

[This question paper contains 2 printed pages.]

(27)

Your Roll No.....

2023

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E

Sr. No. of Question Paper : 3505

Unique Paper Code : 12031601

Name of the Paper : Modern European Drama

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

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

Part A: Answer any three questions (10x3=30 marks)

Write short notes on **any three** of the following.

1. Education in Ghosts
2. The function of the songs in *The Good Person of Szechwan*
3. Jean's transformation in *Rhinoceros*

P.T.O.

4. Franca Rame's use of theatre as a weapon of resistance
5. Stanislavski's idea of truth in theatre

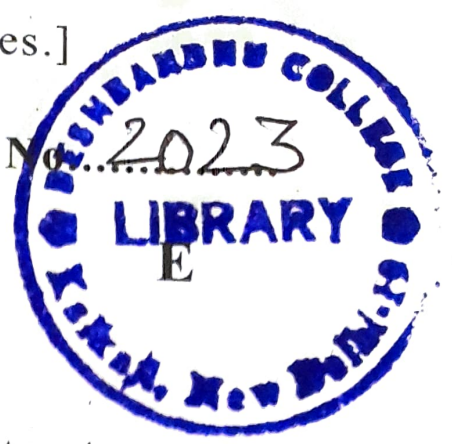
Part B: Answer any three questions (15x3=45 marks)

6. "Ibsen's *Ghosts* inaugurated an era of social and moral despair which remained central to the political and ideological parameters of naturalist drama of the late 19th century." Discuss.
7. Do you think the ending of *The Good Person of Szechwan* resolves the "problem of goodness" explored in the play? What in your view is Brecht trying in this play and with what degree of success?
8. "All the characters of Ionesco's *Rhinoceros* are based on the political cliches of the 20th century." Do you agree? Give a reasoned answer.
9. "Dario Fo's *Can't Pay Won't Pay* is deeply critical of social collectivity which doesn't allow spontaneous working-class action to grow and proliferate." Do you agree? Give a reasoned answer.
10. "Fo's Nobel Prize speech maintains a delicate balance between the contemporary relevance of his comic art and the universal relevance of comedy in debunking authority throughout human history". Discuss.

[This question paper contains 2 printed pages.]

(28)

Your Roll No. 2023



Sr. No. of Question Paper : 3659

Unique Paper Code : 12031602

Name of the Paper : Postcolonial Literatures

Name of the Course : BA Hons

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

Part A

Answer any 3 questions: $3 \times 10 = 30$ marks

1. Comment on how the use of proverbs gives *Things Fall Apart* a distinctly local feel even though written in English.
2. Write a short note on the Vicario twins as victims of machismo in Chronicle of a *Death Foretold*.
3. Discuss the over-wrought condition of the lover in Neruda's "Tonight I Can Write."

P.T.O.

4. Discuss the narrative technique used by Indra Sinha in *Animal 's People*.
5. Write a short note on Language as a form of imperialist imposition.

Part B

Answer any 3 questions: $3 \times 15 = 45$ marks

6. *Things Fall Apart* is the story of the downfall, not just of an individual but of an entire community and their way of life. Comment.
7. Bayardo San Roman and Santiago Nasar are both 'outsiders' in a way. What role does their 'otherness' play in determining the events of their lives in *Chronicle of a Death Foretold*.
8. *The Trial of Dedan Kimathi* is a strong critique of the corruption and neo-colonialism that has percolated into post-colonial African society. Discuss.
9. Women writers portray the subaltern voice and agency. Discuss with reference to Vinodini's 'The Parable of the Lost Daughter'.
10. Critically comment on Ngugi wa Thiong'o's distinction between the use of language as a means of communication and language as a carrier of culture.

[This question paper contains 2 printed pages.]

(29)

Your Roll No. 2023

Sr. No. of Question Paper : 3731

E

Unique Paper Code : 12037610

Name of the Paper : DSE Partition Literature

Name of the Course : BA (H) English LOCF

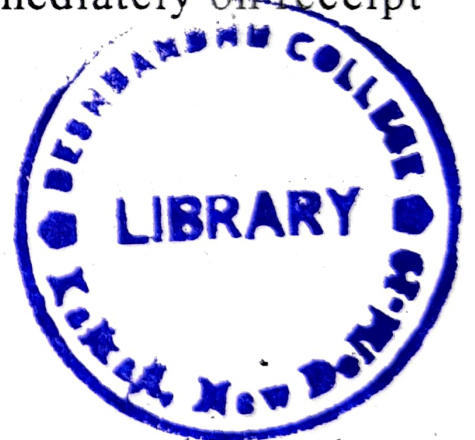
Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Answer **both** parts.



Part A

Attempt any **three**. All questions carry 10 marks

(10×3=30)

1. Write a critical note on Sabirah.
2. Elaborate on the setting of the novel *Arjun*.
3. In *Border Stories*, the characters who inhabit the borderland both make and unmake the division. Discuss.

4. Write a note on Lahore as depicted in Taunsvi's memoir.
5. Discuss Ritu Menon and Kamla Bhasin's essay in the context of a gendered history of the Partition.

Part B

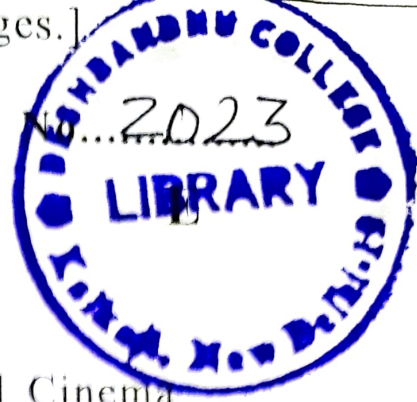
Attempt any **three**. All questions carry **15** marks
(15×3=45)

6. How does language reflect the cultural and social tensions present in the narrative of *Basti*?
7. Explain Gangopadhyay's use of mythology in *Arjun* as a postmodern experiment.
8. Short stories on the Partition use a form of narrative that try to capture the trauma of the event. Elaborate with reference to any two stories in your course.
9. Discuss Kaloi Bibi's contribution to the Nankar rebellion.
10. Comment on Urvashi Butalia's idea of the silences in our Partition's history.

[This question paper contains 2 printed pages.]

(30)

Your Roll No. 2023



Sr. No. of Question Paper : 3733

Unique Paper Code : 12037614

Name of the Paper : Literature and Cinema

Name of the Course : English LOCF, Discipline Specific Elective (DSE) for B.A. (H) English

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two** parts. Both parts are to be attempted.
3. Attempt any **THREE** questions from **Part A** and any **THREE** Questions from **Part B**.

PART A (Attempt any 3 Questions. Total marks –
(3×10=30)

1. Write a short note on denotative and connotative aspects of the film with reference to the prescribed text by James Monaco.
2. What does Benjamin mean by “aura?” What is its importance in a work of art?

P.T.O.

3. Write a short note on the character of Lady Asaji Washizu in *Throne of Blood*.
4. Write a brief note on Laura Mulvey's discussion of "visual pleasure" and "narrative cinema."
5. Write a short note on M. Madhava Prasad's discussion of the "darsanic gaze" in Hindi films.

PART B (Attempt any 3 Questions. Total marks -
(3×15=45)

6. With close reference to Monaco's prescribed text, discuss the importance of mise en scene in cinema.
7. How does Chaplin combine humour and political commentary in *Modern Times*? Illustrate with examples from the film.
8. Discuss the similarities and differences between the play *Macbeth* and its cinematic adaptation *Maqbool*.
9. Discuss the portrayal of desire and complex inner lives of women in *Thelma and Louise*.
10. With close reference to any two films discussed in Ranjani Mazumdar's "Gangland Bombay," critically examine how Bombay cinema archives the city's criminal underworld.

[This question paper contains 4 printed pages.]

(31)

Your Roll No. 2023

Sr. No. of Question Paper : 3734

E

Unique Paper Code : 12037615

Name of the Paper : African Literatures

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

Semester : VI

Duration : 3 Hours

Maximum Marks : 75



Instructions for Candidates

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

PART A

Answer any 3 questions :

(3×10=30)

P.T.O.

1. Write a short note on the dialogic narration in Flora Nwapa's *Efuru*.
2. Write a short note on Yoruba culture in Wole Soyinka's *A Dance of the Forests*.
3. Comment on El Hadji's third wedding and the reception in Ousmane Sembène's *Xala*.

4. Analyse the following lines with reference to the context :

“But now they only laugh with their teeth,

while their ice-block-cold eyes

search behind my shadow...”

5. Men are stronger than women. Do you agree with Adichie that this led to the stereotype that men are more fit to rule? Discuss this with reference to Chimamanda Adichie's “We Should All Be Feminists.”

PART B

Answer any 3 questions :

(3×15=45)

6. Marriage and procreation are the central themes of Flora Nwapa's *Efuru*. Discuss.
7. The "spitting scene" in Ousmane Sambene's *Xala* may be interpreted as a small revolution by the dispossessed class of the society. Discuss this statement with reference to the text.
8. Wole Soyinka's *A Dance of the Forests* is a play about history and culture of Africa. Examine.
9. Discuss the various ways in which the themes of religious and ethnic conflict are highlighted in Chimamanda Adichie's "A Private Experience."

10. “Who is so stupid as to deny the historical fact of negritude as both a protest and a positive assertion of African cultural values?” How does Ezekiel Mphahlele go on to critique this view in his essay “What Price Negritude?”

[This question paper contains 4 printed pages.]

(32)

Your Roll No. 2023

Sr. No. of Question Paper : 3736

E

Unique Paper Code : 12037617

Name of the Paper : Literary Criticism and Theory 2

Name of the Course : B.A (Hon)

Semester : VI

Duration : 3 Hours

Maximum Marks : 75



Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. The paper has 2 parts: A and B. Both parts are compulsory.

Part A

(10×3=30)

Attempt any **three** questions from the following :

1. How does Althusser underline the Christian religious ideology as an ideological state apparatus?
2. How does Levi-Strauss distinguish between rituals and games? Explain with reference to the examples from the essay in your syllabus.
3. Critically examine Kristeva's theory of the 'chora' with reference to her essay.
4. Write an account of Judith Butler's distinction between 'sex' and 'gender'.
5. Why does Adorno consider mass culture as anti-intellectual?

Part B

(15×3=45)

Attempt any **three** of the following questions :

6. "All men are intellectuals: but not all men have in society the function of intellectuals." Critically examine Gramsci's statement with reference to the essay prescribed in the syllabus.
7. How does Derrida deconstruct Levi-Strauss in his idea of the 'engineer' and the 'bricoleur'? Explain with reference to the essay prescribed in the syllabus.
8. How does Lacan relate the 'mirror stage' to the experience of psychoanalysis? Discuss with reference to the essay prescribed in your syllabus.

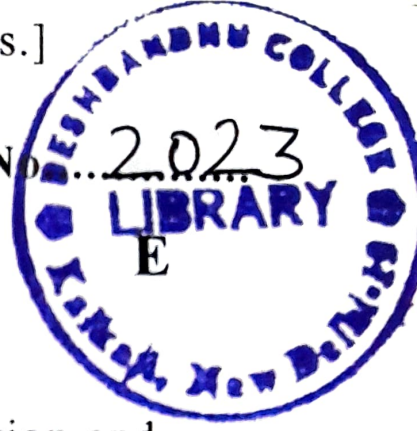
9. Luce Irigaray's critique of masculine parameters and fantasies in "This sex which is not one" allows us to imagine feminine subjectivity. Discuss with close reference to the text.
10. "Bhabha's reading of Conrad and Walcott illustrates his 'hybrid' notion of community and history". Do you agree? Give a reasoned answer.

[This question paper contains 2 printed pages.]

(33)

Your Roll No...

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Sr. No. of Question Paper : 3738

Unique Paper Code : 12037619

Name of the Paper : Speculative Fiction and
Detective Literature

Name of the Course : B.A (Hon)

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. The question paper has **two parts**. Both the parts have to be attempted.

Part A (3×10=30 marks)

Attempt any 3 out of the following 5 questions :

Write short notes on :

1. Serena Joy in *The Handmaid s Tale*.
2. Tommy m *Never Lei Me Go*.
3. Murder of Abdul Jabbar in *Crimson City*.

4. Hammet Ajax in *Bones Never Lie*.
5. Disembodiment of Information as discussed by Katherine Hayles.

Part B (3×15=45 marks)

Attempt any 3 out of the following 5 questions :

6. According to you, is *The Handmaid's Tale* a feminist dystopia? Give a reasoned answer.
7. Can Ishiguro's *Never Let Me Go* be read as a cautionary tale against unethical uses of scientific advancement?
8. "In crime fiction from the Indian subcontinent, the figure of the detective finds himself restricted by his class position." Discuss this statement with reference to any ONE text from your syllabus.
9. A woman forensic detective is a rare portrayal in crime fiction. Deliberate on how Kathy Reichs uses this figure to dwell on issues of gender and crime in *Bones Never Lie*.
10. Increasingly, what role has technology' played in contemporary' detective fiction? Comment with a reasoned answer.

(34)

Your Roll No. 2023

Sr. No. of Question Paper : 3881

E

Unique Paper Code : 12037610

Name of the Paper : DSE Partition Literature

Name of the Course : BA (H) English LOCF

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Answer **both** parts.



Part A

Attempt any **three**. All questions carry 10 marks

(10×3=30)

1. Critically comment on the recurring motif of the train in *Basti*.
2. Comment on the title of *Arjun*.
3. Comment on the following lines: 'One lunatic got so embroiled in this Hindustan-Pakistan rigmarole that he became all the more insane.'

4. Comment critically on the following lines: 'Radcliff announced his award. Bengal's culture, art, dance and music were divided. Punjab's plough, farming, songs and romance were split.'
5. According to Ritu Menon and Kamla Bhasin, Partition's political history is equalled by the paucity of social histories about it. Elaborate.

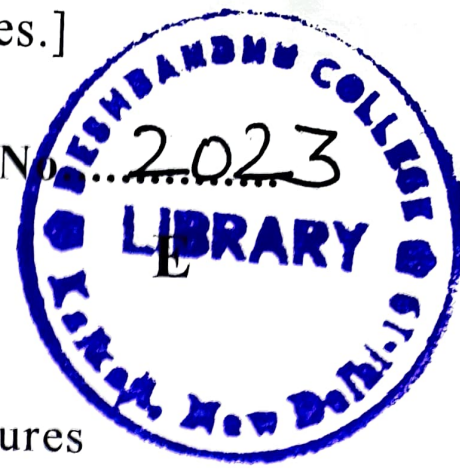
PART B

Attempt any **three**. All questions carry **15** marks
(15×3=45)

6. *Basti* is a novel that fuses Islamic, Hindu, Buddhist, Judaic and Christian elements in its narrative. Critically comment.
7. Sunil Gangodhyay's *Arjun* is a novel that delves into locality as an important element of refugee experiences. Discuss.
8. Discuss 'The Story of a Tulsi Plant' as a comment on the affective fallout of the Partition on communities.
9. Discuss Kaloi Bibi as a figure of anti-colonial struggle. Why is she such an important figure?
10. Discuss Ashis Nandy's ideas in his essay 'The Invisible Holocaust and the Journey as an Exodus' that is in your course.

[This question paper contains 2 printed pages.]

(35) Your Roll No. 2023



Sr. No. of Question Paper : 3884

Unique Paper Code : 12037615

Name of the Paper : African Literatures

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

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

PART A

Answer any 3 questions : (3×10=30)

1. Briefly comment on the relationship of Efuru and Adizua in Flora Nwapa's *Efuru*.
2. Give a critical analysis of Adja Awa Astou's characterisation in Ousmane Sembene's *Xala*.
3. Write a short note on Demoke in Wole Soyinka's *A Dance of the Forests*.

4. Comment on the title of Leila Aboulela's short story "Missing Out."
5. Write a short note on Ezekiel Mphahlele's position with regard to African personality.

PART B

Answer any 3 questions :

(3×15=45)

6. Female voices dominate the narrative despite the patriarchal social norms in Flora Nwapa's *Efuru*. Do you agree? Critically answer with reference to the novel.
7. Examine Ousmane Sembene's *Xala* as a commentary on the newly independent Senegal.
8. Through the intersection of the world of nature and the world of spirits, Wole Soyinka satirises postcolonial Africa. Substantiate with reference to Wole Soyinka's *A Dance of the Forests*.
9. Comment on the title of Breyten Breytenbach's poem "New York, September 12, 2001."
10. Why does Chinua Achebe advocate the use of English as the common language for all African writers? Give an informed discussion by highlighting the position of paradox that English occupies in postcolonial communities.

[This question paper contains 4 printed pages.]

(36)

Your Roll No. 2023



Sr. No. of Question Paper : 3886

Unique Paper Code : 12037617

Name of the Paper : Literary Criticism and Theory 2

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

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. The paper has 2 parts: A and B. Both parts are compulsory.

Part A

(10×3=30)

Attempt any **three** questions from the following :

1. Critically examine Lukacs's notion of 'commodity fetishism' with reference to the essay.
2. Explain the four principles of organisation of discourse proposed by Foucault in his essay.
3. Critically examine the concept of the semiotic as enumerated by Kristeva.
4. 'Politics is only one of the areas in which gender can be used for historical analysis.' Explain this statement of Joan Scott with reference to her essay.
5. Examine Bhabha's theory of hybridity as an illustration of 'newness' entering the world.

Part B

(15×3=45)

Attempt any **three** questions out of the following :

6. "According to Althusser, both the repressive state apparatus (RSAs) and the ideological state apparatus (ISAs) are inextricably linked to the state power; their difference lies only in the varying degrees of coercion and ideology." Do you agree? Give a reasoned answer.

7. "The science of the concrete", Levi-Strauss writes, "was necessarily restricted by its essence to results other than those destined to be achieved by the natural sciences but it was no less scientific and its results no less genuine." In the light of the above statement, critically examine the main features of the science of the concrete in relation to modern science.

8. Critically examine Freud's concept of the 'uncanny'.
9. How do various exclusions delegitimize minority identities? Elucidate with reference to specific examples from the prescribed parts of *Gender Trouble* by Judith Butler.
10. Why does Jameson term 'postmodernism' as the cultural logic of late capitalism? Explain with reference to the specific instances in the essay.

[This question paper contains 2 printed pages.]

(37)

Your Roll No.....



Sr. No. of Question Paper : 3888

Unique Paper Code : 12037619

Name of the Paper : Speculative Fiction and
Detective Literature

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

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. The question paper has two parts. Both the parts have to be attempted.

Part A (3×10=30 marks)

Attempt any 3 out of the following 5 questions :

Write short notes on :

1. Ofglen in *The Handmaid' s Tale*
2. Non-linear narration in *Never Let Me Go*
3. Nandu's kidnapping in *Crimson City*
4. Temperance Brennan's relationship with her mother in *Bones Never Lie*

5. Speculative Fiction

Part B (3×15=45 marks)

Attempt any 3 out of the following 5 questions:

6. How is religion used as a tool of oppression in Atwood's *The Handmaid's Tale*? Discuss with respect to the representation of the theocratic regime in Gilead.
7. What role does Hailsham play in the indoctrination and passivity of Kathy, Tommy, and Ruth in Ishiguro's *Never Let Me Go*?
8. "Imran Ali is unlike any detective from the Golden Age of Crime Fiction". Discuss this statement with reference to Ibn-e Safi's portrayal of Imran Ali in *The House of Fear*.
9. Through the process of solving the mystery behind the murders, does the use of forensic science end up dehumanising the victims? Elaborate your answer with examples from the novel *Bones Never Lie*.
10. At the end of her 'A Cyborg Manifesto', Donna Haraway declares, "I would rather be a cyborg than a goddess." What does she mean by this statement? Explain with respect to Haraway's views on feminism.