

OPEN BOOK EXAMINATION

Unique Paper Code : 12031401
Name of the Paper : British Literature: 18th Century
Name of the Course : B.A (Hons.) English
Semester : IV
Time : 2+1 (one hour reserved for downloading of question paper, scanning and uploading of answer sheets)
Maximum Marks : 75

**Students will attempt any THREE questions out of SIX.
All questions carry equal marks. Answers are to be written in 750-1000 words.**

Q1. “Fainall is a darker version of Mirabell though ultimately not successful.” Do you agree with this reading of *The Way of the World*? Give reasons for your answer.

Q2 . What is the end project in Book IV of *Gulliver’s Travels*? Does Swift imagine a rational utopia through Book IV?

Q 3. Do you think Book III of *Gulliver’s Travels* is a critique of the ends of reason and science? Give reasons for your answer.

Q 4. In Thomas Gray’s “Elegy Written in a Country Churchyard”, why does the poem’s speaker reveal both a sympathy with, and a disconnect from, the deceased villagers?

Q 5. The poetry of the mid-eighteenth century can be viewed as a critique of the urban and mercantile world, yet it refuses to provide another alternative. Discuss with reference to any ONE poem in this paper.

Q 6. The narrator in *Tristram Shandy* has often been seen as trying to set up a conversation with the reader. Would you agree? Give a reasoned answer.

Set A

S. No. of Question Paper:

Unique Paper Code: **12031402**

Name of the Paper: **British Romantic Literature**

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

Semester: **IV**

Duration: **3 Hours (1 hour for downloading question paper and uploading answer sheets + 2 hours for writing)**

Maximum Marks: **75**

Instructions:

There are 6 questions, you have to answer **ANY 3** out of 6 questions.

All questions carry equal marks of 25 each.

Each answer must be written in **750 to 1000** words.

1. The poetry of Burns and Blake herald the significant themes of the Romantic movement. Discuss with reference to any of the poems by these poets.

2. The central crisis in Romantic poetry is the loss of an earlier state of joy and hope. Discuss with reference to any of the poems of Wordsworth and Coleridge.

3. The Romantic poets redefined conventional poetic forms. Elaborate with reference to any of the poems of Byron, Shelley or Keats.

4. The Monster, not Victor, is the real hero of **Frankenstein**. Do you agree? Give a reasoned answer.

5. The works of the Romantic writers depict a profound engagement with their contemporary world. Discuss in detail with reference to any of the texts in your course.

6. Nature, in Romantic texts, is merely descriptive in function. Would you agree? Give a detailed analysis with reference to any of the texts in your course.

UPC: 12037613

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

Name of the Paper: DSE Autobiography

Semester: VI

Marks: 75

Time limit: 2+1 (one hour reserved for downloading of question paper, scanning and uploading of answer sheets)

Students will attempt any THREE questions.

All questions carry equal marks. Answers to be written in **750-1000 words**.

Q.1. Would you agree with the proposition that Rousseau's *Confessions* is about self-revelation and Benjamin Franklin's autobiography about self-making? Discuss with reference to the texts.

Q.2 Both Besant and Gandhi's autobiographical narratives show a process of self fashioning to enable their search for Truth. Do you agree?

Q.3. Binodini's story is a saga of betrayal and dispossession. Comment.

Q.4. The gender identity we are born with is not always our identity of choice. Discuss with reference to Revathi's *The Truth about Me*.

Q.5. Childhood in Wright's *Black Boy* and Limbale's *Outcaste* is marked by its absence. Discuss with reference to both texts.

Q.6. Discrimination is at the heart of identity formation. Discuss with reference to any two texts in your course.

Set B

Unique Paper Code: 12037614

Name of the Course: CBCS, Discipline Specific Elective for BA English hons.

Name of the Paper: Eng-DSE: Literature and Cinema

Semester: VI

Maximum Marks: 75 marks

Time Limit: 2+1 hours (one hour reserved for downloading of question paper, scanning and uploading of answer papers)

Answer any three of the following (25 marks*3=75 marks).

All answers must be within 750-1000 words.

Q1) Discuss the use of Montage in cinema as described by James Monaco in "The Language of Film: Signs and Syntax."

Q2) *Romeo and Juliet* shows love depends on poetry and music to work. Explore with respect to the play and any one film adaptation.

Q3) Analyse the representation of motherhood and mothers in any of the partition texts (one novel+its film?) that you have studied.

Q4) Is *From Russia with Love* a product of the Cold War? Discuss with reference to the prescribed texts.

Q5) Describe the various theories of Adaptation.

Q6) Film may end up looking at women in specifically objectifying ways. Is this the case in texts in your course? Compare the literary and the cinematic adaptation in any specific instances to make your case.

SET A

Unique Paper Code: 12037614

Name of the Course: CBCS, Discipline Specific Elective for BA English hons.

Name of the Paper: Eng-DSE: Literature and Cinema

Semester: VI

Maximum Marks: 75 marks

Time Limit: 2+1 hours (one hour reserved for downloading of question paper, scanning and uploading of answer papers)

Answer any three of the following (25 x3=75 marks).

All answers must be within 750-1000 words.

1. Elaborate the key elements of mise-en-scene as described in "The Language of Film: Signs and Syntax" by James Monaco.
2. For young people living in the world of adults, "love" is a means of defiance and resistance. Explore with respect to the literary text and any cinematic adaptation of *Romeo and Juliet* prescribed in your course.
3. Women's bodies become vehicles for violence during Partition. Explore in relation to any partition novel and its corresponding film adaptation prescribed in your course.
4. Masculinity seems to dominate in world politics as observed in *From Russia with Love*. Explore with respect to the prescribed Fleming novel and film adaptation.
5. How do films adapt the word, which dominates the literary medium, into the audio-visual medium of cinema? Examine any prescribed literary text and its corresponding cinematic adaptation from your course to examine how cinema adapts literature to make artistically meaningful work.
6. Cinema uses politics and history to produce meanings just like a literary text does. Explore this idea with respect to any literary text and its corresponding film adaptation.

SET B

S.No. of Question Paper :

Unique Paper Code: **12037610**

Name of the Paper: **DSE-Partition Literature**

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

Semester: **VI**

Maximum Marks: **75**

Duration: **2 Hours+ 1Hour (One hour is reserved for downloading question paper, and scanning and uploading of answer sheets)**

Answer any THREE questions. All questions carry equal marks. Each answer should be within 750 to 1000 words.

1. Intizar Husain's *Basti* is not so much about the partitions of 1947 and 1971 as about memory, both personal and civilizational. Discuss.
2. Discuss the central idea in Gulzar's poem *Toba Tek Singh*.
3. Manik Bandopadhyay's story *The Final Solution* presents a gendered experience of the Partition. Discuss.
4. Elaborate on the Tridib-May Price relationship in *The Shadow Lines*.
5. Write a short note on the theme of exile with reference to any text in your course.
6. The trauma of the Partition can only be represented through a broken language. Do you agree? Elaborate with reference to any text in your course.

Unique Paper Code : 12037605

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

Name of the Paper : Literary Theory (DSE)

Semester : VI

Duration : 2+1 (one hour reserved for downloading of question paper, scanning and uploading of answer sheets)

Maximum Marks : 75

Instructions for Candidates:

Attempt any three questions. All the questions carry equal marks (25x3=75)

Each answer is to be written in 750-1000 words

Q.1. “Irigaray’s feminist vision is utopian, yet it is anchored in a systematic demystification of patriarchal discourses and the attendant web of power relations.” Discuss, with reference to the essay prescribed in your syllabus. (25)

Q.2. Showalter’s essay argues how “gynocritical” literary history is of immense value for feminist analysis. Do you agree? Discuss. (25)

Q.3. For Derrida, the centre “closes off the play, which it opens up and makes possible” and represents “a fundamental immobility and a reassuring certitude, which itself is beyond the reach of play.” Discuss the idea of the center giving examples to describe the role of the center in limiting play within any structure. (25)

Q.4. Explain the role of the ‘Organic Intellectuals’ in countering ‘Hegemony’. (25)

Q.5. “For Foucault, it is important to understand power not as purely repressive, but rather to understand it as productive and pleasure inducing.” Elaborate on the ways in which the Foucauldian conception of power distances itself from a traditional conception. (25)

Q.6. What does Edward Said imply when he writes that ‘...European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively’. (25)

SET A

UPC: 12031602

Course: B.A. Hons English

Semester: VI

Paper title: Postcolonial Literatures

Marks: 75

Time limit: 2+1 hours (One hour is reserved for downloading question paper, and scanning and uploading of answer sheets)

Instructions:

Answer any **THREE (3)** of the following questions.

Each question carries **25 marks**.

Write each answer between **750-1000 words**.

1. With reference to the text, critically examine the title *Things Fall Apart*.
2. Discuss the interplay of personal memory and public history with reference to *Chronicle of a Death Foretold*.
3. Discuss how the short stories prescribed in your course deal with the common theme of women empowerment and identity. Refer to any two stories in your answer.
4. Memory is an important motif in postcolonial poetic expression. Elucidate with the help of any two poems prescribed in the syllabus.
5. Postcolonial experiences may have certain similarities but there are also differences in the experiences of various countries. Discuss this statement with reference to any two authors studied in the course.
6. How does postcolonial literature grapple with issues of language and identity? Give a reasoned answer with reference to any two authors you have read in this course.