

This question paper contains 8+3 printed pages]

Roll No.

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S. No. of Question Paper : 939

Unique Paper Code : 203501

Name of the Paper : English Literature 3 (ii)

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.)

Attempt All questions.

Section A

(Close Reading)

10×3=30

1. I wander thro' each charter'd street.

Near where the charter'd Thames does flow

And mark in every face I meet

Marks of weakness, marks of woe.

P.T.O.

In every cry of every Man,  
 In every Infants cry of fear,  
 In every voice; in every ban.

The mind-forg'd manacles I hear (Blake, "London," ll. 1-8)

- (a) Comment on the multiple connotations of "charter'd" in the first two lines. 5
- (b) Develop the implications of the term "mind-forg'd manacles." Comment on their effect on "every Man" and "every Infant". 5

*Or*

Thou little child, yet glorious in the might  
 Of heaven-born freedom on thy being's height.  
 Why with such earnest pains dost thou provoke  
 The years to bring the inevitable yoke,  
 Thus blindly with thy blessedness at strife ?  
 Full soon thy soul shall have her earthly freight,  
 And custom lie upon thee with a weight  
 Heavy as frost, and deep almost as life ! (Wordsworth,  
 "Ode : Intimations of Immortality", ll. 126-133)

- (a) Elucidate the meaning of "the inevitable yoke". What is the nature of the "pains" with which the child "provoke[s] .... the inevitable yoke" ? 5
- (b) Bring out the implications of the analogy between custom and frost with reference to the lines above. 5

*Or*

But oh ! that deep romantic chasm which slanted  
 Down the green hill athwart a cedarn cover !  
 A savage place ! as holy and enchanted  
 As e'er beneath a waning moon was haunted  
 By woman wailing for her demon-lover ! (Coleridge, "Kubla  
 Khan", ll. 12-16)

- (a) Bring out the significance of the "deep romantic chasm". In what way is the chasm, simultaneously, "savage" and "holy and enchanted" ? 5
- (b) Comment on the image of the "woman wailing for her demon-lover". 5

2. And I have loved thee, Ocean ! and my joy  
 Of youthful sports was on thy breast to be  
 Borne like thy bubbles, onward : from a boy  
 I wantoned with thy breakers—they to me  
 Were a delight; and if the freshening sea  
 Made them a terror—'twas a pleasing fear,  
 For I was as it were a child of thee,  
 And trusted to thy billows far and near,  
 And laid my hand upon thy mane—as I do here. (Byron,

*Childe Harold's Pilgrimage*, Canto IV, 11. 1648-1656)

- (a) Comment on the peculiarity of the phrase "pleasing fear" in the context of discussions of the sublime in the Romantic period. 5
- (b) In what way does the disposition towards nature reflected in the lines above stand out in comparison with other Romantic poets ? 5

Or.

A thousand years the Earth cried, 'Where art thou ?'  
 And then the shadow of thy coming fell  
 On Saxon Alfred's olive-cinctured brow :  
 And many a warrior-peopled citadel,  
 Like rocks which fire lifts out of the flat deep,  
 Arose in sacred Italy,  
 Frowning o'er the tempestuous sea  
 Of kings, and priests, and slaves, in tower-crowned majesty;  
 .....and Art, which cannot die,  
 With divine wand traced on our earthly home

Fit imagery to pave Heaven's everlasting dome. (Shelley,  
"Ode to Liberty," ll. 121-135)

- (a) Explain the reference to "Saxon Alfred's olive-cinctured  
brow." 5
- (b) Bring out the significance of the rise of "warrior-peopled  
citadel[s] ..... in sacred Italy" in the context of the  
rise of liberty. 5

Or

She found me roots of relish sweet,

And honey wild, and manna-dew,

And sure in language strange she said—

'I love thee true'.

She took me to her elfin grot,

And there she wept and sighed full sore,

And there I shut her wild wild eyes

With kisses four. (Keats, "La Belle Dame sans Merci,"

ll. 25-32)

- (a) Bring out the significance of the kind of food offered  
by the lady to the knight. What do the lady's  
food, language and home suggest regarding their  
relationship ? 5
- (b) Comment on the manner in which the two stanzas above  
intersect with— and invert—the motifs that characterize  
medieval quest romances. 5

3. [Victor Frankenstein] : Learn from me, if not by my precepts,  
at least by my example, how dangerous is the acquirement  
of knowledge, and how much happier that man is who believes  
his native town to be the world, than he who aspires to  
become greater than his nature will allow. (*Frankenstein*,  
Volume I, Chapter 3)

- (a) Comment on Victor's view that acquisition of knowledge  
is "dangerous" because it necessarily creates the  
ambition to "become greater than ..... nature" ? 5

- (b) Within the context of the novel Victor's speech carries the implication that "knowledge" is associated with the fallen condition of man. Comment. 5

Or

[Creature] : Cursed creator ! Why did you form a monster so hideous that even you turned from me in disgust ? God in pity made man beautiful and alluring, after his own image; but my form is a filthy type of your's, more horrid from its very resemblance. Satan had his companions, fellow devils, to admire and encourage him, but I am solitary and detested.

(*Frankenstein*, Volume II, Chapter 7)

- (a) Briefly discuss the Creature's suggestion that appearances are instrumental to acceptance and companionship, both of which are ultimately the foundations of goodness. 5

- (b) Comment upon the Creature's perception that his loneliness, born out of his rejection by his creator, makes his situation even worse than that of Satan. 5

Or

[Walton] : I desire the company of a man who could sympathize with me, whose eyes would reply to mine. You may deem me romantic ..... but I bitterly feel the want of man. (*Frankenstein*, Volume I, Letter 2)

- (a) What is "romantic" in Walton's "bitter[ ] ..... want" for intelligent communication with a companion "whose eyes could reply" back ? 5
- (b) Does Walton's intense desire for company make the readers more empathetic with the Creature's alienation in being the "only" creation of its kind in existence ? 5

## Section B

(Essays)

15×3=45

4. Examine "The Lamb" and "The Tyger" as "Shewing the Two Contrary States of the Human Soul." In what ways do those contrary states shape each narrator's perception of, or search for, the nature of the maker or the creator ? 15

Or

Critically analyse the observation that "framed as it is with references to the passage of time and the narrator's self-imagined demise, "Tintern Abbey" is, in fact, a poem about mutability that masquerades as a landscape poem." 15

5. "Shelley's revolutionary project is merely a noble minded poetic dream : the transformative zeal of his poet persona is perfectly counterpoised by an acknowledgment of helplessness so complete that it makes him turn to a suprahuman power as the real agent of revolution." Discuss with reference to any of the poems in the syllabus. 15

Or

"Overall, the course of Keats's development might be partly described as the ..... gradually cumulative loss of confidence in the merely visionary imagination." Discuss in the light of the poems you have read. 15

6. Elaborate and comment on the view that "Victor Frankenstein's refusal to provide a name for the 'Creature' is indicative of his ambivalent attitude towards 'its human-ness'." 15

Or

Comment on the ways in which Mary Shelley's *Frankenstein* surpasses its Gothic origins to weave a tale of Biblical proportions in its reflections on creation and the fall, over-reaching and sin, and good and evil. 15

This question paper contains 3 printed pages]

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7/12/17

Roll No.

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S. No. of Question Paper : 940

Unique Paper Code : 203502

Name of the Paper : English Literature V(i)

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.

1. (a) Critically comment on the epigraph to 'Marina.' 10

Or

(b) Identify the context, and critically comment on the following lines :

Why, what could she have done, being what she is?

Was there another Troy for her to burn ?

2. (a) Critically comment on the following line : 10

The tree has four or five leaves.

P.T.O.



Or

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

When you see a woman in front of her bedroom mirror,  
you realize what a refined sort of a butcher she is.  
(Turns in.) Did you ever see some dirty old Arab,  
sticking his fingers into some mess of lamb fat and  
gristle ?

3. Attempt a short note on any *one* of the following :

- (a) Theatre of the absurd. 10

Or

- (b) Stream of consciousness.

4. (a) Discuss the thematic and structural features which make 'The Love Song of J. Alfred Prufrock' one of the best examples of modernist poetry. 15

Or

- (b) Discuss Yeats' notion of history with close reference to 'Leda and the Swan' and 'The Second Coming.'

5. (a) "Beckett's plays have a cyclical structure which might, indeed, be better described as a diminishing spiral." Discuss *Waiting for Godot* in the light of this statement. 15

Or

- (b) *Look Back in Anger* is a "morbid picture of the deteriorating effects of sadomasochism." Do you agree? Offer a reasoned answer.

6. (a) "This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together is what makes a writer traditional." Evaluate this statement with reference to T.S. Eliot's larger argument about 'tradition' and 'individual talent.' 15

Or

- (b) "One must imagine Sisyphus happy." What do you make of this concluding assertion by Camus in "The Myth of Sisyphus" ? Give a reasoned answer.



(6)

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 941

Unique Paper Code : 203503

Name of the Paper : Contemporary Literature (i)

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.)

Attempt all questions.

### SECTION A

All questions carry 10 marks each.

Write short notes on :

1. (a) Nwoye's conversion.

Or

(b) Gender roles in *Things Fall Apart*.

2. (a) Identity in Naipaul's 'East Indian'.

Or

(b) Fanon's critique of the neo-colonial in *Black Skin White Masks*.

P.T.O.

3. (a) South Africa in transition in *My Son's Story*.

Or

- (b) The character of Baby.

### SECTION B

All questions carry 15 marks each.

4. (a) Do you agree that "*Things Fall Apart* actually portrays a culture rather than a history" ?

Or

- (b) The "constant negotiations between individual and community are portrayed by Achebe as dynamic and in process". Analyse this statement with reference to *Things Fall Apart*.

5. (a) Discuss Ngugi's analysis of language as a carrier of communication and of culture.

Or

- (b) Marquez's Nobel acceptance speech critiques the various modes of colonial subjugation that have been prevalent for centuries. Discuss.

6. (a) Gordimer often said that in *My Son's Story*, her subject is not apartheid but rather "living" in South Africa and "the people who live there". Do you agree ?

Or

- (b) Discuss the transformation of Aila from housewife to revolutionary in *My Son's Story*.

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2017

Roll No.

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S. No. of Question Paper : 943

Unique Paper Code : 203505

Name of the Paper : IX(b) : Literary Theory (i)

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.)

Attempt all six questions.

**Section A**

(Attempt three questions from Section A)

1. (i) "The poetry of the future is the means by which the character of the present can be understood in its own particularity." Explain this quote in the light of Lukacs' discussion of socialist realism. 10

Or

- (ii) Denying the existence of a "purely repressive apparatus" or a "purely ideological apparatus" Althusser concedes

P.T.O.

that "very subtle explicit or tacit combinations may be woven from the interplay of RSAs and ISAs. Discuss this interplay giving examples either from the essay or from your own experience. 10

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

Or

- (ii) Give an account of the slippage that Spivak notices in Deleuze's use of the word 'representation', which, according to her, conflates two critically different senses of the word. Discuss the implications of this slippage ? 10

3. (i) How does Barrett use the idea of cultural stereotypes to bolster her materialist-feminist argument ? 10

Or

- (ii) How does Juliet Mitchell's theorization of the relationship between the symbolic and the pre-Oedipal suggest a criticism of the "French school associated with Kristeva" ? 10

### Section B

(Attempt *three* questions from Section B)

4. (i) Describe Brecht's concept of alienation and explain how it combines aesthetics and politics to imagine a new social order. 15

Or

- (ii) "Gramsci's materialist definition of intellectuals and his analysis of their social function help to situate them in relation to the preservation or subversion of hegemonic power." Elaborate. 15

5. (i) "With both secularism and religion appearing as political liabilities, literature appeared to represent a perfect synthesis of these two opposing positions". How does Gauri Vishwanathan develop this argument with regard to the ideological function of English literary education in British India. 15

Or

- (ii) "[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. 15

6. (i) "When the Goods Get Together" establishes a strong set of connections between a phallogentric economy of desire and economy understood as trade and the exchange of commodities. Explain and comment on the significance of this connection between sexuality and commerce. Why must male homosexuality, under patriarchy "be kept in the realm of pretense" and "excluded" when "[a]ll economic management would thus be homosexual" ? 15

*Or*

- (ii) Explain Showalter's use of 'feminine', 'feminist' and 'female' as phases in the history of novel writing by women. 15

(8) 2017/Nov-Dec  
This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 945

Unique Paper Code : 203507

Name of the Paper : Modern European Drama I

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.)

1. Write a short note on any *one* of the following : 10
- (a) Oswald
  - (b) Mrs. Alving and the orphanage
  - (c) Engstrand.

Or

“Besides, I wouldn't deny that there's a certain fascination about such writings. And I can't blame you either for wanting to become acquainted with the intellectual currents that, I hear, are quite prevalent in the larger world.”

P.T.O.

- (a) Who is the speaker ? Explain the context of these lines. 5
- (b) Explain the phrase 'intellectual currents'. 5
2. What is the significance of Julie's dream in the play *Miss Julie*. 10

Or

Discuss briefly the ending of the play, *Miss Julie*.

3. What in your view is the main point that Raymond Williams makes in his essay, *Tragedy and Revolution* ? Discuss. 10

Or

Write a brief critical assessment of Artaud's *Theatre of Cruelty*.

4. Critically comment on Regina's relationship with Oswald. 15

Or

Analyze Ibsen's *Ghosts* as a naturalistic play.

5. "I haven't only concentrated on the physiological aspect, nor exclusively on the psychological one ..... This multiplicity of motives I would like to boast of as being modern." Do

you think the author's comments in the preface to *Miss Julie* are borne out in the course of the play ? Give examples from the play to substantiate your argument. 15

Or

"Julie and Jean's relationship challenge the established social structures." Do you agree ? Discuss your answer referring to the text of the play.

6. Bring out any *two* major points of Brecht's and Stanislavsky's essays respectively in your course. In your view, are these essays oppositional or do they represent similar ideas and movements ? Elaborate your answer referring to the texts of these essays. 15

Or

Why does Steiner think that tragedy is not possible in the 20th Century ?

This question paper contains 4 printed pages.

Your Roll No. 812117

Sl. No. of Ques. Paper : 3181 HC  
Unique Paper Code : 12037501  
Name of Paper : Modern Indian Writing in English  
Translation  
Name of Course : B.A. (Honours) English – CBCS  
Semester : V  
Duration : 3 hours  
Maximum Marks : 75

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

#### SECTION A

1. Read the passages given below and answer the questions that follow:

(a) My heart yearned in anguish for Amma. This punishment was much more severe than I deserved for fighting with my brothers. Amma always disliked my playing with boys. Now tell me, were they man-eaters that they would eat up her darling? And who were the boys? My own brothers and their puny little friends! She was a believer in strict segregation for women.

(i) Identify the story and the author. 2

(ii) Give the context of the lines. 3

P.T.O.



- (iii) What is "this punishment" that the speaker refers to in the passage and why is it considered a much more severe punishment than the one that the speaker deserved? 5

Or

(b) Hearing Santokh speak in anxious but soft tones, she pricked her ears and with some effort was able to hear what he was saying. In a very composed manner, he was trying to explain it to his wife, "What is the way out now? ..... Even I can see the problem it'll create; but we'll engage a maid."

- (i) Identify the story and the author. 2  
(ii) Give the context of the lines. 3  
(iii) Explain the line. "Even I can see the problem it'll create". 5

2. Identify and refer to the context with critical comments:

(a) Someone has poured poison  
into the waters of the five rivers  
and these waters are now  
irrigating the land with poison.

Or

(b) Today now that our games are suddenly done  
what's this I suddenly see?

Today now that our games are suddenly done  
what's this I suddenly see?  
Unmoving sky, the silent moon and sun,  
the world so humbly waiting at your feet 10

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

- (a) The role of chorus in *Andha Yug*  
(b) *Untouchable Spring* as a critique of literary historiography. 10

#### SECTION B

4. (a) *Andha Yug* depicts the loss of moral values in contemporary times through a symbolic treatment of characters and situations from the *Mahabharata*. Discuss.

Or

(b) Discuss how Dharamvir Bharati expresses the anti-war sentiments in *Andha Yug*. 15

5. (a) *Untouchable Spring* is a saga of endless struggle of untouchables for self-respect, equality and empowerment. Discuss.

Or

(b) Despite the great loss and pain that they suffer, women in *Untouchable Spring* portray tremendous strength and play a crucial role in the novel. Elucidate with reference to Boodevi, Subhadra and Ruth. 15

6. (a) Discuss the two poems of Ibopishak that offer a critique of the political corruption and social unrest in contemporary Manipur.

Or

(b) The outbreak of cholera in *Rebati* serves both a realistic as well as a symbolic purpose. Discuss. 15

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3184

HC

Unique Paper Code : 12037504

Name of the Paper : 19th Century European Realism

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

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 the questions are compulsory.

1. Write short notes on the following : (10×3=30)

(i) Vautrin's perception of Paris

Or

Delphine Nucingen

(ii) Rodolphe

Or

The Agricultural Fair

(iii) Nikolay Kirasanov's estate

Or

Svidrigalov's last dream

P.T.O.

2. Answer the following questions : (15×3=45)

- (i) *Old Goriot* underlines a historical transition from feudal social claustrophobia to a bourgeois optimism. Do you agree? Give a reasoned answer.

Or

Who, according to you, is the real protagonist of Balzac's *Old Goriot*? Give a reasoned answer.

- (ii) "[...] the nature of Emma's despair is different than what we are used to from works of earlier period". Discuss *Madame Bovary* in this light.

Or

"Homais represents a worldview that Emma unknowingly challenges in life and in death." Discuss with reference to *Madame Bovary*.

- (iii) Analyse the importance of the city of St.Petersburg in *Crime and Punishment*.

Or

In *Crime and Punishment*, Dostoevsky's representation of women as repositories of the quintessential values of sacrifice and passionate love. This reaffirms the patriarchal prescription of femininity on women. Do you agree? Discuss critically.

[This question paper contains 3 printed pages.]



(11)

Your Roll No.....

812117

Sr. No. of Question Paper : 3187

HC

Unique Paper Code : 12037507

Name of the Paper : Science Fiction and Detective Literature (DSE)

Name of the Course : BA (English) Honours (CBCS) DSE I

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.
3. Questions Nos. 1, 2 and 3 (from Section A) are of 10 marks each.
4. Questions Nos. 4, 5, 6 (from Section B) are of 15 marks each.

**PART A**

1. Write short notes on :

(a) The first meeting between Dr. Mortimer and Sherlock Holmes in 'The Hound of the Baskervilles'.

P.T.O.

OR

(b) Count Fosco's role in the mystery *The Woman in White*.  
(10)

2. (a) Eddie Mars's character in *The Big Sleep*.

OR

(b) *The Big Sleep* as hard-boiled detective fiction. (10)

3. (a) Mr. Ramaswamy's role in Keating's *Inspector Ghote goes by Train*.

OR

(b) The significance of the last scene of train chase.  
(10)

## PART B

4. (a) Comment of the use of elements drawn from the Gothic tradition within the narrative of Conan Doyle's 'The Hound of the Baskervilles'.

OR

(b) Comment on Auden's view that 'The interest in the detective story is the dialectic of innocence and guilt', while discussing the story, 'The Hound of the Baskervilles' by Conan Doyle. (15)

5. (a) 'The sensation novels take the domestic sphere as their subject'. Discuss with respect to *The Woman in White*.

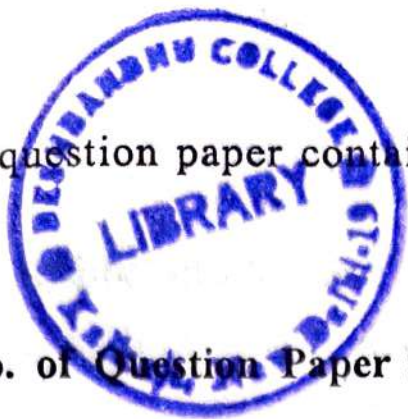
OR

(b) Comment upon the use of multiple narrators in *The Woman in White* as a narrative technique. (15)

6. (a) The women characters in Marlowe's *The Big Sleep* are both at the centre of the novel and in the margins. Do you agree? Give a reasoned answer.

OR

(b) Keating plays with the conventions of the classic whodunit to ask philosophically complex questions on truth and knowledge in *Inspector Ghote goes by Train*. (15)



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[This question paper contains 6 printed pages.]

13/12/17

Your Roll No.....

Sr. No. of Question Paper : 3362

HC

Unique Paper Code : 12037501

Name of the Paper : Modern Indian Writing in English  
Translation

Name of the Course : B.A. (Honours) English -  
CBCS - DSE-2

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.

**SECTION A**

1. Read the following lines and answer the questions that follow : (10)

(a) Ghisu and Madho were chamars by caste, and were treated with contempt by the whole village.

P.T.O.

For every day that Ghisu worked, he shirked duty for three. But the real shirker was Madho who sat and puffed at the chillum for an hour of work that he put in. That is why no one hired them. They wouldn't seek work if they had even a fistful of grain at home.

- (i) Contextualise the lines, naming the story and the author. (3+2)
- (ii) What kind of life does the author highlight here? (5)

OR

(b) Time and tide wait for no one. Though there are those whose thrones acquire a canopy over them, some others are whipped even as they remain handcuffed. Three months had passed since Shyambandhu's death, and quite a few things had happened to the family during that time.

- (i) Contextualise the lines, naming the story and the author. (3+2)

- (ii) Comment on the predicament of the family after the death of Shyambandhu. (5)

2. Read the following lines and answer the questions that follow:

- (a) For whatever one has one wants something better,  
To sweep the whole world clean you need a scavenger  
And I'm not him.  
And though someone inside me roars each day  
That no work is unclean if the man be true,  
The work's still grim.

- (i) Identify the lines in their context, with the name of the poem and the poet. (3+2)
- (ii) Explain the significance of 'a scavenger' in the lines. (5)

OR

- (b) Where's the light, the light?  
Ignite it with the fire of longing  
Clouds thunder, winds howls



Time passes, but this deep night,  
 Black as a whetstone, doesn't pass  
 Light love's lamp with my breath  
 Ignite it with the fire of longing.

- (i) Identify the lines in their context, with the name of the poem and the poet. (3+2)
- (ii) Comment on the use of light and darkness in the lines. (5)
3. (a) Significance of the title of the play *Andha Yug*. (10)

OR

- (b) Write a short note on Subhadra from 'Untouchable Spring'.

**SECTION B**

4. (a) Discuss the character of Mendicant in *Andha Yug*. What function does he have in the play? (15)

OR

- (b) *Andha Yug* is a modern adaptation of the epic Mahabharata in many ways. It poses questions on the traditional ways of looking at things especially in the times of crisis. Discuss.
5. (a) *Untouchable Spring* is a testimony of a Dalit Christian experience. Comment. (15)

OR

- (b) In *Annihilation of Caste*, Dr. B.R Ambedkar says, "The Caste System is not merely a division of labourers which is quite different from division of labour – it is a hierarchy in which the division of labourers are graded one above the other." In the light of this opinion, discuss Kalyana Rao's *Untouchable Spring*.
5. (a) Ismat Chughtai's *Lihaaf / The Quilt* exposes the hypocritical and patriarchal nature of the higher middle class North Indian Muslim society. Comment. (15)

OR

(b) Amrita Pritam's *I Say Unto Waris Shah* presents an alternative voice in the historical narratives of the Partition of 1947. Comment.



(13)

[This question paper contains 4 printed pages.]

Your Roll No.....  
13/12/17

Sr. No. of Question Paper : 3364

HC

Unique Paper Code : 12037503

Name of the Paper : British Literature : Post World War  
II (DSE)

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

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) "I sit in the top of the wood, my eyes closed.

Inaction, no falsifying dream

Between my hooked head and hooked feet:

Or in sleep rehearse perfect kills and eat.

The convenience of the high trees!

The air's buoyancy and the sun's ray

P.T.O.

Are of advantage to me;  
And the earth's face upward for my inspection"

Identify the poem and the poet. Does the "I" in the extract articulate a political position? Is that position validated or critiqued in the poem? Give reasons for your answer.

OR

- (ii) Do a comparative analysis of Larkin and Hughes's use of monologues in their poetry. (10)
- (b) (i) "Marked off the girls unreally from the rest.  
Yes, from cafes  
And banquet-halls up yards, and bunting-dressed  
Coach-party annexes, the wedding-days  
Were coming to an end. All down the line  
Fresh couples climbed aboard: the rest stood round;  
The last confetti and advice were thrown,  
And, as we moved, each face seemed to define  
Just what it saw departing: children frowned  
At something dull; fathers had never known  
Success so huge and wholly farcical;"

Identify the poem and the poet. What does the extract tell us about the poet's attitude towards class and marriage?

OR

- (ii) Philip Larkin's attitude to institutionalised religion in 'Church Going'. (10)
- (c) (i) Discuss Carol Ann Duffy's 'Stealing' as an indictment of the post-welfare state in Britain.

OR

- (ii) Analyse Seamus Heaney's response to political violence in 'Casualty'. (10)
2. (a) Examine how the characters in *My Beautiful Launderette* negotiate their identities as Pakistanis or Britons. (15)
- OR
- (b) Comment on the roles of the women characters in *My Beautiful Launderette*.
3. (a) Compare the lives of Sam and Mary, and other members of the working class, with those of their employers in the novel *The French Lieutenant's Woman*. (15)

OR

- (b) Why does Fowles give the novel *The French Lieutenant's Woman* two conclusions?
4. (a) What is the significance of fruit in the novel *Sexing the Cherry*? (15)

OR

Discuss the Twelve Dancing Princesses in *Sexing the Cherry*.

[This question paper contains 4 printed pages.]



Your Roll No. 1312117

Sr. No. of Question Paper : 3368

HC

Unique Paper Code : 12037507

Name of the Paper : Science Fiction and Detective Literature (DSE)

Name of the Course : B.A. (Hons.) English (CBCS) DSE-2

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.
3. Questions Nos. 1, 2 and 3 (from Section A) are of 10 marks each.
4. Questions Nos. 4, 5, 6 (from Section B) are of 15 marks each.

## Section A

Write short notes on :

1. (a) The significance of London in Conan Doyle's 'The Hound of the Baskervilles'.

OR

- (b) The significance of Gilmore's testimony in Collins' *The Woman in White*. (10)

2. (a) Representation of women in *The Big Sleep*.

OR

- (b) The significance of the title of Chandler's *The Big Sleep*. (10)

3. (a) The motif of the train in Keating's *Inspector Ghote goes by Train*.

OR

- (b) The relationship between Inspector Ghote, Mary Jane and Red. (10)

## Section B

4. (a) Auden praises Holmes as the 'genius in whom scientific curiosity is raised to the status of a heroic passion.' Discuss the significance of this 'scientific curiosity' in the detective story, as evidenced in 'The Hound of the Baskervilles' by Doyle.

OR

- (b) Discuss the Holmes-Watson relationship and its significance in Doyle's 'The Hound of the Baskervilles'. (15)

5. (a) 'The Woman in White reflects Victorian middle-class morality.' Do you agree with this statement? Give a reasoned answer.

OR

- (b) Discuss *The Woman in White* as a 'sensation novel'. (15)

6. (a) Marlowe plays the role of a modern knight, a hero who in Chandler's words is also a 'man of honour'. But *The Big Sleep* is set in a world where individual heroism cannot exist. Discuss.

OR

(d) Keating's creation Inspector Ghote is unlike the formidable Holmes or the eccentric Poirot, he is notable because he is extraordinarily human. Discuss.

(15)