

[This question paper contains 4 printed pages.]



19

Your Roll No. 2019

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)

[This question paper contains 4 printed pages.]

Your Roll No. 2019

Sr. No. of Question Paper : 2488 JC

Unique Paper Code : 12031302

Name of the Paper : Popular 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.

SECTION A

Each question carries 10 marks.

1. Write a short note on Humpty Dumpty in Carroll's *Through the Looking Glass*.

OR

The Looking-Glass world.

P.T.O.

2. Explain how *Bhimayana* breaks the popular conventions of graphic novels?

OR

Justify the title of *Bhimayana*.

(For visually challenged students in lieu of *Bhimayana*):

Discuss the challenges faced by the children while undertaking the journey in Ambedkar's *Waiting for a Visa*.

OR

Comment on any one instance describing the discrimination faced by Ambedkar as discussed in *Waiting for a Visa*.

3. Write a note on the use of the first person narrative in *The Murder of Roger Ackroyd*.

OR

The game of "Bride-Bride".

SECTION B

Each question carries 15 marks.

4. Discuss *Funny Boy* as a counter-Bildungsroman.

OR

'The microcosm of the family mirrors the discourse of the nation'. Examine this statement in the context of Selvadurai's *Funny Boy*.

5. Critically examine the view that Christie betrays the reader's trust in *The Murder of Roger Ackroyd*.

OR

"You must have indeed been sent from the good God to replace my friend Hastings." Examine Poirot's assessment of Doctor Sheppard in *The Murder of Roger Ackroyd*.

6. Carroll's *Through the Looking Glass* marks a departure in the history of Victorian children's literature. Discuss.

OR

Gender and caste form a nexus to doubly marginalise and oppress Dalit women. Elucidate using *Bhimayana*.

(For visually challenged students in lieu of *Bhimayana*).

What, according to you, makes Ambedkar's narrative an instance of Popular Literature.

[This question paper contains 4 printed pages.]

21

Your Roll No. 2019

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)