

[This question paper contains 3 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 2438 JC
Unique Paper Code : 12031102 – OC
Name of the Paper : European Classical Literature
Name of the Course : B.A. (Hons.) English
Literature CBCS (OC)
Semester : I
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 all **six** questions.
3. Question Nos. 1, 2 and 3 are of 10 marks each.
Question Nos. 4, 5 and 6 are of 15 marks each.

1. Write a short note on any **one** of the following:
 - (i) Epic similes in *The Iliad*
 - (ii) Homer as the ‘author’ of *The Iliad*.

P.T.O.

2. Discuss any **one** of the following :

- (i) Jocasta in *Oedipus the King*
- (ii) Tiresias

3. Comment critically on **one** of the following :

- (i) With reference to Horace, discuss the idea of tradition and contemporaneity in Roman poetry.
- (ii) Conflict between Pentheus and Bacchus.

4. By calling herself a "slut" and a "bitch" Helen claims agency which is denied to her by the narratives of abduction and divine intervention. Do you agree? Give a reasoned answer.

Or

Identify the characteristics of an epic in *The Iliad*

5. Comment critically on the theme of transformation in Ovid's metamorphosis with reference to the stories of "Pyramus and Thisbe" and "Bacchus."

Or

With reference to the story of Bacchus, reflect on the tension between old and new gods.

6. Critically comment on the idea of fate in ancient Greek society with reference to *Oedipus the King*.

Or

With reference to *Oedipus the King*, discuss the cause(s) of tragedy and the element of catharsis in Greek drama.

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(i) Epic similes in *The Iliad*

(ii) Homer as the ‘author’ of *The Iliad*.

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With reference to *Oedipus the King*, discuss the cause(s) of tragedy and the element of catharsis in Greek drama.

This question paper contains 3 printed pages.

Your Roll No.

Sl. No. of Ques. Paper: 3548

Unique Paper Code : 12031101

Name of Paper : Indian Classical Literature

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

Semester : I

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, contextualise and critically comment on the following lines:

(a) "I alone am the thief! Through my error
I have failed to protect the people
Of the southern kingdom. Let my life crumble in
the dust."

Or

(b) "the king offered grants
To the temple of the immortal Pattini who
had wrenched off
Her breast and set fire to the noisy city
Of the great Pantiya kingdom that poets
have sung about." 10

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

(a) Madam, her ladyship Dhuta says: "This is given to

P. T. O.

you by my husband as a mark of his favour. So it would not be right for me to take it. And please be it known to you that my husband is my best ornament."

Or

(b) "Ah! It is a fine looking hole!—
This breach, formed with the bricks pulled out from the upper part (downwards), which is narrow at the top and wide in the central part looks as if it were the heart of our stately mansion, burst in fear at coming in contact of an unworthy person.
How! There is a certain skill even in such kind of work!" 10

3. (a) Write a short note about the relationship between Madanika and Vasantasena. 10

Or

(b) Write a short note about the significance of chastity in *Cilappatikaram*. 10

4. (a) Discuss the conventions of Akam and Puram in classical Tamil literature. 8

Or

Elucidate the main features of Nataka and Prakarana. 8
(b) "Draupadi's question was not only foolish, it was terrible." Do you agree or disagree with this assessment by Iravati Karve? 7

Or

Discuss the centrality of the simile in classical Sanskrit literature. 7

5. (a) Examine Dushyanta as a king and a husband. Does Kalidasa present him as an ideal lover and an ideal ruler. 15

Or

(b) The king's insistence on proofs and evidence is at variance with Sakuntala's understanding of love and marriage. Discuss. 15

6. (a) Critically analyse the interaction between Karna and Kunti in 'The Temptation of Karna'. 15

Or

(b) The conducts of both Kauravas and Pandavas are far from ideal. Discuss with reference to the Dicing episode in the *Mahabharata*. 15

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Your Roll No.....

Sr. No. of Question Paper : 2487 JC

Unique Paper Code : 12031301

Name of the Paper : American Literature

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

Semester : III

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 are compulsory.

1. (a) Identify, contextualize and critically comment on the following lines :
"Love is or it ain't. Thin love ain't love at all."

Or

(b) Write a note on the importance of Baby Suggs, focussing on her role as an "unchurched preacher". (10)

P.T.O.

2. (a) "So what are we going to do the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling? ... What is there left but dependency all our lives?" Identify the lines and discuss the significance of this statement in the context of the play *The Glass Menagerie*. (10)

Or

(b) In Tom's opening speech of *The Glass Menagerie*, what does he reveal about the nature of the play? (10)

3. (a) Critically comment.

"The test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function."

(10)

Or

(b) "What the hell difference does it make? Are you going to let the black sons get away with it until one really does it?" (10)

4. (a) "Paul D's sufferings and sympathy make him a crucial participant in the moral debate staged in Toni Morrison's *Beloved*." Discuss. (15)

Or

(b) "*Beloved*'s two endings encapsulate two incompatible models for memory". Do you agree? Discuss the lack of closure at the conclusion of *Beloved*. (15)

5. (a) The final scene depicts Laura as "she blows the candle out." What does this act represent and what message is it sending in the play *The Glass Menagerie*? (15)

Or

(b) The theme of abandonment runs throughout the play. Comment upon its significance in *The Glass Menagerie*. (15)

6. (a) Whitman's "Passage to India" seems to celebrate America. Do you agree? Give a reasoned answer. (15)

Or

(b) Sherman Alexie's poems describe a history of pain and trauma of the natives in America. Illustrate with suitable examples from the poems that you have read. (15)

(3000)

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Unique Paper Code : 12031301

Name of the Paper : American Literature

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

Semester : III

Duration : 3 Hours Maximum Marks : 75

Instructions for Candidates

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"Love is or it ain't. Thin love ain't love at all."

Or

(b) Write a note on the importance of Baby Suggs, focussing on her role as an “unchurched preacher”. (10)

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2. (a) "So what are we going to do the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling? ... What is there left but dependency all our lives?" Identify the lines and discuss the significance of this statement in the context of the play *The Glass Menagerie*. (10)

Or

(b) In Tom's opening speech of *The Glass Menagerie*, what does he reveal about the nature of the play? (10)

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"The test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function."

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Or

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Your Roll No.....

Sr. No. of Question Paper : 2489 JC
Unique Paper Code : 12031303
Name of the Paper : British Poetry & Drama: 17th & 18th Century
Name of the Course : BA (Hons) English CBCS
Semester : III
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.
3. Questions 1 to 3 are for 10 marks each. Questions 4 to 6 are for 15 marks each.

1. Identify, explain and critically comment on the following :

All is not lost-the unconquerable will,
And study of revenge, immortal hate,

P.T.O.

And courage never to submit or yield,
 And what is else not to be overcome?
 That glory never shall his wrath or might
 Extort from me. (10)

OR

Write a note on Milton's presentation of Beelzebub and Belial in *Paradise Lost*, Book I. (10)

2. Identify, explain and critically comment on the following:

But since, alas! frail beauty must decay,
 Curled or uncurled, since locks will turn to grey;
 Since painted, or not painted, all shall fade,
 And she who scorns a man. Must die a maid;
 What then remains but well our powers to use,
 And keep good- humour still whate'er we lose?
 And trust me, dear! Good - humour can prevail,
 When airs, and flights, and screams, and scolding fail.
 Beauties in vain their pretty eyes may roll;
 Charms strike the sight, but merit wins the soul.' (10)

OR

Describe and explain the significance of Umbriel's visit to the Cave of Spleen in *The Rape of the Lock*. (10)

3. Attempt an analysis of the following lines :

Is't not enough you make/
 a nun of me, but you must cast my sister away too,
 exposing
 her to a worse confinement than religious life? (10)

OR

Assess the significance of the Ned Blunt-Lucetta subplot in Aphra Behn's *The Rover*. (10)

4. In emphasizing the importance of patriarchal control within the family structure, the *Duchess of Malfi* "reveals male anxiety about subversion of that control by inappropriate female behaviour." Discuss with reference to the character of the Duchess and Julia. (15)

OR

Write a critical note on the character of Bosola in *The Duchess of Malfi*. (15)

5. "The happy ending of the play *The Rover* is undermined by characters excluded from the harmonious festivity". Do you agree? Give reasons.

(15)

OR

Through the female characters in *The Rover*, Behn integrates "strong elements of feminism and libertinism by focusing on issues of marriage, self-identity and representation." Illustrate with suitable episodes from the text. (15)

6. *The Rape of the Lock* critiques the trivialities of a fashionable life, a commentary on the distorted moral values of a polite society, and an implicit indictment of human pride. Elaborate with examples from the text. (15)

OR

Show how Pope's use of the 'machinery' of the sylphs in *The Rape of The Lock* heightens both the satire and the poetry. (15)

(3400)

[This question paper contains 4 printed pages.]

Your Roll No.....

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.

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)

(900)

[This question paper contains 4 printed pages.]

Your Roll No.....

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.”

Or

Explain the significance of the frame narrative in *Heart of Darkness*.

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

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.

(3000)

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Your Roll No.....

Sr. No. of Question Paper : 2946 JC

Unique Paper Code : 12037502

Name of the Paper : Literature of the Indian Diaspora

Name of the Course : B.A. (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 are compulsory.

SECTION A

All questions are of 10 marks each.

Write critical notes on the following :

1. The relationship between Mariamu and Corbin.

P.T.O.

Or

Dukhi Mochi

2. Racism in *Anita and Me*

Or

Tollington

3. Moushumi and Sonia

Or

Ashoke's death

SECTION B

All questions carry 15 marks each.

4. Discuss how *Anita and Me* highlights the co-constitution of race and class in a stratified British society.

Or

Alienation is one of the central themes addressed in diasporic literatures. Critically analyse this statement with reference to *The Namesake*.

5. Discuss M.G. Vassanji's presentation of history in *The Book of Secrets*.

Or

Frank Maynard and Alfred Corbin are representatives of two different facets of colonialism. Discuss with reference to Vassanji's *The Book of Secrets*.

6. Three very powerful images in *A Fine Balance* are Dina's quilt, the Beggarmaster's bag of coins, and Maneck's chess set. Discuss how Mistry uses these objects as powerful symbols to convey his intended message to his audience.

Or

Discuss how the circumstances of her life and upbringing have influenced Dina Dalal and shaped her personality.

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 2945

Unique Paper Code : 12037501

Name of the Paper : Modern Indian Writing in English
Translation

Name of the 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.

Questions 1, 2 and 3 are of 10 marks each.

Questions 4, 5 and 6 are of 15 marks each.

1. (A) "...My fires are so very different from yours.

That what's poison for you is food for me.

...Only suffering imprisoned by nothings is true.

All else is unreal, untrue, a delusion, deceit.

The only truth is

A sequence of grief."

Identify the text and the author, and critically comment

on the lines referring to the context.

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 2 printed pages.

Your Roll No.

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'. 10

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 2 printed pages.

Your Roll No.

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