in Long Walk to Freedom.

OR

- (b) Write a short note on Winnie Mandela.

Part-B

20×3=60

5. (a) Discuss Flora Nwapa's Efuru as a postcolonial feminist novel.

OR

- (b) Motherhood is not the sole identity of a woman. How does Efuru assert this statement as true? Give a reasoned answer.

6. (a) Soyinka's A Dance of the Forests warns against the pitfalls of a romantic glorification of the African past. Discuss with reference to examples from the play.

OR

- (b) Soyinka masterfully blends traditional African theatrical forms with western dramatic traditions. Comment on the performance techniques of A Dance of the Forests in the light of the given statement.

7. (a) In Okot p'Bitek's "The Woman With Whom I Share My Husband", Lawino acknowledges polygamy as an acceptable part of her culture. Why, then, is she intolerant of Clementine's presence in Ocol's life? Discuss with examples from the text.

OR

- (b) In *Once Upon a Time*, Gabriel Okara delivers a sharp critique of modernity and its clash with traditional African values. Discuss.

8. (a) Do you believe writing letters from prison was a personal or a political act for Nelson Mandela? Comment on this statement based on the letters in your syllabus.

OR

- (b) Comment on the depiction of apartheid by Nelson Mandela in the select sections of his autobiography *Long Walk to Freedom*.

9. (a) How does Postcolonial African literature depict hybridity? Discuss with reference to any two texts from your syllabus.

OR

- (b) "And we found a unifying factor in this one thing: the aching desire to be free..." Do you agree with this statement by Ezekiel Mphahlele and Es'kia Mphahlele in *The African Personality*? Discuss with reference to any two texts from yours syllabus.

[This question paper contains 2 printed pages.]

Sr. No. of Question Paper : 1066

Your Roll No.....

L

Unique Paper Code : 2032103602

Name of the Paper : Literature and Disability

Name of the Course : Bachelor of Arts – DSC

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

Part A

Answer any **three** questions.

(3×10=30)

1. (a) Identify and comment:

‘This is no laughing matter, I assure you. Your son was born with a broken femur; his leg is in a tiny cast. In fact, the only silver lining is his disease will bum itself out by the time he’s in his late teens. But he’s never going to walk.’

OR

- (b) Brit’s mother’s attitude towards her son’s disability was very different from that of his father. Comment.

2. (a) Identify and critically comment:

Aren’t you projecting your own expectations, interpretations, or desires onto my blank eyes? And if you’re really being honest, really looking closely, my eyes are no more vacant than a sighted person’s eyes. My eyes and your eyes send back only reflections.

OR

P.T.O.

- (b) Critically discuss Kleege's critique of the medical establishment and its advocacy of cure.
3. (a) "Happy Birthday" is a powerful critique of ableist perceptions of disability. Discuss.

OR

- (b) Identify and comment:
Men and women are puzzled by everything I do
Doctors use different terminologies to describe me

Part B

Answer any **three** questions.

(3×20=60)

4. (a) How does *Trying to Grow* reconfigure dominant notions of masculinity through its portrayal of disability and sexuality?

OR

- (b) How does Kanga challenge conventional ideas of "normalcy" through Brit's narrative in *Trying to Growl*?

5. (a) Critically discuss how Georgina Kleege reconceptualises the genre of autobiography in her memoir *Sight Unseen*.

OR

- (b) Cultural representations of blindness shape and constrain identity. Discuss with reference to Georgina Kleege's *Sight Unseen*

6. (a) In what ways do Tito Rajarshi Mukhopadhyay's poems challenge assumptions about autism?

OR

- (b) How does the short story "Helen and Frida" use imagination to construct and negotiate disability identity?

7. (a) "Normalcy is a cultural construct." Elaborate and discuss with reference to any two texts.

OR

- (b) A paper on *Literature and Disability* should privilege disabled authors? Do you agree. Elaborate.

(16000)

(16)
[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **1401** **I**

Unique Paper Code : 2033100010

Name of the Paper : World Literatures-DSE

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

Semester : VI

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains **2** parts. Both parts are compulsory.
- (c) Candidates have to answer **ALL** the questions in **Part-A** and ANY **THREE** questions in **Part-B**.
- (d) 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 Hussein and the "loan" in Abdulrazak Gurnah's novel By the Sea.

P.T.O.

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OR

- (b) Briefly comment on the significance of the statement: "I was a refugee, an asylum seeker," with reference to the context.
2. (a) Explain the following lines with reference to context:
- I was a child on the Indian Ocean.
Deck-side we dance in a heat-haze,
Toes squirm under silver wings.
Under burlap someone weeps.

OR

- (b) "She was a mermaid who had lost her way."
Briefly comment on symbolism and allegory in Pablo Neruda's poem "Fable of the Mermaid and the Drunks."
3. (a) Comment on the narrator's reflection that "the universe was a vast system of signs, a conversation between giant beings" in Octavio Paz's short story The Blue Bouquet.

OR

- (b) Pepe in Balthazar's Marvelous Afternoon by Gabriel Garcia Márquez.

Part - B

4. (a) Critically examine the depiction of Zanzibar society in Abdulrazak Gurnah's novel *By The Sea*.

OR

- (b) Critically discuss how Abdulrazak Gurnah uses unreliability of memory to present history in the novel *By The Sea*. Support your answer by referring to the protagonists' competing personal stories.
5. (a) Analyse how Derek Walcott's poem "Names" can be interpreted as a journey of self-discovery. Does the poem conclude with the rediscovery of an African identity or the acceptance of a European one?

OR

- (b) Do you agree that Nizar Qabbani's poem "Beirut, Mistress of the World," mourning the city's destruction can transform local trauma into a globally resonant critique of violence and human capacity for resilience? Support your answer with reference to Qabbani's poem.

6. (a) With reference to the essay, "The language of African Literature" discuss how Ngugi wa Thiongo challenges the assumption that African literature written in European languages, however radical its politics, remains fundamentally compromised. Do you find his argument persuasive?

OR

- (b) By the end of the afternoon, Balthazar has both won and lost everything. Discuss how Gabriel García Márquez presents the transformation of Balthazar in Balthazar's Marvelous Afternoon.
7. (a) Do you agree that an emerging global perspective has transformed how we reinterpret local stories? Discuss the advantages of reading a text from this perspective with reference to any text in this paper.

OR

- (b) Comment on the distinctive use of narrative form in any text in this paper. Does the form challenge reader's expectations in any way? Support your answer with a reasoned argument.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1402 L

Unique Paper Code : 2033100017

Name of the Paper : Speculative Fiction and
Detective Fiction

Name of the Course : DSE

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.

PART A

1. Write a short note on :

A. Scientific rationalism over superstition and fear in
The Hound of the Baskervilles.

OR

B. "A hound it was, an enormous coal-black hound..

2. Write a short note on :

A. Use of language to enforce ideological control over
The Handmaid's Tale.

OR

B. Jezebel in *The Handmaid's Tale*.

3. Write a short note on :

A. John Hammond, villain or visionary.

OR

B. Dr. Ian Malcolm's character as a critique of
scientific hubris in the novel.

PART B

4. A. How does Arthur Conan Doyle in *The Hound of the Baskervilles* construct the Stapletons as complex and deceptive characters, and how does their characterization challenge the reliability of rational detection?

OR

- B. How does Arthur Conan Doyle depict the moorland landscape surrounding Baskerville Hall as a character, and how does this environment shape the gothic atmosphere and narrative tension in *The Hound of the Baskervilles*?
5. A. How does *The Handmaid's Tale* construct dystopia through the regulation of the female body, and how does this function simultaneously as political control and ideological enforcement?

OR

- B. How are identity and memory interlinked in *The Handmaid's Tale*? Give a reasoned answer with examples from the text.

6. A. Discuss foreshadowing as a key narratological trope in *Jurassic Park*.

OR

- B. Elucidate the ethical concerns raised by *Jurassic Park* vis-à-vis genetic engineering.

7. A. Speculative fiction has been defined as “literature that deals with possibilities in a society which have not yet been enacted but are latent”. Examine the above statement with reference to any one text in your syllabus.

OR

- B. Arthur Conan Doyle commented, “The world is full of obvious things which nobody by any chance ever observes”. Do you agree with the above statement? Give a reasoned answer with examples from the text in the syllabus.

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **145**

Unique Paper Code : 2033100025

Name of the Paper : Genre Fiction-DSE

Name of the Course : **English**

Semester : VIII

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains **2** parts. Both parts are compulsory.
- (c) Candidates must answer any **three** questions in **Part-A** and any **three** questions in **Part-B**.
- (d) Questions in **Part-A** carry **10** marks each, and questions in **Part-B** carry **20** marks each.

P.T.O.

Part-A

1. (a) Write a short note on Jonathan Small's narrative in The Sign of Four.

OR

- (b) But I abhor the dull routine of existence'. Write a short note on the beginning of The Sign of Four in the light of this statement.

2. (a) Write a short note on Madame's role in Never Let Me Go.

OR

- (b) Write a short note on the visit to the stranded boat undertaken by Tommy, Ruth and Kathy in Never Let Me Go.

3. (a) Write a short note on the Park twins in The Butterfly Effect.

OR

- (b) In The Butterfly Effect, the dystopian world is divided into Cleanland and Darkland. Critically comment on this classification.

4. (a) Discuss the idea of a Seldon Crisis in the Foundation.

OR

- (b) Discuss the portrayal of Salvor Hardin in the Foundation,

Part-B

5. (a) Discuss London as a knowable and mappable setting in *The Sign of Four*. How is it different from the depiction of the colonised spaces portrayed in the novel?

OR

- (b) Is *The Sign of Four* more about crime-solving or about the psychological effects of guilt and secrecy? Provide a reasoned answer with textual examples.
6. (a) In the novel *Never Let Me Go*, Ishiguro deliberately avoids explaining the scientific mechanisms behind human cloning. Why might he choose to do so? Does this narrative strategy enable a deeper engagement with moral and ethical questions? Discuss.

OR

- (b) Bring out the significance of the title *Never Let Me Go*. Do you think the title represents the students' desire to stay at Hailsham and hold on to a sense of fragile belonging it accorded them? Explain with examples.

7. (a) Among others, *The Butterfly Effect* draws on the conventions of the detective genre. Analyse the ways in which these conventions navigate a world shaped by ecological crisis.

OR

- (b) Critically discuss the significance of the title of *The Butterfly Effect*. How does it function as the organizing principle of the novel?

8. (a) Does psychohistory eliminate free will and work as a tool of exerting control in Asimov's *Foundation*? Discuss with examples from the novel.

OR

- (b) Discuss Asimov's *Foundation* as a work of science fiction. How does it conform to and challenge conventions of the genre?

9. (a) Discuss speculative fiction as a reflection of societal anxieties. How does it imagine alternative futures? Discuss with examples from the syllabus.

OR

- (b) Discuss how the blending of genres challenges traditional literary classifications with examples from the syllabus.

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **6887** **I**

Unique Paper Code : 2033100025

Name of the Paper : Genre Fiction-DSE

Name of the Course : **English**

Semester : VIII

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains **2** parts. Both parts are compulsory.
- (c) Candidates must answer any **three** questions in **Part-A** and any **three** questions in **Part-B**.
- (d) Questions in **Part-A** carry **10** marks each, and questions in **Part-B** carry **20** marks each.

Part-A

1. (a) Write a short notes on Watson as the narrator in The Sign of Four.

P.T.O.

OR

- (b) Write a short note on The Agra Treasure in The Sign of Four.
2. (a) Write a short note on the significance of Norfolk in Never Let Me Go.

OR

- (b) Who is Miss Emily, and what role does she play in shaping the students' lives in Never Let Me Go ?
3. (a) Write a short note on the character of Henry David in The Butterfly Effect.

OR

- (b) Briefly discuss the depiction of Cleanland and Darkland in The Butterfly Effect.
4. (a) Write a short notes on the significance of Encyclopedia Galactica in Asimov's Foundation.

OR

- (b) Write a short note on the character of Hari Seldon.

Part-B

5. (a) 'Jonas is less of a traditional antagonist and more of a tragic byproduct of the Imperial machine'. Discuss the concept of villainy in the light of this statement in The Sign of Four.

OR

- (b) 'Classic detective fiction often restores order. Does *The Sign of Four* truly re-establish moral and social stability by its conclusion, or does it expose deeper instability beneath Victorian society? Discuss with textual examples.
6. (a) Kathy, the narrator of Kazuo Ishiguro's *Never Let Me Go*, often appears as a passive observer recounting events in a reflective, almost confessional mode. How does this narrative style shape the reader's understanding of the story and its emotional impact?

OR

- (b) Ishiguro's *Never Let Me Go* uses terms like "carers," "donations," and "completion" to describe the system of organ harvesting, showing how language can be used to normalise violence. Do you agree that such euphemistic language plays a crucial role in sustaining the brutality of what is happening? Give reasons for your answer.
7. (a) *The Butterfly Effect* has often been described as a genre-bending novel. Discuss how the novel draws on and subverts the conventions of at least two literary genres.

OR

- (b) The science versus nature debate assumes centerstage in *The Butterfly Effect*. How is this debate staged in the novel and what are its implications? Critically comment.
8. (a) Discuss whether Asimov's *Foundation* can be classified as a dystopian or utopian work. Provide arguments based on examples from the novel.

OR

- (b) Comment on the episodic structure of Asimov's *Foundation* with a focus on the significance of Seldon Crises as structural turning points.
9. (a) Discuss the ethical dilemmas presented in science fiction. How do such texts challenge human values and responsibility with examples from the syllabus.

OR

- (b) Critically evaluate the idea that genre fiction prioritises plot over character. Is this a limitation or a defining strength? Comment with examples from the syllabus.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 7563

L

Unique Paper Code : 2033100024

Name of the Paper : Travel Writings

Name of the Course : DSE

Semester : VIII

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) Identify, contextualize and critically comment on the following extract:

“The more one pays for a journey, the less one sees of the country. Luxury is a thick, opaque curtain dropped between the traveller and the reality of the people; it insulates one from the heat, the dust, the noise, and the smells—but it also insulates one from the truth. Rachel and I preferred the third-class carriages, where the air was thick with the scent of jasmine and dried fish, and where a conversation was the natural consequence of sharing a wooden bench.”

P.T.O.

Or

- (b) Write a short note on Dervla Murphy's understanding of caste in Coorg.
2. (a) Identify, contextualize and critically comment on the following extract:
- "The scenery was a repetitive blur of paddy fields and water buffalo, but inside the carriage, the drama was relentless. My companion, a man of staggering dullness, spent four hours describing the intricacies of his stamp collection. I realized then that the horror of travel is not the discomfort of the road, but the inescapable company of other people."

Or

- (b) Write a short note on the writer Yashar Kemal, who Theroux meets in Turkey.
3. (a) Identify, contextualize and critically comment on the following extract:
- "Walking the Indian streets is not like walking the streets of London or New York. Here, the street is a home, a marketplace, a temple, and a graveyard all at once. To walk them is to be bruised by the sheer density of life."

Or

- (b) Who is Dom Moraes, and what role does he play in the narrative?
4. (a) Identify, contextualize and critically comment on the following extract:
- "Here, at the Sandheads, some sixty miles south of Sagar Island, among the dome-shaped sands to the west of the Pilot's Ridge, invisible twenty fathoms below, where the long tails of sand ran down towards the deeps of the Indian Ocean, where the merchant ships waited for the pilots and the tide and the river, in its multiple guise as Hooghly, Bhagirathi, Ganges, deposited on the bottom the dark olive mud mixed with glistening sand that shone like iron filings, the last scourings of a sub-continent, we felt that we had come to the end at last."

Or

- (b) Write a short note on Wanda, as a travel companion to Newby.

Part B

5. (a) Do you think Murphy's daughter in *On a Shoestring to Coorg* affects the pace, place and perspective of the journey? Discuss how Murphy balances her roles as an adventurous explorer and a protective mother within the text.

Or

- (b) In her representation of the Kodava people, does Murphy succeed in providing a nuanced cultural portrait, or does she fall into the trap of "romanticizing" traditional societies as a reaction against Western modernization? Discuss.
6. (a) Why does Theroux choose the word "Bazaar" to describe the railway journey? To what extent does Theroux rely on stereotypes of the "East" to entertain his Western audience? Discuss.

Or

- (b) Examine the significance of the book's circular structure. Does Theroux undergo a genuine psychological transformation by the end of the journey, or does the return to London suggest that the traveler remains essentially unchanged despite the distance covered?
7. (a) "I am a man of two worlds, belonging fully to neither." Analyze how Mehta navigates his dual identity as a Western-educated intellectual and an Indian citizen. Does he ever successfully bridge the gap between his Oxford persona and his Indian heritage, or is the book a testament to a permanent state of exile?

Or

- (b) Some critics have argued that Mehta views India through a "Western" lens that is overly detached or even cynical. Do you agree with this assessment? Use specific examples from his interactions with the lower classes or the religious rituals in Varanasi to support your argument.

P.T.O.

8. (a) Newby begins his journey with a grand vision of the Ganges, yet the reality is defined by mud, bureaucratic delays and physical exhaustion. Comment on Newby's shifting attitude through the course of the text.

Or

- (b) Newby avoids "mystifying" India, focusing instead on the tangible and the mundane. Discuss how his focus on the river's physical aspects serves as a critique of the traditional "spiritual tourist" who visits the Ganges/India only for enlightenment.
9. (a) How does the mode of travel affect the traveler's journey? Why do some travelers reject "high-speed, high-capital" transport (such as aviation or private transport) in favor of "corporeal" movement (such as cycling, walking or public transit)? Critically comment using any TWO texts from your syllabus.

Or

- (b) In travel literature, "vulnerability" is often seen as a risk, but can also be turned into an asset. Examine any TWO texts from your syllabus to assess how travelers negotiate "difficult" social, geographical and political terrains.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 8241

L

Unique Paper Code : 2033100024

Name of the Paper : Travel Writings

Name of the Course : DSE

Semester : VIII

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) How does Dervla Murphy describe the role and position of Christians in Kerala in *On a Shoestring to Coorg*?

Or

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

“By now I should be quite accustomed to this business of being treated as an ‘honorary male’ – it happens in many non-European countries – yet I still find it slightly disconcerting in households where one is surrounded by modern conveniences and educated conversation.”.

P.T.O.

2. (a) Explain how travel becomes a means of self-discovery in *The Great Railway Bazaar*.

Or

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

“The trains in any country contain the essential paraphernalia of the culture.”

3. (a) Examine *Walking the Indian Streets* as a memoir of return.

Or

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

“Everyone must belong, yet those of us who were born in the twilight of the British raj were wounded for life.”

4. (a) Examine Haridwar as a site of cultural encounter in *Slowly Down the Ganges*.

Or

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

“I sat on the banks of the Ganges at Fatehgarh and watched the herd of water-buffalo crossing the river. Whatever satisfaction I derived from it and whatever profit I might find, would probably be of the spirit, perhaps uncommunicable to others.”

Part B

5. (a) Analyze how *On a Shoestring to Coorg* negotiates between cultural appreciation and Western superiority.

Or

- (b) Murphy's travel writing is shaped by emotional engagement rather than intellectual distance. Discuss with reference to her stay in Coorg.
6. (a) In *The Great Railway Bazaar*, how does the train compartment function both as a reflection of society and as a contact zone? Discuss.

Or

- (b) Critically comment on Theroux's idea of the railway as a "fictor's bazaar," where memories are collected. How does he link travel to storytelling?
7. (a) Examine the interplay between memory and lived experience in *Walking the Indian Streets*. In what ways does Mehta's return disrupt his earlier perception of India as 'home'?

Or

- (b) Discuss Ved Mehta's interactions with family, leaders, and poets as a search for identity.
8. (a) Newby states, "On a river, if you go downstream, you're sure to end up somewhere." How does this statement reflect the journey as both a physical and reflective experience?

Or

- (b) Newby notes that life on the river was "sometimes hard but always supportable" and brought "feelings...of elation and contentment." How does the river serve as a symbol of stability, continuity, and emotional reflection amidst the uncertainties of travel?

P.T.O.

9. (a) Critically comment on the representation of Asian countries in Travel Writings based on at least two texts prescribed in your syllabus.

Or

- (b) Examine how contemporary travel writing, as per Khair and Mohanty, can critique colonial perspectives and promote postcolonial awareness. Explain with reference to any two texts from your syllabus.

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **8242** **I**

Unique Paper Code : 2033100025

Name of the Paper : Genre Fiction-DSE

Name of the Course : **English**

Semester : VIII

Time : 3 Hours

Maximum Marks : 90

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) This question paper contains **2** parts. Both parts are compulsory.
- (c) Candidates must answer any **three** questions in **Part-A** and any **three** questions in **Part-B**.
- (d) 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 Baker Street Irregulars.

P.T.O.

OR

- (b) Write a short note on the origins of the Agra Treasure.
2. (a) Write a short note on Tommy's animal drawings.

OR

- (b) Briefly describe the Cottages and their importance in Never Let Me Go.
3. (a) Write a short note on the character of Kar.

OR

- (b) Write a short note on the debates that ensue between Tanmoy Sen and Henry David in The Butterfly Effect.
4. (a) Write a short note on Hari Seldon.

OR

- (b) Comment on Salvor Hardin's belief that, "Violence is the last refuge of the incompetent."

Part-B

5. (a) Explain how Doyle blurs the boundaries between crime, justice, and punishment in The Sign of Four.

OR

- (b) In what ways does Dr. John Watson function as more than just a narrator in *The Sign of Four*? How does his perspective shape the reader's understanding of truth and morality? Discuss with textual examples.
6. (a) Do you think the closure of Hailsham marks a significant turning point in the novel *Never Let Me Go*? Examine how Hailsham functions as a space of belonging and identity, and analyse the implications of its disappearance for the characters.

OR

- (b) Speculative fiction does not have a rigid definition and is understood as an amalgam of many genres, forms, thoughts and techniques. Discuss how Ishiguro's *Never Let Me Go* combines elements of dystopia, horror, science fiction, autobiography narration.
7. (a) *The Butterfly Effect* has been described as transnational climate fiction. How does the movement across borders contribute to the novel's engagement with ecological crisis?

OR

(b) Instead of following a linear narrative, The Butterfly Effect oscillates between different temporal and spatial realities. How do these movements shape the central thematic concerns of the novel?

8. (a) Explain the concept of psychohistory in Foundation. How does it shape the events of the novel and the goals of Hari Seldon?

OR

(b) What role does science play in the establishment of power and control in the rise of the Foundation. Discuss with examples from the novel.

9. (a) Examine the role of the detective figure as a rational problem-solver. How does this shape the narrative? Discuss with examples from the syllabus.

OR

(b) Critically analyse the role of ideology in genre fiction. How are power, gender, or class represented through genre conventions? Discuss with examples from the syllabus.
