

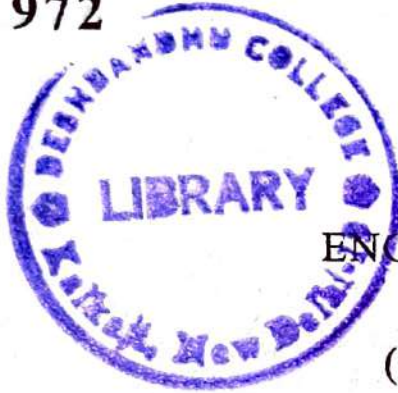
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[This question paper contains 4 printed pages.]

2018

972

Your Roll No.



B.A. (Hons.) / III

H

ENGLISH – Paper VI (C-101)

(English Literature – III)

Time : 3 Hours

Maximum Marks : 100

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

Note :- The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning. These marks will, however, be scaled down proportionately in respect of the students of regular colleges, at the time of posting of awards for compilation of result.

*Attempt all the **four** questions.*

*Question No. 1 has **three** parts and
Question No. 2 has **two** parts. Each part of
Question Nos. 1 and 2 has to be answered.*

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

P.T.O.

(a) (i) Laputa

Or

(ii) Pedro de Mendez

(b) (i) Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear:
Full many a flower is born to blush unseen
And waste its sweetness on the desert air.

Or

(ii) But times are altered; trade's unfeeling train
Usurp the land and dispossess the swain
Along the lawn, where scattered hamlets rose,
Unwieldy wealth, and cumbrous pomp repose;
And every want to opulence allied
And every pang that folly pays to pride.

(c) (i) Robert Walton

Or

(ii) The education of the Creature (15×3)

2. (a) (i) What is Defoe's attitude to trade? How is it linked to the rise of mercantile capitalism in the eighteenth century?

Or

(ii) Mary Wollstonecraft offers a radical and rational critique of the prevailing attitudes towards women. Elucidate. (8)

(b) (i) Write a brief essay on Neo-Classicism.

Or

(ii) Comment on the centrality of Nature in the literature of the Romantics. (7)

3. (a) Blake's poetry expresses a powerful commitment towards the voiceless and marginalized sections of society. Discuss.

Or

(b) In "Tintern Abbey", Wordsworth is "trying to describe the inner workings of his own mind". Comment. (20)

4. (a) Critically analyse Shelley's "Ode to the West Wind".

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Or

(b) Keats' Odes are concerned with the relationship between mortality and immortality, vision and reality, art and life. Discuss. (20)

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19/5/18

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H

Unique paper Code : 203602
Name of the Course : BA English Hons
Name of the Paper : CONTEMPORARY LITERATURE (II)
Semester : VI

Duration: 3 Hours

Maximum Marks: 75

Instructions for Candidates

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

Attempt **all** questions.

Section A has three questions of 10 marks each.

Section B has three questions of 15 marks each.



PART A

1. Write a short critical note on the following:
 - a. The visit of the Bishop
 - Or
 - b. The Vicario twins

2. Write a short critical note on the following:
 - a. The structure of *The Trial of Dedan Kimathi*
 - Or
 - b. *Commedia dell'Arte*

3. Critically comment on
 - a. The condition of the lover in "Tonight I Can Write."
 - Or
 - b. Imagery in Neruda's poetry

PART B

4. What are the characteristics of a Postmodern novel that you notice in *Chronicle of a Death Foretold*? Validate your answer with examples.

Or

How does *Chronicle of a Death Foretold* "discard the binary divisions of truth versus falsity, innocence versus guilt/criminality, victim versus victimizer"? Give a reasoned answer.

5. Compare and contrast *The Trial of Dedan Kimathi* and *Accidental Death of an Anarchist* as political and revolutionary plays.

Or

Ngugi does not give a name to many of his characters, they remain generic and yet critical cogs in the movement of the play. Discuss the roles of these unnamed characters in *The Trial of Dedan Kimathi*.

6. Margaret Atwood's ghosts return and do carry a message. Discuss with reference to "This is a Photograph of me" and "Procedures for Underground".

Or

Derek Walcott's poetry address the post-colonial issues of identity and history. Discuss with reference to the poems studied in class.



(B)

[This question paper contains 4 printed pages.]

09/5/18

Your Roll No.....

Sr. No. of Question Paper : 4240

HC

Unique Paper Code : 12031601

Name of the Paper : Modern European Drama

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

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.

Answer the following questions : .

(10×3=30)

PART - A

1. (a) Down there, simply to be alive in the world is held for a kind of miraculous bliss. Mother, have you noticed how everything I've painted is involved with this joy of life? Always and invariably, the joy of life."

(i) Identify the speaker and explain the context.

(2)

(ii) Comment on the two different worlds suggested by the speaker.

(3)

P.T.O.

- (iii) Analyse the idea of "joy of life". (5)

OR

- (b) Critically comment on the symbolic significance of the "orphanage". (10)

2. (a) Ladies and gentlemen, don't feel let down:

We know the ending makes some people frown.

We had in mind a sort of golden myth

Then found the finish had been tampered with,

Indeed it is a curious way of coping:

To close the play, leaving the issue open.

- (i) Identify the speaker and explain the context. (2)
- (ii) Why do you think the people will frown at the ending? (3)
- (iii) Comment on the significance of the statement—"To close the play, leaving the issue open". (5)

OR

- (b) What are the implications of the change in Lucky and Pozzo as the play progresses from Act I to Act II? (10)

3. (a) Those are the real people. They look happy. They're content to be what they are. They don't look insane. They look very natural. They were right to do what they did.

- (i) Identify the speaker and explain the context. (2)
- (ii) Who are referred to as "the real people"? (3)
- (iii) Examine the terms "natural" and "right" in the context of these lines. (5)

OR

- (b) Briefly comment on the juxtaposition of naturalistic and non-naturalistic elements in Ionesco's *Rhinoceros*.

PART - B

(3×15=45)

4. (a) "By relegating Captain Alving's dissolute behaviour to the symbolic realm as a rebellion against an oppressive provincial society, Ibsen replaces the figure of the woman-as-victim to woman as a vehicle of social oppression." Discuss Ibsen's representation of Mrs Alving in the light of the above statement. (15)

OR

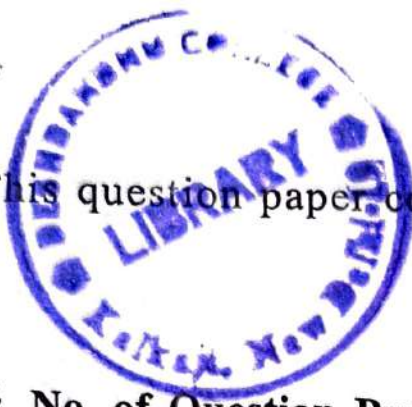
- (b) By not having a clear political point of critique, Ionesco's *Rhinoceros* compromises its relevance in the tradition of radical theatre. Do you agree? Give a carefully reasoned answer.
5. (a) Brecht's *The Good Person of Szechwan* is not so much about asserting what constitutes goodness, as about ways to improve our society and make it "good." Do you agree? Illustrate your answer with precise examples from the text.

OR

- (b) A meaningful performance of Brecht's *The Good Person of Szechwan*, relies on the audience being constantly aware that Shen Teh and Shui Ta are the same person. How, in your view, does this impact issues such as class & gender in the play? (15)
6. (a) How does Beckett's *Waiting for Godot* deal with the social predicament of life in the twentieth century?

OR

- (b) *Waiting for Godot* is a play without any women characters. How do you think the play would transform in terms of structure and content with the inclusion of at least one woman character? (15)



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Your Roll No... 9/5/18
11-5+8

Sr. No. of Question Paper : 4283

HC

Unique Paper Code : 12037605

Name of the Paper : DSE Paper 9 : Literary Theory

Name of the Course : B.A. (H) English – CBCS – DSE

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. (i) “[T]he phenomenon of Orientalism as I study it here deals principally, not with a correspondence between Orientalism and Orient, but with the internal consistency of Orientalism and its ideas about the Orient... despite or beyond any correspondence, or lack thereof, with a “real” Orient”. Discuss Said’s analysis of Orientalism in the context of this statement. (10)

P.T.O.

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2

Or

(ii) Briefly outline Ahmad's position on English and English Literature Departments in his theorization of 'Indian Literature'. (10)

2. (i) "The prohibition of incest constitutes a rule, but a rule, alone of all the social rules, which possesses at the same time a universal character." Explain the nature vs. culture opposition and discuss how incest presents a challenge to it. (10)

Or

(ii) According to Foucault, Freud's concept of repression is based on an inadequate understanding of power. Discuss. (10)

3. (i) Write a short note on the distinction between the reproduction of the means of production and the reproduction of labour power in the context of Althusser's discussion of ideology. (10)

Or

(ii) How, according to Irigaray, does "female homosexuality" usually get interpreted and/or contained within a phallicentric sexual economy? (10)

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3

SECTION B

(Attempt three questions from Section B)

4. (i) "All Ideology hails or interpellates concrete individuals as concrete subjects." Discuss Althusser's concept of the subject in the light of this statement. (15)

Or

(ii) Describe Gramsci's notion of hegemony. What role do intellectuals play in the maintenance or subversion of hegemonic control? (15)

5. (i) Give a critical account of the feminist responses to the idea of a female literary tradition in relation to Showalter's seminal work *A Literature of Their Own*.

(ii) "When the Goods Get Together" establishes a strong set of connections between a phallicentric economy of desire and an economic model of trade and exchange. Explain and comment on the significance of this connection between sexuality and commerce. (15)

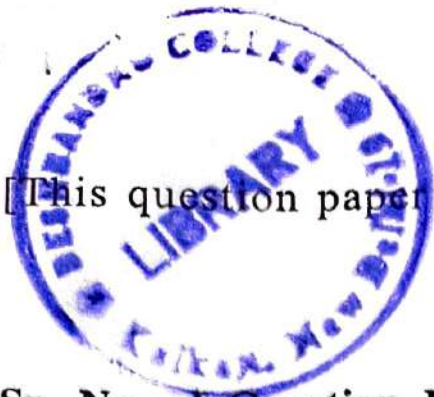
6. (i) "The foundation that Macaulay laid of education has enslaved us." Discuss this statement as a starting point for Gandhi's views on education as elaborated in *Hind Swaraj*. (15)

P.T.O.

Or

- (ii) For Derrida, the center “closes off the play, which it opens up and makes possible.” It 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. (15)



[This question paper contains 4 printed pages.]

9/5/18

Your Roll No.....

Sr. No. of Question Paper : 4284

HC

Unique Paper Code : 12037609

Name of the Paper : World Literatures

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

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. **All** questions have to be attempted.

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

(i) "I thought: 'Nothing stands still. Everything changes. I will inherit no house, and no house that I build will now pass to my children. That way of life has gone.'"

OR

P.T.O.

(ii) The First Supper—not to be confused with The Last Supper. (10)

(b) (i) “It’ll never be known how this has to be told, in the first person or in the second, using the third person plural or continually inventing modes that will serve for nothing.”

OR

(ii) “I talked about bridge, golf, politics, and neckties. And the grown-up was glad to know another rational man....” (10)

(c) (i) And then the mystic drum
in my inside stopped to beat —
and men became men,
fishes became fishes
and trees, the sun and the moon
found then places, and the dead
went to the ground and things began to grow

OR

(ii) The little trees are all sick,
Choked on smog and monotony,
Stripped of their color and shape
It’s not hard to feel for them;
We share the same tempo and rhythm. (10)

2. (a) Elucidate Naipaul’s engagement with issues of hybridity and displacement through his characters in *A Bend in the River*.

OR

(b) *The Unnatural and Accidental Women* stages naming and witnessing as commemorative as well as recuperative acts. Comment. (15)

3. (a) How does *The Little Prince* teach its readers about pain and loss in a world that is difficult to understand?

OR

(b) Comment on the title of Cortázar’s “Blow-up”. (15)

4. (a) In imagining a “vanquished landscape haunted by tragedy,” do you think Judith Wright’s “Bora Ring” ignores the living presence of Aboriginal people of her time?

OR

- (b) Do you think Jean Arasanayagam succeeds, in transcending “narrow ethnic concerns to reveal an empathy with the oppressed, regardless of their background,” in “Two Dead Soldiers”? Explain.

(15)



(6)

15/5/18

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : 4434 HC

Unique Paper Code : 12031602

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

Name of the Paper : Postcolonial literatures

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) Attempt **all** questions.

SECTION-A

Note : All questions are for 10 marks each.

1. Write shorts notes on :

- (a) The week of Peace

OR

The Pacification of the tribes of the Lower Niger

P.T.O.

2. Critically analyse the following lines with reference to the context :

How in the depths of me
grows the lost flower of your villages,
timeless, impossible to budge.
your tracts of minerals
bulging like oldsters under the moon,
devoured by an imbecile god.

OR

A shrine of happy pictures
marks the days of childhood.
Small towns grow with anxiety
for the future.
The dead are placed pointing west.
When the soul rises
it will walk into the golden east.
into the house of the sun.

3. Write short notes on :

The Bishop's visit in *Chronicle of a Death Foretold*

OR

Bessie Head's worldview

SECTION - B

Note : All questions are for 15 marks each.

4. Discuss how the juxtaposition of characters is reflective of their differing ideologies and worldviews in *Things Fall Apart*.

OR

Memory and remembrance enable the postcolonial poet to rewrite their official history. Critically discuss with reference to any two poets in your course.

5. "Women writers in Africa write with the intention of giving voice and agency to their comrades across the continent." Discuss this statement referring to any two short stories from your course.

OR

Critically comment on the role of the grandmother in 'The Girl Who Can.'

4434

6. The desultory character of the town's community is as guilty of Santiago Nasar's murder as the knife wielding Vicario twins. Do you agree? Give a reasoned answer.

OR

"Any man will be happy with them because they've been raised to suffer". In the light of this statement, interrogate the lives of the women that inhabit *Chronicle of a Death Foretold*.

[This question paper contains 2 printed pages.]

2018

Your Roll No.....

Sr. No. of Question Paper : 4503

HC

Unique Paper Code : 12037609

Name of the Paper : World Literatures

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

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. All questions have to be attempted.

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

(i) "The searchlight lit up the barge passengers, who behind bars and wire-guards, as yet scarcely seemed to understand that they were adrift. Then there were gunshots."

OR

(ii) Aunt Shadie's song (10)

(b) (i) "It is the time you have spent for your rose that makes your rose so important."

OR

(ii) "I thought it was I imposing it, and that my photo, if I shot it, would reconstitute things in their true stupidity." (10)

P.T.O.

- (c) (i) "Those who cannot bear the scorching defeat of their courage are unified on to the earth."

OR

- (ii) But standing behind a tree With leaves around her waist She only smiled with a shake of her head. (10)

2. (a) *A Bend in the River* is the first of Naipaul's novels to offer an expansive, fully articulated and unflinching treatment of his newfound sense of human vulnerability. Discuss.

OR

- (b) Comment on the use of surrealism and multimedia technology to advance a political agenda in *The Unnatural and Accidental Women*. (15)

3. (a) Do you see Cortazar's "Blow-up" as a tirade against rational thought and political dogma? Discuss.

OR

- (b) Elaborate on the use of fantasy in *The Little Prince*. (15)

4. (a) Do you feel Jean Arasanayagam's Burgher heritage feeds into her formulation of a potent anti-war message in her poetry? Discuss

OR

- (b) Discuss Shu Ting's poem "Assembly Line" as a subtle political critique of the Cultural Revolution. (15)

(600)



(8)

18/5/18

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4504

HC

Unique Paper Code : 12037610

Name of the Paper : Partition Literature

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

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. All questions are compulsory.

Section A

Each Question carries 10 marks.

1. (a) This is how people fight oppression,

Their ritual isn't new, nor are my ways new.

This is how we always grew flowers in fire,

Their defeat isn't new, our victory isn't new.

- (i) Identify the poem and the poet. (2)
- (ii) According to the poet, how do people fight oppression? (3)
- (iii) Explain the symbolism of 'flowers in fire.' (5)

OR

(b) I shall return to this Bengal, to the Dhansiri's bank :

Perhaps not as a man, but myna or fishing-kite;

Or dawn crow, floating on the mist's bosom to alight

In the shade of this jackfruit tree, in this autumn harvest land.

- (i) Identify the poem and the poet. (2)
- (ii) Why does the poem mention specific birds and trees? (3)
- (iii) Discuss the idea of 'return' to Bengal as expressed in these lines. (5)

2. (a) Identify, contextualize and discuss the following lines :

"When will those who can speak fall silent, and when will shoelaces speak?

When the rulers grow cruel, and the people lick the dust." (10)

OR

(b) Write a short essay about Zakir and his friends. (10)

3. (a) Explain the significance of the game of houses played by Ila and Tridib in *The Shadow Lines*. (10)

OR

(b) Comment on the significance of memory in *The Shadow Lines*. (10)

Section B

Each Question carries 15 Marks

4. (a) Critically examine Intizar's Husain's depiction of pre-Partition and post-Partition life in *Basti*. (15)

OR

(b) Intizar Husain's *Basti* is a narrative journeying through multiple spaces and times documenting the partitions of memory. Discuss. (15)

5. (a) The upside down house of Tha'mma's memory is a potent metaphor for the chaos and confusion wrought by partition in *The Shadow Lines*. Discuss. (15)

OR

(b) In *The Shadow Lines*, Calcutta is constructed as a space that is remembered and lived at the same time. Discuss. (15)

6. (a) In the story 'Alam's Own House' by Dibyendu Palit, explain the metaphor of the 'house.' (15)

OR

(b) In Manto's 'Toba Tek Singh' the madhouse is a symbol of the partitioned nation. Do you agree? (15)