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Your Roll No. :

Sl. No. of Q. Paper : **7498** **IC**

Unique Paper Code : 12031301

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

Name of the Paper : American Literature

Semester : III

Time : 3 Hours **Maximum Marks : 75**

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) **All** questions are compulsory.

1. "Only this woman Sethe could have left him his manhood like that. He wants to put his story next to hers." Critically examine the treatment of gender and narration in *Beloved*.

10

P.T.O.

OR

Discuss the depiction of slavery in *Beloved* as a de-humanizing institution.

2. "I didn't go to the moon, I went much further-for time is the longest distance between two places." Identify the lines and discuss the significance of this statement in the context of the play *The Glass Menagerie*. 10

OR

Tom, Laura and Amade represent three different aspects of socio-economic life in America. Discuss.

3. Identify and critically comment on these lines :

Crow rides a pale horse

Into a crowded powwow

But none of the Indians panic.

Damn, says Row, I guess

They already live near the end of the world
10

OR

I am obnoxious to each carping tongue
Who says my hand a needle better fits.
A Poet's Pen all scorn I should thus wrong.
For such despite they cast on female wits.

4. "IF *Beloved* represents the dangers of unmediated communion with the past, the women's community undertakes the task of intervening between Sethe and her past". Analyze the exorcism of *Beloved* with reference to this statement. 15

OR

"She is the one. She is the one I need. You can go but she is the one I have to have." Discuss the complexities around *Beloved's* claim.

5. "The patterns of escape form a leitmotif in the play," *The Glass Menagerie*. Comment. 15

OR

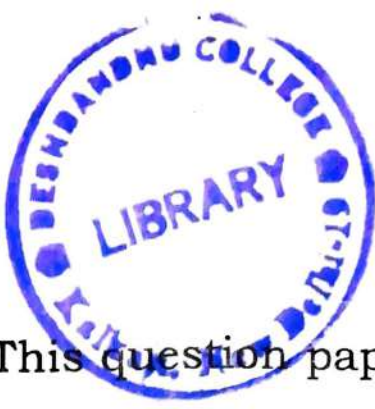
How does the fact that Tom is the narrator affect the style and content of the play ? Would your appraisal of the events be different if there was no narrator ?

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6. Describe the metaphor of the cracked plate in Fitzgerald's *The Crack Up*. 15

OR

Comment on the role of Dupin in Poe's *The Purloined Letter*.



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Your Roll No. :2018.....

Sl. No. of Q. Paper : 7499 IC

Unique Paper Code : 12031302

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

Name of the Paper : Popular Literature

Semester : III

Time : 3 Hours **Maximum Marks : 75**

Instructions for Candidates :

- (a) Write your Roll No. on the top immediately on receipt of this question paper.
- (b) Attempt **all** questions.

Section - A

Note : Each question carries **10** marks.

1. The Red Queen in *Through the Looking Glass*.

P.T.O.

OR

The apocalyptic ending of *Through the Looking Glass*.

2. Discuss the motif of 'Water and Shelter' in *Bhimayana*.

OR

Bhimayana presents "conversion" as an alternative for Dalits. Do you agree?

(For visually challenged students in lieu of *Bhimayana*) :

Write a short notes on any **one** instance describing the discrimination witnessed by Ambedkar as a young man.

OR

What were the challenges faced by the children while travelling in Ambedkar's *Waiting for a Visa*?

3. Black Tie.

OR

The role of Caroline in *The Murder of Roger Ackroyd*.

Section - B

Note : Each question carries **15** marks.

4. Critically examine how the personal intersects with the political in Selvadurai's *Funny Boy*.

OR

Discuss Selvadurai's *Funny Boy* as a coming-of-age narrative.

5. Critically comment on the narrative technique used by Agatha Christie in *The Murder of Roger Ackroyd*.

OR

In *The Murder of Roger Ackroyd*, Christie destabilises conventional associations between physiognomy, occupation and criminality. Do you agree?

6. The special attitude to language in *Through the Looking Glass* explains its appeal for an adult readership. Discuss with examples from the text.

Slings
at chottle

OR

Bhimayana reinvents the novel as a medium of narration. Do you agree ? Give a reasoned answer ✓

(For visually challenged students in lieu of *Bhimayana*) :

Discuss how Ambedkr's *Waiting for A Visa* reflects upon caste-based oppression and marginalisation.



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Your Roll No. :

Sl. No. of Q. Paper : **7500** **IC**

Unique Paper Code : 12031303

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

Name of the Paper : British Poetry & Drama :
Seventeenth & Eighteenth
Century

Semester : III

Time : 3 Hours **Maximum Marks : 75**

Instructions for Candidates :

- Write your Roll No. on the top immediately on receipt of this question paper.
- Attempt **all** questions.
- Questions No. **1** to **3** are of **10** marks each.
- Questions No. **4** to **6** are of **15** marks each.

- (a) As whom the Fables name of monstrous size,
Titanian, or *Earth-born*, that warr'd on *Jove*,
Briareos or *Typhon*, whom the Den

P.T.O.

By ancient *Tarsus* held, or that Sea-beast
Leviathan, which God of all his works
 Created hugest that swim th' Ocean stream:
 Him haply slumbring on the *Norway* foam
 The Pilot of some small night-founder'd Skiff,
 Deeming some Island, oft, as Sea-men tell,
 With fixed Anchor in his skaly rind
 Moors by his side under the Lee

Explain the similes and metaphors used in
 these lines. 10

OR

Critically examine Milton's representation of
 Hell in *Paradise Lost*, Book I.

2. Identify and critically examine the following :
 10

O'my conscience, that will be our destiny,
 because we are both of one humour: I as
 inconsistent as you, for I have considered,
 captain, that a handsome woman has a great
 deal to do whilst her face is good. For then is
 our harvest time to go gather friends, and should
 I in these days of my youth catch a fit of foolish
 constancy, I were undone:...."

OR

Write a critical note on the charcter of Angellica
 Bianca in *The Rover*.

3. Identify the speaker and critically comment on
 the following : 10

You live in a rank pasture here, i'th' court;
 There is a kind of honey-dew that's deadly;
 'Twill posion your fame; look to't: be not cunning;
 For they whose faces do belie their hearts,
 Are witches ere they arrive at twenty years,
 Ay, and give the devil suck.

OR

Write a detailed note on the theme of revenge
 in *Duchess of Malfi*.

4. There is a heady mix of marriage and market in
 Aphra Behn's play *The Rover*. Elaborate. 15

OR

Analyze *The Rover* as a Comedy of Manners.
 Illustrate with suitable examples from the text.

5. Discuss *The Rape of the Lock* as a mock heroic
 epic with suitable illustrations from the text. 15

OR

The Rape of the Lock with all its explicit sexual
 and emotional implications shatters the balance
 and decorum of an artificial world. Discuss.

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6. "Envy, pride, ambition, self-glorification give Satan's character his singularity and magnificence but also pass the rigorous sentence on him." Contextualize this paradox within Book 1 in *Paradise Lost*. 15

OR

What is the significance of the Invocation in Book I of Milton's *Paradise Lost*? Discuss.