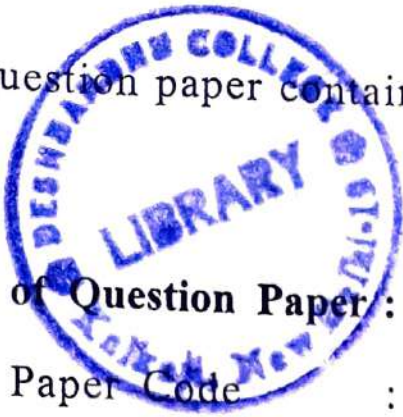


[This question paper contains 2 printed pages.]



Your Roll No.....

Sr. No. of Question Paper : 5973 G

Unique Paper Code : 203601

Name of the Paper : English Literature 5 (ii)

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

Semester : VI

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. Critically comment with reference to context:

“We live, as we dream -- alone”

OR

“She was savage and superb, wild-eyed and magnificent....”

(10)

2. Identify the context, explain and comment on the following line:

“I’ll give it you!” he cried...

OR

Write a short note on Sally Seton.

(10)

P.T.O.

3. Attempt a short note on:

The growth of Paul as an artist

OR

Clara

(10)

4. Would you agree with Chinua Achebe's claim that Conrad in *Heart of Darkness* uses Africa merely as "setting and backdrop" in a way that "eliminates the African as human factor", and is therefore reductive of both Africa and Africans? Give a reasoned answer.

OR

What does "darkness" signify in *Heart of Darkness*? Discuss in detail.

(15)

5. The crisis in modern society as represented in *Mrs. Dalloway* has its basis in the existing normative order. Critically comment with close reference to the text.

OR

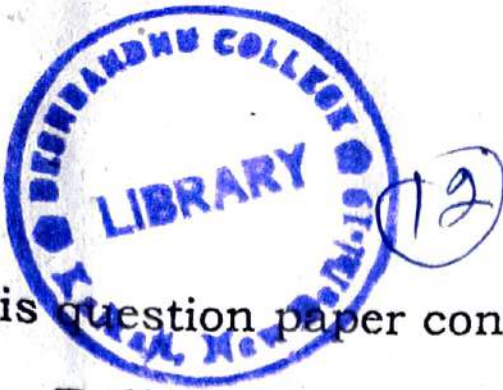
Discuss the narrative technique of *Mrs. Dalloway*, keeping in mind Woolf's conception that she digs out beautiful caves behind her characters with the idea that the caves shall connect.

(15)

6. Lawrence described *Sons and Lovers* as a 'colliery novel'. Do you agree? Substantiate your answer with close reference to the depiction of the mining community in the text.

OR

Discuss the nature symbolism in *Sons and Lovers*. (15)



[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **5974** **G**

Unique Paper Code : 203602

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

Name of the Paper : Contemporary
Literature (II)

Semester : VI

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) Section **A** has **three** questions of **10** marks each.
- (c) Section **B** has **three** questions of **15** marks each.
- (d) Attempt **all** questions.

Section - A

1. Write a short analytically note on any **one** of the following :

- (a) The second killing of Santiago

P.T.O.

Or

(b) Magic Realistic features in *Chronicle of a Death Foretold*

2. Write a short analytically note on any **one** of the following :

(a) The temptation scene in *The Trial of Dedan Kimathi*

Or

(b) The conclusion of *Accidental Death of an Anarchist*

3. Answer the following with reference to the context.

(a) I return to the story

Of the woman caught in the war
& in labour, her thighs tied
together by the enemy
so she could not give birth

Ancestress: the burning witch
her mouth covered by leather
to strangle words.

A word after a word
after a word is power.

Or

(b) Write a short note on the importance of Race in Derek Walcott's poetry

Section - B

4. Analyse the different ways in which the concept of an authority is problematized in *Chronicle of a Death Foretold*. Substantiate with examples.

Or

Do you agree with Marquez's statement regarding *Chronicle of a Death Foretold* that "the drama in my book is better, more controlled, more structured" than reality ? Give a reasoned answer.

5. Discuss *The Trial of Dedan Kimathi* as a critique of colonial hegemony.

Or

Accidental Death of an Anarchist employs subversive humour and satire to make the audience laugh at the follies to the system to criticize it healthily. Do you agree ?

6. The personal and the political voices are simultaneously heard in Margaret Atwood's poetry. Discuss with reference to any **two** poems.

Or

Pablo Neruda's poems celebrate his love for Spain and Chile. Critically analyse any **two** poems to justify the same.

(13)

This question paper contains 3 printed pages.

Your Roll No.

27/5/17

G

Sl. No. of Ques. Paper : 5975

Unique Paper Code : 203603

Name of Paper : Anglo American Writings from
1930 (ii)

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

Semester : VI

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 lines:

(a) Rosencrantz: And who are we?

Player: — as fellow artists

Ros.: I thought we were gentlemen.

Or

(b) Abigail: Uncle, the rumour of witchcraft is all about; I think you'd best go down and deny it yourself. The parlour's packed with people, sir. I'll sit with her.

10

2. Identify and critically comment on the lines:

(a) Tell me the truth. Didn't you come from the other
side?

Yes, I was on the other side.

You came back because of me.

P. T. O.

Yes.

You remember me?

Yes, I remember you.

You never forgot me?

Your face is mine.

Do you forgive me? Will you stay? You safe here
now.

Or

(b) Write a note on Baby Suggs. 10

3. Identify and critically comment on the following lines:

(a) There we were aimed. And as we raced across
Bright knots of rail
Past standing Pullmans, walls of blackened moss
Came close, and it was nearly done, this frail
Travelling coincidence, and what it held
Stood ready to be loosed with all the power
That being changed can give.

Or

(b) Your mind now, moldering like wedding cake,
heavy with useless experience, rich
with suspicion, rumor, fantasy,
crumbling to pieces under the knife-edge
of mere fact. In the prime of your life.
Nervy, glowering, your daughter
wipes the teaspoons, grows another way. 10

4. (a) Write an essay discussing Proctor's relationship with Abigail. Why did Proctor have an affair, and what prompted him to end his affair with Abigail?

Or

(b) Explore the theme of death in *Rosencrantz and Guildenstern are dead*. 15

5. (a) "She came back to me, my daughter, and she is mine." In the light of this statement, examine *Beloved* as a maternal narrative.

Or

(b) "Not even trying, he had become the kind of man who could walk into a house and make the women cry." Who is this man? What is his role in *Beloved*? Illustrate and discuss. 15

6. (a) Heaney uses his poetry as a tool to understand and qualify his experiences, whether they are of nature, of his childhood, or of the events unfolding around him in Ireland. Elaborate with reference to the poems prescribed for you.

Or

(b) Adrienne Rich's poetry confronts the "naked and unabashed failure of patriarchal politics and patriarchal civilization". Discuss the statement in light of the poems prescribed for you. 15

[This question paper contains 4 printed pages.]



(14)

Your Roll No.....

27/5/17

Sr. No. of Question Paper : 5976

G

Unique Paper Code : 203604

Name of the Paper : Literary Theory (ii)

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

Semester : VI

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 six questions.

Section A

Attempt three questions from Section A.

1. "Wrestling is not a sport, it's a spectacle..." Discuss this formulation in a short note.

OR

P.T.O.

Comment on Raymond Williams' concern with the role of

(a) Language and

(b) Audience in the drama he analyses. (10)

2. Write a note on Derrida's critique of the concept of the bricolage as used in the work of Levi Strauss.

OR

"Modern aesthetics is an aesthetics of the sublime, though a nostalgic one." In the light of this statement, discuss Lyotard's explanation of postmodernism. (10)

3. Outline Eagleton's critique of Structuralism.

OR

Why does Eagleton accuse F. R. Leavis and Scrutiny of an elitist approach to Cultural Studies? (10)

Section B

Attempt three questions from Section B.

4. For Derrida, the center 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 governing the operations within any structure.

OR

"What makes power hold good, what makes it accepted, is simply the fact that it doesn't only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces discourse." says Foucault in his interview. Critically examine this argument. (15)

5. New Historicism and Cultural Materialism share critical premises and concerns. They also diverge significantly. Elaborate with reference to the readings in your course.

OR

"The bourgeois status of toys can be recognized not only in their forms, which are all functional, but also in their substances." Discuss this with special reference to Barthes preference for wood over plastic. Do you agree with this valuation of one substance in relation to the other? (15)

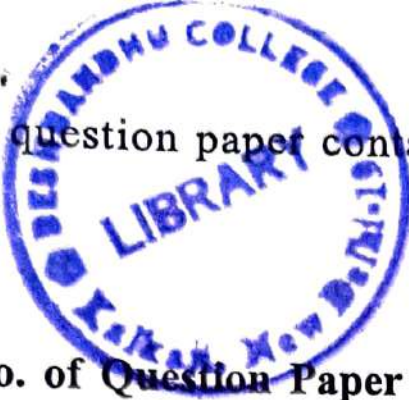
6. The isolation of the Aesthetic in Literature and Art was a process parallel to the secularisation of knowledge and historical enquiry. Examine this statement in the light of

Eagleton's brief history of the emergence of Literary Criticism.

OR

What, according to Eagleton, may be the ways of overcoming the fetishism of Literary Theory in the academic marketplace? (15)

[This question paper contains 4 printed pages.]



15
Your Roll No.....27/5/17.....

Sr. No. of Question Paper : 5976A

G

Unique Paper Code : 203605

Name of the Paper : Women's Writing in the 19th and
20th Centuries

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

Semester : VI

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 tell Nettie to keep at her books'. (10)

Or

(b) Write a short note on Sofia. (10)

P.T.O.

2. (a) Write a note on the significance and effect of filtering the world through a woman's point of view in Doris Lessing's *The Golden Notebook*. (10)

Or

- (b) Write a note on Anna's relationship with her daughter, Janet, in Lessing's *The Golden Notebook*, taking into consideration that Anna is a divorced mother, raising a child on her own while struggling with professional, political, sexual aspects of her life. (10)

3. (a) Write a note on Pandita Ramabai's critique of Hindu patriarchies in *The High Caste Hindu Woman*. (10)

Or

- (b) Comment on Rashsundari's use of religion as a strategy to legitimise transgressive desires in her autobiography *Amar Jiban*. (10)
4. (a) In *The Color Purple*, Celie's very being depends upon her ability to construct a counter narrative that (re)tells

the story of her own life over and against the patriarchal injunction to self-silencing. Elaborate. (15)

Or

- (b) Discuss how *The Color Purple* frames Celie's development through ideas of black sisterhood. (15)

5. (a) Discuss how the title of the novel-within, 'Free Woman', can be seen as an ironical metaphor in Doris Lessing's *The Golden Notebook*. (15)

Or

- (b) Analyse how Doris Lessing portrays the struggles of Molly and Anna in *The Golden Notebook* to represent the social and psychological problems of emancipated women. (15)

6. (a) Comment on Harriet Jacobs 'Incidents in the Life of a Slave Girl' as a narrative that demonstrates the multiple and interlocking oppressions of race, class and gender. (15)

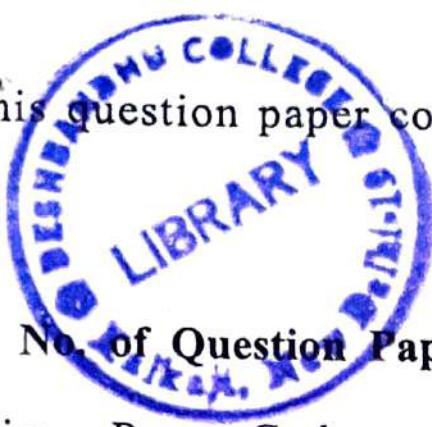
Or

(b) *Cassandra* is an impassioned narrative about women's entrapment within contemporary domestic arrangements.

Discuss.

(15)

[This question paper contains 2 printed pages.]



Your Roll No. 27/5/17

Sr. No. of Question Paper : 5977

G

Unique Paper Code : 203606

Name of the Paper : English Paper 22 Option D
(Modern European Drama ii)

Name of the Course : BA (H) English

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

1. The Uprising in Genet's *The Balcony*.

OR

The Bishop in Genet's *The Balcony*. (10)

2. The role of the Logician, in Ionesco's *Rhinoceros*.

OR

The significance of Daisy and Berenger's relationship. (10)

P.T.O.

3. The gods in Brecht's *The Good Person of Szechwan*.

OR

The 'profession' of Shen Te in Brecht's *The Good Person of Szechwan*. (10)

4. Analyze the Chief of Police's control over the brothel and the way in which it reflects the working of the state.

OR

Discuss the role of the photographers in Genet's *The Balcony*. (15)

5. Seen alternately as a critique of contemporary Fascism and a sellout against Communism, where do you place Ionesco's *Rhinoceros* and why?

OR

Do you think *Rhinoceros* is an absurd play? Analysing the traditions of the Absurd, state why you agree or disagree. (15)

6. Assess Brecht's use of songs in *The Good Person of Szechwan*. Do they work? Support your answer with a detailed analysis of at least ONE song.

OR

Critically examine Brecht's use of Szechwan as the site for his *The Good Person of Szechwan*. (15)

(2000)

2031602

Set A

Name of Course: English

Semester: VI

Name of Paper: British Literature after the 1960s

Unique Paper Code: 2031602

Duration: 3 Hours

Maximum Marks: 75



Section A

Attempt all three questions. Each question carries 10 marks.

1. Write short notes on:

a. Jordan

Or

The significance of fruits in *Sexing the Cherry*

b. Marxist Influences in *The French Lieutenant's Woman*

Or

Sam and Mary

c. Place the following lines in context and briefly explain.

... I wonder who

Will be the last, the very last, to seek

This place for what it was; one of the crew

That tap and jot and know what rood-lofts were?

Some ruin-bibber, randy for antique,

Or Christmas-addict, counting on a whiff

Of gown-and-bands and organ-pipes and myrrh?

Or

Racial Violence in *My Beautiful Launderette*

Section B

Attempt all three questions. Each question carries 15 marks.

1. Larkin's *Whitsun Weddings* roots the readers in the world of time in a way that is very different from that of the Romantic poets' ideal of attainment of timelessness through art. Discuss.

Or

Ted Hughes' *Hawk Roosting* and *Crow's Fall* are both critical of an isolated, inward-turning, and hallucinatory consciousness of the self. Discuss with reference to the two poems.

2. How and why does Winterson use the idea of travel in the novel *Sexing the Cherry*?

Or

Discuss the *French Lieutenant's Woman* as a Neo-Victorian novel.

3. Discuss the ways in which Hanif Kureishi's *My Beautiful Launderette* depicts the political scenario of England of the 1970s and 1980s.

Or

Analyze the relationship between Omar and Johnny in Hanif Kureishi's *My Beautiful Launderette* keeping in view their racial and economic backgrounds.

Not Confirmed

SNB 9 QP. 7470

(18)

16/5/19

unique paper code 2031603

f-8

SET B

Course: BA (Honours) English
Semester: VI
Paper : Nineteenth Century European Realism
Marks: Out of 75
Duration: Three hours



All questions are compulsory.

Questions 1 to 3 are of 10 marks each. Questions 4 to 6 are of 15 marks each.

1. Critically comment on any one of the following:

(a) Vautrin

Or

(b) The significance of the letters by Rastignac and his family.

(10 marks).

2. Write a short note on any one of the following:

(a) The Epilogue of *Crime and Punishment*.

Or

(b) Marmeladov

(10 marks)

3. (a) The blind man

Or

(b) Madame Bovary (Senior)

(10 marks)

4 (a) "The tragedy in Monsieur Goriot's life lies in his inability to reconcile his capitalist instincts with his excessive dependence on familial kinship". Do you agree? Give reasons.

Or

(b) "Equipped with a colossal imagination and an ability for minute observation, Balzac's narrator in *Old Goriot* is less of an observer and more of a participant." Critically examine the statement.
(15 marks).

5(a) What factors contribute to the disconnect between generations in *Fathers and Sons*.

Or

(b) What is the role that Turgenev envisages for women in *Fathers and Sons*. Discuss through an analysis of the female characters in the novel.

(15 marks)

6 (a) "The crisis of the protagonist in Dostoevsky's *Crime and Punishment* is less individual and more historical." Do you agree? Give reasons.

Or

(b) "The portrayal of Svidrigaylov as an embodiment of amorality and unabashed pragmatism problematizes the notion of individualism in the novel." Critically examine the statement.

(15 marks)

7471

(19)

22/11/17
R-8

(This question paper contains 2 printed pages)

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

Semester: VI

Name of the Paper: (Women's Writing)

Unique Paper Code: 2031604

Duration: 3 hours

Max marks: 75



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

Attempt all questions.

Q.1. Identify and critically comment on the following lines:

- a) And I a smiling woman.
I am only thirty.
And like the cat I have nine times to die. (10)

Or

- b) Keep cats
If you want to learn to cope with
The otherness of lovers (10)

- 2(a) Celie's letters to God. (10)

Or

- (b) Albert (10)

- 3(a) Rassundari's fast and her professed inability to serve herself demonstrates even upper-class/caste women's thin integration into lineages of power. Discuss with reference to *Amar Jiban*. (10)

Or

- (b) Pandita Ramabai's critique of Hindu patriarchies in *A Testimony of Our Inexhaustible Treasure*. (10)

- 4.(a) Comment critically on Emily Dickinson's use of stylistic devices in the poems you have read. (15)

Or

- (b) Sylvia Plath uses the Holocaust to amplify her themes in "Daddy" and "Lady Lazarus". Discuss. (15)

- 5(a) To what extent would you call women's autobiographies sagas of loss and dispossession? Discuss with reference to *Amar Jiban*. (15)

Or

(b) In *A Vindication of the Rights of Woman*, Wollstonecraft appeals to women as rational beings. Do you agree?

(15)

6.(a) "The Yellow Wallpaper" charts a women's disintegration under patriarchy. Discuss.

(15)

Or

(b) What role does the domestic play in Mahashweta Devi's "Draupadi"? How does it mark this story as a woman writer's narration of the Naxal movement?

(15)