

This question paper contains 2 printed pages.

25

Your Roll No.2019.....

Sl. No. of Ques. Paper: 2876

Unique Paper Code : 12031501

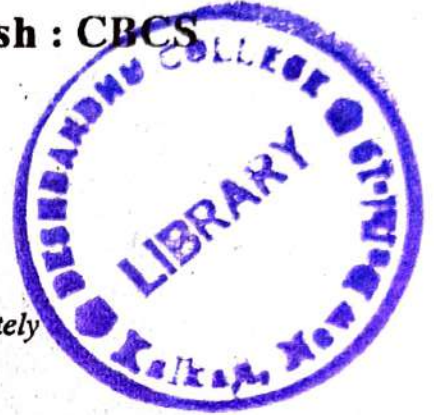
Name of Paper : Women's Writing (Core)

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

Semester : V

Duration : 3 hours

Maximum Marks : 75



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

Attempt all questions.

1. Identify and critically comment on the following:

How odd the girl's life looks
Behind this soft eclipse!
I think that earth seems so
To those in heaven now.

10

Or

Herr God, Herr Lucifer
Beware
Beware
Out of the ash
I rise with my red hair
And I eat men like air.

10

2. I think it pisses God off if you walk by the colour
purple in a field somewhere and don't notice it.

10

Or

Rassundari Debi's dreams in *Amar Jiban*.

10

3. It is the same woman, I know, for she is always creeping, and most women do not creep by daylight. I see her in that long shaded lane, creeping up and down. I see her in those dark grape arbors, creeping all around the garden. 10

Or

Draupadi's black body comes even closer. Draupadi shakes with an indomitable laughter that Senanayak simply cannot understand. Her ravaged lips bleed as she begins laughing. 10

4. Critically analyse the representation of rape in *The Color Purple*. 15

Or

Discuss Walker's use of the epistolary form in *The Color Purple*. 15

5. Discuss the symbols in Mansfield's story *Bliss* within the ambit of sexuality and desire. 15

Or

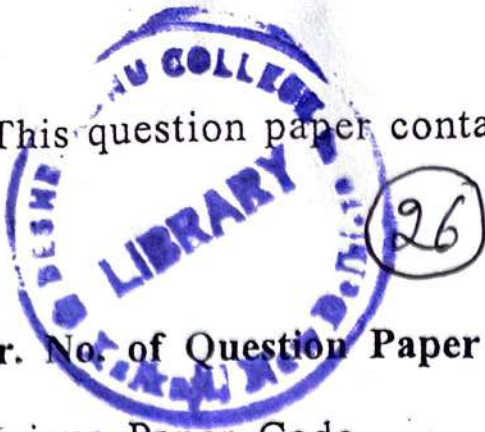
Discuss the poetry of Eunice de Souza as an example of the confessional mode of women's voices. 15

6. A Vindication of the Rights of Women addresses both other women and 'intellectuals' like Rousseau who endorse double standards. Elaborate. 15

Or

Pandita Ramabai's *My Testimony* puts conversion at the heart of her narrative. Discuss. 15

[This question paper contains 4 printed pages.]



Your Roll No. 2019.

Sr. No. of Question Paper : 2905 JC

Unique Paper Code : 12031502

Name of the Paper : British Literature: The Early
20th Century

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

Semester : V

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. Attempt **all** questions.

1. (a) (i) Critically comment with reference to context :
(10)

“Everything belonged to him—but that was a trifle. The thing to know was what he belonged to, how many powers of darkness claimed him for their own.”

P.T.O.

Or

(ii) Explain the significance of the frame narrative in *Heart of Darkness*.

(b) (i) Explain with special reference to the Gyre theory : (10)

....Hardly are those words out

When a vast image out of *Spiritus Mundi*

Troubles my sight: somewhere in sands of the desert

A shape with lion body and the head of a man,

A gaze blank and pitiless as the sun,

Is moving its slow thighs, while all about it

Reel shadows of the indignant desert birds.

Or

(ii) Referring to the historical and social background, examine the following lines :

For I have known them all already, known them all -

Have known the evenings, mornings, afternoons,

I have measured out my life with coffee spoons;

I know the voices dying with a dying fall

Beneath the music from a farther room.

So how should I presume?

(c) Attempt a short note on any **one** of the following :

(i) City in Modern literature

(ii) Characteristic features of Modernist poetry

(iii) Interior Monologue (10)

2. (a) Youth and old age are important motifs in the poems of Yeats. Discuss with special reference to the poem "Sailing to Byzantium". (15)

Or

(b) Does the poem "The Hollow Men" conclude on a note of despair or hope? Give a reasoned answer.

3. (a) Examine how historical forces and social institutions influence the characters of Clarissa and Septimus. (15)

Or

(b) Discuss the role of time in *Mrs. Dalloway*.

4. (a) Critically examine the representation of dysfunctional marriages in *Sons and Lovers*.

(15)

Or

- (b) "In spite of Gertrude Morel's overriding presence in her sons' lives, her desire to see them rise above their lower class origins is never achieved." Do you agree with the statement? Give a reasoned answer.

Or

- (B) Gurdial Singh's writings explore the tragedies of the urban middle class without demonizing anyone in particular. Discuss with reference to 'A Season of No Return'.
2. (A) Write a short note on the portrayal and significance of the mendicant in *Andha Yug*.

Or

- (B) Write a short note on Ashwatthama's madness.
3. (A) Comment on the representation of Dalit women in *Untouchable Spring*.

Or

- (B) The universe of the novel *Untouchable Spring* explores how negotiating with various forms of violence is an intrinsic part of the 'lived realities' of the Dalits. Discuss.
4. (A) "Amrita Pritam's life history reveals how she locates herself in family, community and nation in the aftermath of Punjab's Partition." Critically comment upon the statement with reference to her poem 'I Say Unto Waris Shah'.

Or

- (B) "Yes, she'll go to heaven. She hurt no one, harmed no one. In death, she fulfilled the greatest wish of our life. If she doesn't go to heaven who will? These fat, bloodsuckers of the poor who go for a darshan of the Ganga to wash their sins and offer prayers in temple?" Through Budhia's death Premchand critiques both patriarchy and the caste system. Discuss.
5. (A) Discuss *Untouchable Spring* as a text which operates at the intersection of memory and history.

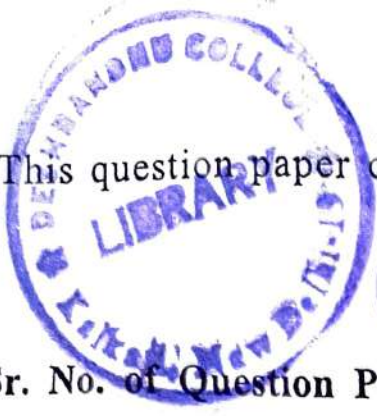
Or

- (B) Critically comment on the politics of representation and cultural appropriation in *Untouchable Spring*.
6. (A) Dharamvir Bharati presents the characters as 'embodiments of extreme states of being' in *Andha Yug*. Critically analyze the statement.

Or

- (B) "Blindness rules this age
not reason
and blindness shall prevail
in the end."
Write an essay on Dharamvir Bharati's portrayal of the all-encompassing blindness at the end of the great war. Is the universe in *Andha Yug*, beyond redemption?

[This question paper contains 4 printed pages.]



(28)

Your Roll No. 2019..

Sr. No. of Question Paper : 2947

JC

Unique Paper Code : 12037503

Name of the Paper : British Literature: Post World War II

Name of the Course : BA (Hons) English CBCS DSE

Semester : V

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. All questions have to be attempted.

1. (a) Write short critical notes on the following :

- (i) One characteristic movement of Philip Larkin's poems is to begin in the somewhat disappointed world of "Larkinland" and to end somewhere else in a world of release and surprising hopefulness and compassion.

P.T.O.

Or

(ii) Carol Ann Duffy's themes include different forms of alienation, oppression and social inequality which are written in everyday, conversational language, making her poems appear deceptively simple. (10)

(b) (i) Seamus Heaney and Ted Hughes wrote poetry that was a tangible, tough, and sensuous response to rural and agricultural life. Comment with reference to the poems you have read in your course.

Or

(ii) Heaney foregrounds the importance of the writer's profession and craft by breathing new life into the cliched idiom "the pen is mightier than the sword." Discuss. (10)

(c) (i) Better off dead than giving in, not taking what you want. He weighed a ton; his torso, frozen stiff, hugged to my chest, a fierce chill piercing my gut. Part of the thrill was knowing that children would cry in the morning. Life's tough.

Identify the poem and the poet. What does the poet mean by "not taking what you want"?

Why does the poet say "Life's tough"? Comment critically on the lines given above.

Or

(ii) He got his strength up flush and in full glitter.
He clawed and fluffed his rage up.
He aimed his beak direct at the sun's centre.
He laughed himself to the centre of himself
And attacked.

Identify the poem and the poet. What does the phrase "laughed himself to the centre of himself" mean? Who was attacked and why? Elaborate. (10)

2. (a) *The French Lieutenant's Woman* juxtaposes the ethos of the Victorian characters living in 1867 with the ironic commentary of the author writing in 1967. Comment.

Or

- (b) Examine *The French Lieutenant's Woman* as a novel that combines elements of the Victorian novel with those of postmodern works. (15)
3. (a) *Sexing the Cherry* problematises the relationship between reality and fiction. Comment.

Or

- (b) In what ways does *Sexing the Cherry* challenge the traditional notion of time and history? Discuss. (15)
4. (a) "...you must understand, we are of different generations, and different classes. Everything is waiting for you. The only thing that has ever waited for me is your father."

Identify, contextualise and critically comment on the above lines.

Or

- (b) Comment on the politics of comedy in Kureishi's *My Beautiful Laundrette*. (15)

This question paper contains 2 printed pages.

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Your Roll No. 2019

Sl. No. of Ques. Paper: 2948

Unique Paper Code : 12037504

Name of Paper : 19th Century European Realism

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

Semester : V

Duration : 3 hours

Maximum Marks : 75



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

All questions are compulsory.

1. Write short notes on the following:

(a) Pavel Petrovich

Or

Bazarov's parents

(b) Dunia's first letter to Rodia in *Crime and Punishment*

Or

Svidrigailov's suicide

(c) Mademoiselle Michonneau

Or

The Agricultural Fair.

10×3=30

2. Answer the following questions:

P. T. O.

- (a) "Old Goriot's journey in life is less personal and more historical." Do you agree?

Or

In *Old Goriot* Balzac presents the institution of marriage as decadent and regressive. Do you agree? Give examples to support your answer.

- (b) Lheureux represents the inhuman aspects of market forces that seduce Emma into an endless cycle of buying. Discuss Madame Bovary's dealings with Lheureux in the context of this statement.

Or

"Emma's lovers are a symptom of the lack she experiences in her marriage and her life as a woman. They are not the remedy." Discuss with reference to *Madame Bovary*.

- (c) "Bazarov represents Turgenev's attitude towards the new forces—in all its attraction and anxiety." Discuss with reference to *Fathers and Sons*.

Or

"As a result of the predominance of men's voices in *Crime and Punishment*, particularly those of Raskolnikov and the narrator, the women characters have few opportunities to tell their own stories." Critically analyse the representation of the major female characters in *Crime and Punishment*, in the context of the statement above.

This question paper contains 2 printed pages.

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Your Roll No. 2019

Sl. No. of Ques. Paper: 2950

Unique Paper Code : 12037507

Name of Paper : Science Fiction and Detective
Literature

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

Semester : V

Duration : 3 hours

Maximum Marks : 75



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

Attempt all questions.

1. Write short notes on:

(a) The significance of London in Conan Doyle's 'The Hound of the Baskervilles'.

Or

(b) Gilmore's testimony in Collins' *The Woman in White*. 10

(c) Eddie Mars in *The Big Sleep*

Or

(d) The city of Los Angeles in *The Big Sleep* 10

(e) Red in *Inspector Ghote goes by Train*

Or

(f) Mr. Ramaswamy in *Inspector Ghote goes by Train*.

10

P. T. O.

2. (a) In 'The Hound of the Baskervilles', Doyle uses features of the gothic novel to create suspense. Comment.

Or

- (b) Discuss the Holmes–Watson relationship and its significance in Doyle's 'The Hound of the Baskervilles'. 15

3. (a) In *The Woman in White*, the male characters are threatened by women's freedom. Do you agree?

Or

- (b) Comment upon the use of multiple narrators in *The Woman in White* as a narrative technique. 15

4. (a) *The Big Sleep* is a misogynist novel in which women are the cause of all trouble. Do you agree?

Or

- (b) Keating writes a philosophical novel while using conventions of the classic whodunit in *Inspector Ghote goes by Train*. Discuss. 15

This question paper contains 3 printed pages.

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Your Roll No. 2019

Sl. No. of Ques. Paper: 3111

Unique Paper Code : 12037501

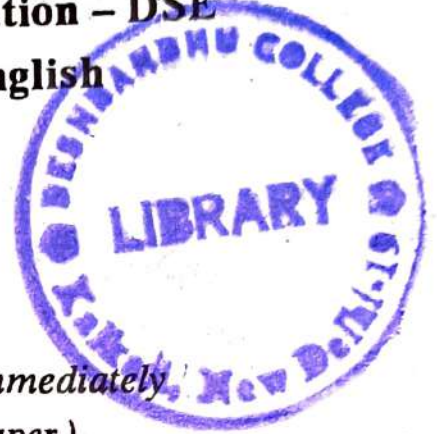
Name of Paper : Modern Indian Writing in
English Translation – DSE

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

Semester : V

Duration : 3 hours

Maximum Marks : 75



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

*All questions are compulsory. Question Nos. 1, 2 and
3 are of 10 marks each. Question Nos. 4, 5 and
6 are of 15 marks each.*

1. (a) In 'The Shroud', Premchand invites us to reconsider the ideas of 'fruitful' labor and 'universal' work ethics in caste-ridden society. Discuss.

Or

(b) Given the limitations of Ismat Chughtai's own milieu, 'The Quilt', at the most, offers a guarded apology for homoerotic sympathies among women. Discuss.

2. (a) Write a short note on Gandhari's wrath, reflecting on the (un)righteousness of her anger.

Or

P. T. O.

(b) Write a note on the significance of the 'guards' in the narrative structure of *Andha Yug*.

3. (a) Critically comment on the title of the novel *Untouchable Spring*.

Or

(b) Discuss the significance of folk art forms as expressions of Dalit identity in *Untouchable Spring*.

4. (a) Modern Indian literature seeks to address the question of woman's emancipation by examining the perplexingly intertwined dyad of tradition and modernity. Discuss with reference to any two short stories included in your syllabus.

Or

(b) "Tagore's philosophical and spiritual thoughts transcend all limits of language, culture and nationality." Discuss with reference to the poems you have read from *Gitanjali*.

5. (a) Yellanna, who comes across as a 'wanderer', fondly called as *mala bairagi* by his people in *Untouchable Spring*, is in a state of perpetual exile. Elaborate.

Or

(b) Discuss *Untouchable Spring* as an attempt at rewriting history from a Dalit perspective.

6. (a) Discuss the idea of prophecy and promise in *Andha Yug*.

Or

(b) *Andha Yug* problematizes the idea of truth. Discuss with reference to the moral dilemmas of Yuyutsu and Ashwatthama.

This question paper contains 4 printed pages.

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Your Roll No. 2019

Sl. No. of Ques. Paper : 3113
Unique Paper Code : 12037503
Name of Paper : British Literature : Post World War II (DSE)
Name of Course : B.A. (Hons.) English : CBCS
Semester : V
Duration : 3 hours
Maximum Marks : 75



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

All questions have to be attempted.

1. (a) Write short critical notes on the following :
- (i) Ted Hughes' poetry has solipsistic birds that personify human agency and arrogance. Comment with reference to the poems you have read in your course.
- Or**
- (ii) What we find in the poetry of Larkin is a sustained critique of religion. Give examples from the poems prescribed in your course to illustrate your answer. 10
- (b) (i) Loss is a prevalent theme in Carol Ann Duffy's poems. Comment with reference to the poems you have read in your course.

P.T.O.

Or

(ii) Discuss how Heaney's poetry deals with his fascination for the past. 10

(c) My feet are locked upon the rough bark.

It took the whole of Creation

To produce my foot, my each feather :

Now I hold Creation in my foot

Or fly up, and revolve it all slowly-

I kill where I please because it is all mine.

There is no sophistry in my body :

My manners are tearing off heads-

Identify the poem and the poet. What does the poet mean by "I hold Creation in my foot"? Comment critically on the lines given above.

Or

I peruse a few

Hectoring large-scale verses, and pronounce
"Here endeth" much more loudly than I'd meant.

The echoes snigger briefly. Back at the door

I sign the book, donate an Irish sixpence,

Reflect the place was not worth stopping for.

Yet stop I did: in fact I often do,

And always end much at a loss like this,

Wondering what to look for;

Identify the poem and the poet. Why does the speaker say, "And always end much at a loss like this?" What is s/he looking for? Comment critically on the lines given above. 10

2. (a) Central to Fowles' novel, *The French Lieutenant's Woman*, is questioning the idea of grand narratives and freedom of human beings from the restraints of society and its institutions. How do the central characters assume a certain independence from the conventions of Victorian society? Discuss with suitable examples from the text.

Or

- (b) Who is the protagonist of *The French Lieutenant's Woman*? Is it Sarah, Charles, both, or neither? What does the author say about this? What is the effect of the possible uncertainty of who the protagonist is? Discuss. 15

3. (a) Can the novel, *Sexing the Cherry*, be regarded as a fantasy on the theme of discovery and renewal? Comment.

Or

- (b) How does *Sexing the Cherry* challenge and subvert established notions of gender and sexuality? Discuss. 15
4. (a) Comment on the roles of women in *My Beautiful Laundrette*, specifically Salim's wife Cherry, Nassar's mistress Rachel, his daughter Tania, and his wife Bilquis.

Or

- (b) How does *My Beautiful Laundrette* contribute to a subversion of nationalist definitions of images of 'Britishness'? Does it construct alternative identities? If so, how? Give a reasoned answer. 15

This question paper contains 2 printed pages.

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Your Roll No.

2019

Sl. No. of Ques. Paper: 3117

Unique Paper Code : 12037507

Name of Paper : Science Fiction and Detective
Literature

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

Semester : V

Duration : 3 hours

Maximum Marks : 75



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

Attempt all questions.

1. Write short notes on:

(a) The city of London in Conan Doyle's 'The Hound
of the Baskervilles'

Or

(b) Count Fosco in Collins' *The Woman in White* 10

(c) Features of hard-boiled detective fiction in *The
Big Sleep*

Or

(d) The significance of the title of Chandler's *The Big
Sleep* 10

(e) The Train in Keating's *Inspector Ghote goes by
Train*

Or

P. T. O.

(f) Mary Jane in Keating's *Inspector Ghote goes by Train*. 10

2. (a) Discuss the significance of 'scientific curiosity' and its relationship to the art of detection, as it is depicted in the detective story, *The Hound of the Baskervilles* by Doyle. 15

Or

(b) It is said that in *The Hound of the Baskervilles* by Doyle, "Watson's narrative reveals the paradox of his importance, and also his irrelevance to Holmes". Do you agree? Discuss their relationship in light of this statement. 15

3. (a) In your opinion, does *The Woman in White* question and subvert the ideals of Victorian middle-class morality, or does it uphold them? Give a reasoned answer. 5+10

Or

(b) Discuss *The Woman in White* as a 'sensation novel'. 15

4. (a) *The Big Sleep* shows us a world where it is impossible for unblemished individual heroism to survive. Discuss. 15

Or

(b) Discuss Inspector Ghote as an unlikely detective figure. 15