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This question paper contains 2 printed pages.

Roll No: May/2019



S.No. of Question Paper : 8975A

Unique Paper Code : 12037609

TC

Name of the Paper : World Literatures

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

Semester : VI

Duration: 3 Hours

Maximum Marks: 75

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

All questions are compulsory.

Q 1 Write Short Critical notes on the following

(a) The Big Man

OR

(b) "I thought: But that's Yvette. She's with me. then. I'll wait for her to come back."

10 marks

Q 2 (a) Identify and critically comment on the following lines:

"I see you, and I like what I see."

"I see you—and don't worry, you're not white."

"I'm pretty sure I'm white. I'm English."

"White is blindness—it has nothing to do with the colour of your skin."

OR

(b) Aunt Shadie

10 marks

Q.3 Identify and critically comment on the following lines:

(a) Yes, I'm numb to my own existence

As if, like the trees and stars --perhaps just out of habit

--perhaps just out of sorrow,
I'm unable to show concern
For my own manufactured fate.

OR

(b) And behind the tree she stood
with roots sprouting from her
feet and leaves growing on her head
and smoke issuing from her nose
and her lips parted in her smile
turned cavity belching darkness.

10 marks

Q.4 (a) Discuss *A Bend in the River* as Naipaul's response to Conrad's *Heart of Darkness*.

OR

(b) "You stop grieving for the past. You see that the past is something in your mind alone, that it doesn't exist in real life. You trample on the past, you crush it."
Analyze the exploration of history in *A Bend in the River* with reference to the above lines.

15 marks

Q 5 (a) Marie Clements recognizes the power of the 'other' through the depiction of her women in her play "The Unnatural and Accidental Women". Do you agree? Give a reasoned answer.

OR

(b) Clements's play "The Unnatural and Accidental Women" creates a community of witnessing between the characters themselves and the audience as witnesses. Comment

15 marks

Q 6 (a) In his preface to *The Little Prince*, Antoine de Saint-Exupéry remarks that "all grown-ups were once children – although few of them remember it." Explain, with reference to the various adults the Little Prince encounters during his travels.

OR

(b) *Blow-Up* examines the nature of artistic creation through our need for order and explanation. Elaborate.

15 marks

2. (A) Here you, that's not proper work ! The basket has got to be kept moving ! *To a child* : Sit on the ground, can't you. It takes up less room ! And you might as well get on with a bit of pressing: yes, it's you I'm talking to ! You idle loafers, what do you think you are paid for ? Come on with that basket !
- (a) Identify the speaker and explain the context. 2
- (b) What is the role of the speaker in the factory ? 3
- (c) How has the speaker risen to this position in the factory ? 5

Or

- (B) Discuss Lucky's speech in *Waiting for Godot*. 10
3. (A) Oh well, too bad! I'll take on the whole of them ! I'll put up a fight against the lot of them, the whole lot of them ! I'm the last man left and I'm staying that way until the end. I'm not capitulating.
- (a) Identify the speaker and explain the context. 2
- (b) Who does the speaker plan to take on ? 3
- (c) Critically analyse the relevance of the speaker's decision. 5

Or

- (B) Critically comment on the relationship between Berenger and Daisy. 10

Part B

4. (a) "The representation of lower classes in Ibsen's *Ghosts* while rejecting any attempts to sentimentalise their condition drifts towards a simplistic characterization of them as unequivocally base and unethical". Discuss. 15

Or

- (b) What do you understand by the term "rhinoceritis"? Explain the term in the contexts of your text and of contemporary history. 15
5. (a) Brecht's *The Good Person of Szechwan* is a scathing comment on a capitalist society that pays no attention to the mass of people living on the margins. 15

Or

- (b) What do you understand by Alienation/Distancing devices ? Analyse in detail any *three* examples of the above in Brecht's *The Good Person of Szechwan*. 15

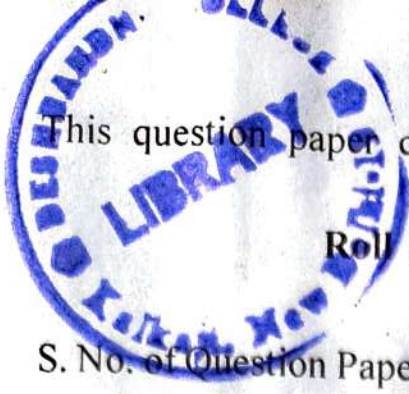
6. (a) How does Beckett's *Waiting for Godot* express the anxieties of a system in stasis that cannot deal with its own socio-political context ? Further, does the play indicate a way out of this deadlock in society ? 15

Or

- (b) Discuss the idea of circularity in *Waiting for Godot* and the way in which it determines the larger thematic of the play. 15

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Roll No.

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S. No. of Question Paper : 8758

Unique Paper Code : 12037605 IC

Name of the Paper : DSE Paper 9 : Literary Theory

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

Semester : VI

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) Discuss Gramsci's distinction between "civil society" and "political society" and briefly explain its connection to the function of intellectuals in society. 10

Or

(ii) For Althusser, the "individual is always-already a subject, even before he is born..." Discuss this statement in relation to Althusser's account of the ideological constitution of subjects. 10

P.T.O.

2. (i) "But what if the goods refused to go to the market ?
What if they maintained among themselves 'another'
kind of trade ? Discuss this statement in relation to
Irigaray's account of female homosexuality. 10

Or

- (ii) Discuss Toril Moi's critique of Showalter's *A Literature
of Their Own*. 10

3. (i) Briefly explain Said's claim that the "civilizational unity
of Europe is achieved in the Othering of the East
through the discourse of Orientalism." 10

Or

- (ii) Describe the concept of *bricolage*. Why does Derrida
critique Levi-Strauss's use of the concept ? 10

Section B

(Attempt three questions from Section B)

4. (i) How does Gandhi challenge the dominant discourses
on law and history to develop his thoughts on Passive
Resistance ? 15

Or

- (ii) Explain how Said's discussion of pure and
political knowledge informs the central argument of
Orientalism ? 15

5. (i) Derrida's reading of Levi-Strauss concludes with the
view that one can detect in his work, an "ethic of
presence, an ethic of nostalgia for origins, an ethic of
archaic and natural innocence, of a purity of presence
and self-presence in speech." Discuss. 15

Or

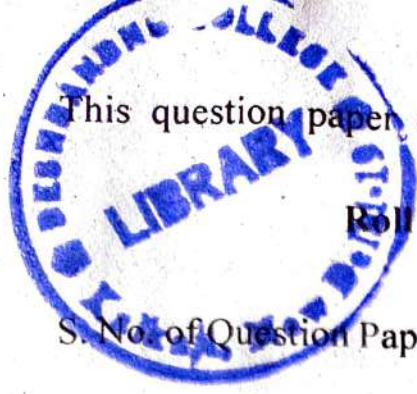
- (ii) Give an account of Foucault's critique of the concepts
of 'ideology' and 'repression' in relation to his
theorization of power. 15

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

Or

- (ii) For Irigaray, "masculine subjects would be traders only at the price of renouncing their function as goods". Discuss this statement in the context of Irigaray's account of 'trade relations' in patriarchal societies.

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S. No. of Question Paper : 8760

Unique Paper Code : 12037610

IC

Name of the Paper : Partition Literature

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

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

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

Answer all questions.

Part A

All questions carry 10 marks.

Comment critically on the following :

1. 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.

Or

I have to locate that mad fellow
Who used to speak up from a branch high above:
'He's god—
He alone has to decide—whose village to whose side.'

P.T.O.

2. Come and join them, before silver fills the part in her hair, and your head becomes a drift of snow, and our lives are merely a story.

Or

Rupnagar-Vyaspur-Shamnagar.

3. One lunatic got so embroiled in this Hindustan-Pakistan rigmarole that he became all the more insane.

Or

The mother swooped the child up into her arms. She warmed its forehead by caressing it gently. Her life-blood flowed like fresh milk.

Part B

All questions carry 15 marks.

4. Discuss *Shadow Lines* as a novel about the workings of memory.

Or

Explain the relationship of May Price and Tridib in terms of myth and memory.

5. *Basti* is a novel that fuses Islamic, Hindu, Buddhist, Judaic and Christian elements. Critically comment.

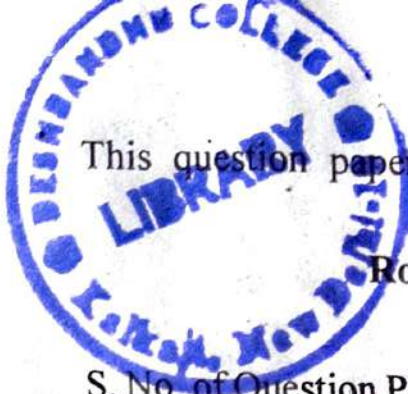
Or

Basti is a novel that 'mixes different narrative modes with extraordinary skill to describe a crisis that is as spiritual and universal as it is national.' Discuss.

6. Discuss 'The Final Solution' as a story of revenge and redemption.

Or

How does the poet Jibanananda Das in his poem 'I Shall Return to this Bengal' employ images of nature to signal loss and longing for a lost home ? Illustrate with examples.



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S. No. of Question Paper : 8763

Unique Paper Code : 12037613 IC

Name of the Paper : (Discipline Centred Elective)-

Autobiography

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

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. Critically comment on the following : 10

(a) Sin, guilt and punishment in Rousseau's *Confessions*.

Or

(b) Gandhi and vegetarianism.

2. Write a note on : 10

(a) Atheism in Annie Besant's *Autobiography*.

Or

(b) Community bonding at the community hall of Maharwada.

P.T.O.

3. Comment critically on the following : 10

(a) Theme of betrayal in Binodini Dasi's autobiographical narratives.

Or

(b) Portrayal of family in Wright's *Black Boy*.

4. (a) Discuss Benjamin Franklin's Autobiography as a manual for self-improvement. 15

Or

(b) Gandhi shows the crafting of the postcolonial self in *My Experiments with Truth*. Discuss with reference to the text.

5. (a) *The Truth About Me* shows that the shaping of gender identities is always through a process of violence. Comment. 15

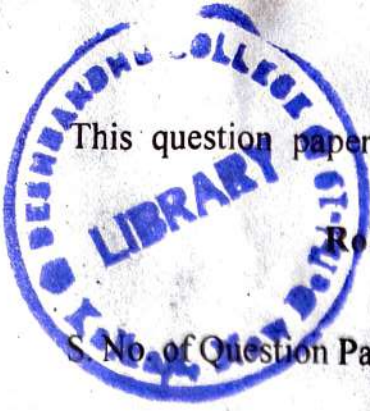
Or

(b) Do you agree with the view that the history of genre in autobiographical discourse is inextricably tied with gender ?

6. (a) Do you agree with the view that Dalit autobiographies narrate sagas of dispossession and resistance ? Discuss with reference to the texts in your course. 15

Or

(b) Class and race intersect in myriad ways in Richard Wright's *Black Boy*. Discuss.



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Roll No.

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S. No. of Question Paper : 8907

Unique Paper Code : 12031602

IC

Name of the Paper : Postcolonial Literatures

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

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.

All questions in Section A are of 10 marks each and questions in Section B are of 15 marks each.

Section A

Write short notes on :

1. The killing of Ikemefuna.

Or

Nwoye's conversion to Christianity.

P.T.O.

2. Fantasy as a tool in *Chronicle of a Death Foretold*.

Or

Memory as a motif in David Malouf's poetry.

3. Dikeledi's crime in 'The Collector of Treasures'.

Or

Narrative perspective in 'The Girl Who Can'.

Section B

4. Unoka, Okonkwo and Nwoye are symbolic of three different worldviews. Discuss with reference to *Things Fall Apart*.

Or

Discuss how the conflict between the traditional way of life and that imposed by the colonisers is reflected in Grace Ogot's story 'The Green Leaves'.

5. Marquez concocts the anecdotal history, memory, and fantasy together in *Chronicle of a Death Foretold*. Critically comment.

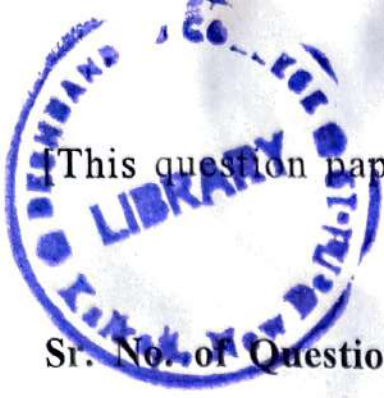
Or

"Truth is presented as an imagined reality and not as an objective reality in *Chronicle of a Death Foretold*." Discuss with reference to the text.

6. "The discourse on Identity, History and Culture are at the core of postcolonial poetry." Elucidate with reference to any *two* poets in your course.

Or

"Mamang Dai's poetry records oral narratives from the subaltern's perspective". Elaborate with reference to the poems in your course.



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Your Roll No.....

Sr. No. of Question Paper : 8974

IC

Unique Paper Code : 12037605

Name of the Paper : Literary Theory

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. Attempt all **six** questions.

Section A

Attempt three questions from Section A.

1. Discuss Irigaray's use of the concept of "goods".

OR

Discuss Showalter's views regarding the professionalism among women writers in nineteenth century England.

(10)

P.T.O.

2. How does Foucault underline 'political economy of truth' in his interview? Elaborate.

OR

Write a short note on Derrida's use of the word "play" with reference to his essay. (10)

3. "All ideology hails or interpellates concrete individuals as concrete subject." Explain this statement.

OR

Write a short note on Gramsci's distinction between 'civil society' and 'political society'. (10)

Section B

Attempt three questions from Section B.

4. Critically comment on the ways in which Derrida's exposure of the metaphysics of signification can be said to have impacted the discipline of Literary Studies.

OR

"For Foucault, it is important to understand power not as purely repressive, but rather to understand it as productive and pleasure inducing." Elaborate on the ways in which the Foucauldian conception of power distances itself from a traditional conception. (15)

5. Irigaray's feminist vision is utopian, yet it is anchored in a systematic demystification of patriarchal discourses and the attendant web of power relations. Discuss, with reference to the essay prescribed in your syllabus.

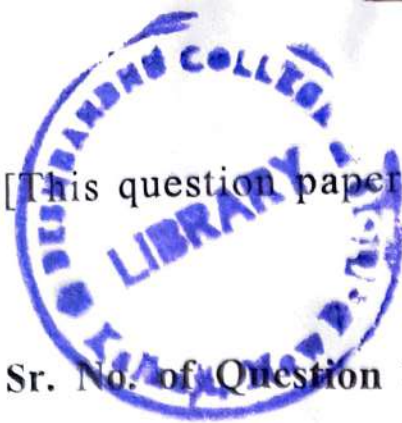
OR

Showalter's essay argues how "gynocritical" literary history is of immense value for feminist analysis. Do you agree? Discuss. (15)

6. What institutional interventions, according to Aijaz Ahmad, are required to aid in the proper theoretical understanding of 'Indian Literature' as a category?

OR

Both Gramsci and Althusser draw attention to the ways in which people may consent to the ideas of the ruling class. Discuss. (15)



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2019

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : **8975** **IC**

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. Attempt **All** Questions.

SECTION A

*Attempt any **three** questions out of the following.
Each question carries **10** marks.*

1. Write short notes on any **one** of the following : (10)
The importance of land in *Weep Not Child*

OR

P.T.O.

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2

The role of Uchendu in *Things Fall Apart*

2. Write short notes on : (10)

“He approached the child, smiling, and held the cage out to him. The child jumped up, embraced the cage which was almost as big as he was, and stood looking at Balthazar through the wirework without knowing what to say. He hadn’t shed one tear.”

Examine the role of Pepe Montiel in ‘Balthazar’s Marvelous Afternoon’ in the light of these lines.

OR

Discuss the surreal/fantastical elements in Octavio Paz’s Short story, ‘The Blue Bouquet’.

3. Discuss the relevance of the title of Walcott’s poem, ‘Names’. (10)

OR

Explain the lines with reference to the context.

Obscenities drowned her golden breasts.

Not knowing tears, she did not weep tears.

Not knowing clothes, she did not have clothes.

The blackened her with burnt corks and cigarette stubs,”

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SECTION B

Attempt any **three** questions out of the following.
Each question carries **15** marks.

4. Discuss the significance of the ending of *Things Fall Apart*. (15)

OR

“These outcastes, or *osu*, seeing that the new religion welcomed twins and such abominations, thought that it was possible that they would also be received.” Achebe examines the positive as well as negative impact of colonisation on Igbo society. Do you agree? Discuss in the light of the above statement.

5. What is the significance of Ngugi’s use of realism to depict Kenya during the last decades of colonialism? (15)

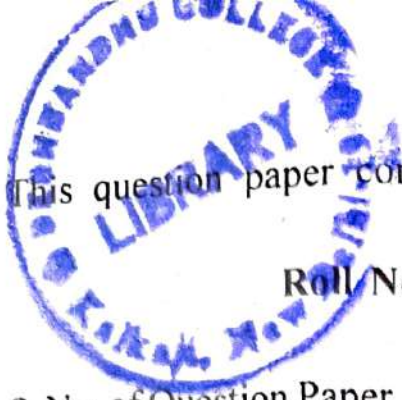
OR

Education is one of the key themes in Ngugi wa Thiong’o’s *Weep Not, Child*. Discuss, with reference to the novel.

6. Octavio Paz's short story, "The Blue Bouquet", interweaves issues of identity and power. Do you agree? Elaborate.

OR

Marquez explores the many shades of human nature through his story, 'Balthazar's Marvellous afternoon'. Discuss, with reference to any two characters.



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2019

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S. No. of Question Paper : 8976

Unique Paper Code : 12037610 IC

Name of the Paper : DSE Partition Literature

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

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

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

Answer all questions.

PART A

All questions carry 10 marks each.

Comment critically on the following :

1. There are some more-left still

Who are being divided, made into pieces-

There are some more Partitions to be done

That Partition was only the first one.

Or

We are apart today, but tomorrow

We'll be together;

Separation for one night isn't much.

P.T.O.

2. But I myself am the ruined city

Or

The Shiraz.

3. The asylum in 'Toba Tek Singh'.

Or

Abduction as a theme in the story 'A Leaf in the Storm.'

PART B

All questions carry 15 marks each.

4. Discuss the ways in which Amitav Ghosh uses inter-linked history in his novel *The Shadow Lines*.

Or

What is the significance of the upside down house that the narrator's grandmother describes in *The Shadow Lines* ?

5. Critically examine Intizar Hussain's interweaving of history and myth in *Basti*.

Or

Basti is a novel about multiple partitions yet it embodies an unpartitioned consciousness. Do you agree ? Give a reasoned answer.

6. Discuss the story 'Alam's Own House' as a narrative of the impossibility of return.

Or

Elaborate on the gendered response to the 1947 Partition of India through any one story in your syllabus.