

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1298

Unique Paper Code : 2032101201

Name of the Paper : 14th To 17th Century English
Poetry

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

Semester / Type : II / DSC

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** questions in **Part A** and any **3** 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 and critically examine the following lines :

He yaf nat of that text a pulled hen,
That seith that hunters ben nat hooly men,
...What sholde he studie and make hymselfen wood,
Upon a book in cloystre alwey to poure,

P.T.O.

Or swynken with his handes, and laboure,
As Austyn bit? how shal the world be served?

OR

- (b) Identify the speaker, contextualise and critique the following excerpt :

But shortly myn entente I wol devyse:
I preche of no thyng but for coveityse.
Therefore my theme is yet, and evere was,
Radix malorum est Cupiditas.
Thus kan I preche agayn that same vice
Which that I use, and that is avarice.

2. (a) Identify and critically examine the following lines :

“Loving in truth, and fain in verse my love to
show,
That she, dear she, might take some pleasure of
my pain,
Pleasure might cause her read, reading might make
her know,
Knowledge might pity win, and pity grace obtain”

OR

- (b) Identify and critically examine the following lines:

She's all states, and all princes, I,
Nothing else is.

Princes do but play us; compared to this,
All honor's mimic, all wealth alchemy.

3. (a) Write a short note on the catalogue of devils in Book I of *Paradise Lost*.

OR

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

...The broad circumference
Hung on his shoulders like the moon whose orb
Through optic glass the Tuscan artist views At
evening from the top of Fesolè
Or in Valdarno to descry new lands, Rivers or
mountains in her spotty globe.

PART B

4. (a) In the General Prologue to *The Canterbury Tales* Chaucer deliberately defers moral judgment in order to allow the characters to present their viewpoints to the reader. Do you agree? Support your answer with textual examples.

OR

- (b) The Pardoner's tale is an example of dramatic irony, qualified by the fact that the Pardoner recognizes his own hypocrisy. Discuss with examples from the text.

P.T.O.

5. (a) John Donne's metaphysical poetry is characterized by logical reasoning but also achieves a balance between thought and feeling. Discuss with reference to the poems in the syllabus.

OR

- (b) Write an essay on the concept of pilgrimage in Raleigh's 'The Passionate Man's Pilgrimage'.
6. (a) William Blake said that Milton "was of the Devil's party without knowing it," and thought Satan the true hero of *Paradise Lost*. Discuss.

OR

- (b) Discuss the ways in which Book I of *Paradise Lost* Milton revises and responds to Classical epic conventions.
7. (a) Elizabethan poetry strongly reflects the political attitudes, and conventions of the Tudor court. Discuss with reference to poems in your course.

OR

- (b) Write an essay on the representations of femininity in the poetry of the period. You may base your answer on any two poems in the course.

(1000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1328

Unique Paper Code : 2032101202

Name of the Paper : 16th and 17th Century English
Drama

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

Semester / Type : II / DSC

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 **two** parts: **A** and **B**. Both parts are compulsory.
3. Candidates have to answer **all** questions in **Part A** and any **3** 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 the lines and explain with reference to the context :

My heart's so harden'd I cannot repent.

P.T.O.

Scarce can I name salvation, faith or heaven,
But fearful echoes thunders in my ears
'Faustus thou art damn'd';

Or

- (b) Write a short note on the significance of the Pope scenes in *Doctor Faustus*. (10)

2. (a) Identify the lines and explain with reference to the context :

Come, you spirits,
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
Of direst cruelty! make thick my blood,
Stop up th' access and passage to remorse;

Or

- (b) Write a short note on the porter scene in *Macbeth*. (10)

3. (a) Identify the lines and explain with reference to the context :

Yes, I am poor. But I'm a gentleman,
And one that scorns this baseness which you practice.

Poor as I am I would not sell myself,
No, not to gain your charming high-prized person.
Though I admire you strangely for your beauty,
Yet I condemn your mind.

Or

- (b) Write a short note on Walter Blunt in *The Rover*.
(10)

Part B

4. (a) "In *Doctor Faustus*, Marlowe constructs his tragic protagonist as one who, despite being fallen and damned, compels the audience to take note of the perplexing choices facing him in a changing world of desire and doubt." Do you agree? Give a reasoned answer.

Or

- (b) Critically examine the thematic and the dramatic significance of the comic scenes in Marlowe's *Doctor Faustus*.
(20)

5. (a) "In *Macbeth* Shakespeare portrays a tragedy arising out of a conflict between the Medieval notions of kingship and the Renaissance idea of individualism." Do you agree? Give reasons.

P.T.O.

Or

- (b) "Shakespeare's *Macbeth* underlines a world of violence which is endemic to Jacobean England." Critically examine the statement. (20)

6. (a) "In *The Rover*, Aphra Behn examines the Comedy of Manners as a marketplace which dramatises the commodification of women." Do you agree? Give a reasoned answer.

Or

- (b) Critically examine the title of the play *The Rover*. (20)

7. (a) "The evolution of the English tragedy from the late sixteenth to the early seventeenth centuries reflects the transition from a humanist aspiration to a sceptical reassessment." Do you agree? Give reasons with reference to the texts in your syllabus.

Or

- (b) "The English theatre in the seventeenth century embodies a relentless pursuit of individualism, ambition and power." Critically examine this statement with reference to the texts in your syllabus. (20)

(1000)

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1350

F

Unique Paper Code : 2032101203

Name of the Paper : 18th Century Literature

Name of the Course : **Bachelor of Arts**
(Honours) English : DSC
5

Semester : II

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 paper contains **2** parts. **Both** parts are compulsory.
3. Candidates have to answer **ALL** questions **Part A**, and **ANY 3** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each, and Questions in **Part B** carry **20** marks each.

P.T.O.

PART A

1. (a) Identify, contextualise, and critically comment

through a close reading of the following passage:

'I told him, "that since Fortune, whether good or evil, had thrown a vessel in my way, I was resolved to venture myself in the ocean, rather than be on occasion of difference between two such mighty monarchs Neither did I find the Emperor at all displeased and I discovered by a certain accident that he was very glad of my resolution, and so were most of his Ministers.'

OR

- (b) Write a short note on Lord Munodi.

2. (a) Identify, contextualise, and critically comment on the following lines :

What dire Offence from am'rous Causes springs,

What mighty Contests rise from trivial Things, I
sing--

This Verse to Caryll, Muse! Is due; This, ev'n

Belinda

may vouchsafe to view:

Slight is the Subject, but not so the Praise, If She
inspire, and He approve my Lays."

OR

P.T.O.

(b) Write a critical note on the Cave of Spleen.

3. (a) Identify and critically comment on the following passage :

'But in proportion as he became contemptible to others, he became despicable to himself His mind had leaned upon their adulation, and that support taken away, he could find no pleasure in the applause of his heart, which he had never learnt to reverence. The world now began to wear a different aspect; the flattery of his friends began to dwindle into simple approbation. [H]e now found that a man's own heart must be ever given to gain that of another. I now found, that—that—I

forget what I was going to observe: in short, sir,

he resolved to respect himself, and laid down a

plan of restoring his falling fortune.'

OR

- (b) Write a short note on Olivia's elopement in *The Vicar of Wakefield*.

PART B

4. (a) Does Swift seem sceptical about the claims of science and reason? Discuss his position with respect to Book III of *Gulliver's Travels*.

OR

P.T.O.

(b) On examining the Houyhnhnms, Gulliver says, "I contracted such a love and veneration for the inhabitants....". Do you think Gulliver's impressions earn the author the label of a misanthrope? Justify your answer.

5. (a) Critically comment on how *The Rape of the Lock* satirizes the displaced values of a world that sets more stock in appearances than realities.

OR

(b) Does *The Rape of the Lock* justify Pope's myth of passive womanhood within the mock-epic structure of the poem? Explain.

6. (a) Discuss the complex effects of a narrative technique in Oliver Goldsmith's novel *The Vicar of Wakefield* where the Vicar is both the narrator and a character in the novel.

OR

- (b) "If Goldsmith complicates the relation between reason and emotion, it is only his way of undermining the dichotomy itself and breaking through to a new understanding of experience". Do you agree that the novel *The Vicar of Wakefield* reimagines and brings together sentiment and satire?
7. (a) Discuss the diverse constructions of femininity in eighteenth-century literature through a reading of any two texts in the paper.

P.T.O.

OR

- (b) With reference to any two texts in this paper, discuss whether their comic endings fully resolve the tensions and conflicts evoked in the text.

(3000)

[This question paper contains 4 printed pages.]

3

Your Roll No.....

Sr. No. of Question Paper : 1364

Unique Paper Code : 2132101203

Name of the Paper : Critical Survey of Śāstric Literature

Name of the Course : BA (H.)

Semester : II

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. Unless otherwise required in a question answers should be written either in Sanskrit or in Hindi or in English, but the same medium should be used throughout the paper.
3. Answer any **five** questions.

छात्रों के लिए निर्देश

1. इस प्रश्न-पत्र के मिलते ही ऊपर दिए गए निर्धारित स्थान पर अपना अनुक्रमांक लिखिए ।

P.T.O.

2. अन्यथा आवश्यक न होने पर, इस प्रश्नपत्र का उत्तर संस्कृत या हिन्दी या अंग्रेजी किसी एक भाषा में दीजिए, लेकिन सभी उत्तरों का माध्यम एक ही होना चाहिए।

3. किन्हीं पाँच प्रश्नों के उत्तर दीजिये।

1. भारतीय व्याकरण शास्त्र के उद्भव और विकास पर निबन्ध लिखें। (15)

Write an Essay on origin and development of Indian grammar.

2. भारतीय रसायन-शास्त्र के उद्भव और विकास को स्पष्ट करें।

(15)

Explain the origin and development of Indian Chemistry.

3. भारतीय मूर्तिकला के इतिहास को स्पष्ट कीजिये। (15)

Explain the history of Indian iconography.

4. भारतीय चिकित्सा-शास्त्र के इतिहास को स्पष्ट कीजिए। (15)

Explain the History of Indian medicine system.

5. भारतीय ज्ञान परम्परा में कोश-शास्त्र के महत्त्व को दर्शाते हुए
आलोचनात्मक सर्वेक्षण करें। (15)

Make a critical survey of Dictionary Emphasising its
importance in Indian knowledge system.

6. निम्नलिखित में से किन्हीं तीन पर टिप्पणी कीजिए : (15)

Right a short notes on any **three** of the following :

- (i) आचार्य सुश्रुत

Acharya-sushrut

- (ii) कणाद

Kanaad

P.T.O.

(iii) यास्क

Yaask

(iv) छंद-शास्त्र

Meter