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[This question paper contains 4 printed pages.]

Your Roll No.

Sr. No. of Question Paper : 5206

G

Unique Paper Code : 12031501

Name of the Paper : Women's Writing (Core)

Name of the Course : B.A. (H) English LOCF

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. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY THREE questions in **Part A** and ANY THREE in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 15 marks each.

P.T.O.

PART A

Answer *any three* questions.

(3×10=30)

1. Comment on Nettie's letters to Celie in *The Color Purple*.
2. "Sultana's Dream" constantly reminds the reader of the social and religious customs plaguing women's emancipation. Discuss with close reference to the short story.
3. Explain with reference to context :

"My heart is greener than green,

flowers sprout from the mud and water of my being.

Don't let me stand if you are the enemies of Spring."
4. Analyse Rassundari Debi's statement "I was like a bird in a cage, like an oil-presser's bullock".

5. What are the main phases that Elaine Showalter divides Women's Writing into in her Introduction to *A Literature of their Own*?

PART B

Answer any **three** questions. (3×15=45)

6. Gender and race intersect with each other to heighten women's oppression in Alice Walker's *The Color Purple*.
7. *Fefu and her Friends* throws light on the debates surrounding the feminist movement around the time of its publication. Discuss.
8. Women's confessional poetry expresses an awareness of their "gendered asymmetry of their relationship to power." Elaborate with reference to the prescribed poems from Sylvia Plath and Eunice De Souza.

9. Conversion is pivotal to Pandita Ramabai's autobiographical narrative "My Testimony." Discuss.
10. Discuss Rosemarie Garland-Thomson's interpretation of disability in the sociopolitical sphere.

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Your Roll No.



Sr. No. of Question Paper : 5254

Unique Paper Code : 12031502

Name of the Paper : British Literature: The Early
20th Century [CBCS-LOCF]

Name of the Course : B.A Hons.

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. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY THREE questions in Part A and ANY THREE in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 15 marks each.

P.T.O.

Part A

Answer any **THREE** questions.

(3×10=30)

1. (a) "Catch 'im,' he snapped, with a bloodshot widening of his eyes and a flash of sharp teeth – 'catch 'im. Give 'im to us.' 'To you, eh?' I asked; 'what would you do with them?' 'Eat 'im!' he said curtly, and, leaning his elbow on the rail, looked out into the fog in a dignified and profoundly pensive attitude."

(i) Identify the speakers in the lines above.

(2)

(ii) Explain the significance of the lines above.

(3)

(iii) Write a short note on "White Fog."

(5)

2. Analyse the role and function of Septimus Warren Smith in Woolf's *Mrs Dalloway*.

3. Identify the poem and comment on the following lines

"This is the way the world ends

This is the way the world ends .

This is the way the world ends

Not with a bang but a whimper."

4. Write a short note on Lucky's "Speech" in Beckett's *Waiting for Godot*.
5. Explain Camus' representation of the existential predicament in the "Myth of Sisyphus."

Part B

Answer any **THREE** questions. (3×15=45)

6. The portrayal of women in Conrad's *Heart of Darkness* is informed by racist, colonial and patriarchal ideologies. Discuss.
7. Critically analyse the narrative structure and style of Woolf's *Mrs Dalloway*.

8. Yeats' poems are an intricate cross-section of myth and history, politics, and philosophy. Do you agree? Discuss with reference to any two of Yeats' poems in your syllabus.
9. Beckett's *Waiting for Godot* is a play in which "form is content." Discuss.
10. Explain when and how a novel is moral, and when and how it is immoral, according to Lawrence, in "Morality and the Novel". Illustrate your arguments using any one or more of the prescribed texts in your syllabus.

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[This question paper contains 4 printed pages]

Your Roll No.

Sr. No. of Question Paper : 5340

Unique Paper Code : 1203750

Name of the Paper : Modern Indian Writing in English
Translation

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

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Please write your Roll Number on the top immediately on receipt of this question paper.
2. This Question Paper contains **two parts**. Both parts are compulsory.
3. Candidates have to answer **ANY THREE** questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **15** marks each.

P.T.O.

5. Vinay Dharwadker suggests that "one of the principal contexts of modern Indian poetry is its history."
DISCUSS.

PART B

ANSWER ANY THREE QUESTIONS : (3×15=45)

1. With reference to *Six Acres and a Third*, write an essay on the socio-economic changes sweeping through 19th century Indian society.
2. Critically comment on the usage of magic realist elements in O.V. Vijayan's *The Legends of Khasak*.
3. Critically analyse the significance of the figure of Brahma Rakshasa in *The Fire and the Rain*, highlighting the underlying moral-philosophic tensions of the play.
4. Premchand's "Kafan" critiques a society that glorifies labour, and yet denies the right to respectable work to many. Give a well-reasoned answer.

5. Identify and reflect on the cultural resources which, according to U.R. Ananthamurthy, shapes an Indian writer's imagination.

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[This question paper contains 2 printed pages.]

Your Roll No.



Sr. No. of Question Paper : 5350

Unique Paper Code : 12037504

Name of the Paper : Nineteenth Century European Realism

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. The paper has 2 parts: A and B. Both parts are compulsory.

Part A

(10×3=30)

Attempt any **three** questions from the following :

1. Discuss the theme of filial ingratitude in Balzac's *Pere Goriot*.
2. Critically examine Gogol's treatment of peasantry in *Dead Souls*.
3. Comment on the character of Leon in *Madame Bovary*.

P.T.O.

4. Explain the significance of the Epilogue in *Crime and Punishment*.
5. Comment on Lukacs's observation on Literature of Ideas.

Part B

(15×3=45)

Attempt any **three** of the following questions :

6. "In *Pere Goriot*, Balzac's portrayal of Rastignac marks the arrival of bourgeois individualism in nineteenth century France." Do you agree? Give a reasoned answer.
7. Critically examine the significance of the title in Gogol's novel *Dead Souls*.
8. "She wanted equally to die and to live in Paris." In the light of this statement, discuss Flaubert's treatment of Emma's aspiration in *Madame Bovary*.
9. "The depiction of women in Dostoevsky's *Crime and Punishment* challenges the predominant male narrative of victimhood." Do you agree? Give reasons.
10. Examine Balzac's notion of 'human comedy' with reference to his essay "Society as Historical Organism".

(1000)

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[This question paper contains 4 printed pages.]

Your Roll No. 2023-2024

Sr. No. of Question Paper : 5352

Unique Paper Code : 12037509

Name of the Paper : Literary Criticism and Theory-I

Name of the Course : **B.A Hons.**

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. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY **THREE** questions in **Part A** and ANY **THREE** questions in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 15 marks each.

P.T.O.

PART A

1. Briefly discuss any one of the five sources of sublimity in Longinus' *On Sublimity*.
2. Write a short note on 'proportion' and its relation to the concept of beauty in Burke.
3. Briefly discuss Kant's account of charm and emotion and its relationship to the pure judgement of taste.
4. "The universal need for art... is man's rational need to lift the inner and outer world into his spiritual consciousness as an object in which he recognizes again his own self." Critically comment on this line from Hegel's philosophy of art.
5. "... paradox is the language appropriate and inevitable to poetry." Briefly discuss the idea of paradox with reference to Brook's essay "The Language of Paradox".

PART B

6. Socrates argues that “anyone who thinks he can get a branch of expertise to survive by committing it to writing.. .with the assumption that writing will give him something clear and reliable—would be behaving in a thoroughly foolish manner. Discuss the suspicion of writing in, in Plato’s *Phaedrus*.
7. In Hume’s ‘Of the Standard of Taste’ “the standard of taste becomes a presence that is, in a sense, an absence...”. Discuss.
8. “Art must abandon actuality and soar with becoming boldness above necessity. But today Necessity is master, and bends a degraded humanity beneath its tyrannous yoke.”

What role, according to Schiller, does an aesthetic education play in a world where Art shrinks while the domain of Science expands?

9. Discuss Nietzsche's account of the relationship between art and sensuality in *The Genealogy of Morals*.
10. Discuss Bakhtin's concept of the chronotope. Illustrate your answer with specific examples.

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[This question paper contains 4 printed pages.]

23-2024
Your Roll No.

Sr. No. of Question Paper : 5513

Unique Paper Code : 12037501

Name of the Paper : Modern Indian Writing in
English Translation

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

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Please write your Roll Number on the top immediately on receipt of this question paper.
2. This Question Paper contains **two parts**. Both parts are compulsory.
3. Candidates have to answer **ANY THREE** questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **15** marks each.

P.T.O.

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PART A

ANSWER ANY **THREE** QUESTIONS (3×10=30)

1. Write a short note on the narrative voice in *Six Acres and a Third*.
2. Critically analyse the ending of *The Legends of Khasak*.
3. Write a note on Yavakri.
4. Identify, contextualise and analyse :

“What had she done” She had smeared the great naamghar with her stench of fish, the great naamghar where even those women with skin as fair and sweet-smelling as jasmine flowers were not allowed in.”

5. With reference to Namvar Singh’s essay included in your syllabus, explain briefly the workings of neo-colonialism.

PART B

ANSWER ANY THREE QUESTIONS : (3×15=45)

1. *Six Acres and a Third* launches a scathing attack on the ironies of western modernity. Explain.
2. O.V. Vijayan's *The Legends of Khasak* can be seen as a satire of the political situation and the systems of governance in place in Kerala. Do you agree? Give a well-reasoned answer.
3. Karnad employs a mythological framework in *The Fire and the Rain* to uncoil the complexities of fraternal love, jealousy and power play. Critically comment.
4. G.M. Muktibodh uses the Brahmarakshas as a symbol of the dualities and contradictions present with modernity. Do you agree? Give a well-reasoned answer.

5. Write an essay reflecting on Tagore's assessment of the trajectories of nationalism in America and Japan.

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This question paper contains 2 printed pages.

Your Roll No.

Sr. No. of Question Paper : 5514

G

Unique Paper Code : 12037504

Name of the Paper : Nineteenth Century European Realism

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. The paper has 2 parts: A and B. Both parts are compulsory.

Part A

(10×3=30)

Attempt any **three** questions from the following :

1. Write a short note on Madame Beauseant in Balzac's *Pere Goriot*.
2. Examine briefly the narrative voice in Gogol's *Dead Souls*.

P.T.O.

3. Comment on Emma Bovary's death in *Madame Bovary*.
4. Explain the myth of Lazarus in *Crime and Punishment*.
5. What does Lukacs mean by the Literature of Images?

Part B

(15×3=45)

Attempt any **three** of the following questions :

6. Examine Balzac's portrayal of women in the Parisian life of the nineteenth century with reference to Rastignac's relationship with Anastasie de Restaud and Delphine de Nucingen.
7. "In *Dead Souls*, Gogol portrays Chichikov as the embodiment of 'poshlost' in nineteenth century Russia" Do you agree? Give a reasoned answer.
8. Critically examine *Madame Bovary* as a novel of incommunicability of incommunicability.
9. "Dostoevsky's *Crime and Punishment* is a novel on sin and expiation." Do you agree? Give reasons.
10. Explain Balzac's conception of society as 'historical organism' with reference to the essay prescribed in the syllabus.

(1000)

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[This question paper contains 4 printed pages.]

Your Roll No. 2023.....



Sr. No. of Question Paper : 5515

Unique Paper Code : 12037508

Name of the Paper : Graphic Narratives

Name of the Course : B.A. (H) English LOCF,
Discipline Specific Elective
(DSE)

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 any **THREE** questions from **Part A** and any **THREE** Questions from **Part B**.
3. A Note for **VI** students: Visually Impaired students attempting the paper may focus on and address the word text of any graphic narrative as well as refer to the critical essays prescribed to assist access to the graphic narratives.

P.T.O.

PART A

Attempt any 3 Questions.

(3×10=30)

1. Write short notes on the idea of the “ageing hero” as explored in *Batman: The Dark Knight Returns*.
2. Do you think Amar Chitra Katha’s *Babasaheb Ambedkar* does justice to his struggles with caste oppression in colonial India? Give arguments in favour or against using examples from the text.
3. “Girl from the fifth floor, who feeds the birds every day, climbs up to the water tank and jumps off.... I imagine myself in Pigeon Girl’s place- a split open bag of skin on tar”. How does Patil explore the issue of mental health in *Kari*?
4. How do you think Spiegelman engages with individual memory to discuss the inter-generational trauma of the Holocaust?

5. Karline McLain argues that Amar Chitra Katha was an important part of popular culture in producing national identities in post-independence India. Discuss.

PART B

Attempt any 3 Questions.

(3×15=45)

6. Do you think Miller questions criminality in *Batman: The Dark Knight Returns*? Support your answer with examples from the text.
7. How does *A Gardener in the Wasteland* use the comic form to critique mythology? Give a reasoned answer citing examples from the text.
8. How do we understand the history and politics of a nation through the memories and journey of a character? Discuss with reference to Marjane Satrapi's *Persepolis*.

9. “*Maus* is an auto/biography, which means the narrative inserts a biography/ies within autobiography, or, the converse, a personal narrative within biography”. Examine the narrative techniques used by Spiegelman to capture the trauma of the individual and the community in *Maus*.
10. Graphic novels and comic books are a unique art form where neither word nor drawing dominates, but both join together to have an impact on the reader. Do you agree? Discuss with reference to the critical readings in your course.

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[This question paper contains 4 printed pages.]

Your Roll No.



Sr. No. of Question Paper : 5516

Unique Paper Code : 12037509

Name of the Paper : Literary Criticism and Theory-I

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

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. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY THREE questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 15 marks each.

P.T.O.

PART A

1. "The offspring of painting stand there as if they are alive, but if you ask them a question, they maintain an aloof silence. It's the same with written words". Briefly discuss these lines from Plato's *Phaedrus*.
2. Briefly discuss the advantages of practice in the "discernment of beauty" in Hume's essay "Of the Standard of Taste".
3. "Live with your century, but do not be its creature; render to your contemporaries what they need, not what they praise". Briefly discuss the above quote from Schiller's *Letters on the Aesthetic Education of Man*.
4. Nietzsche argues that there exists "peculiar philosopher's irritation at and rancour against sensuality... [and] a peculiar philosophers prejudice and affection in favour of the whole ascetic ideal". Discuss.

5. Briefly discuss Bakhtin's account of the chronotope of the road.

PART B

6. According to Longinus, what are the features that enhance the quality of grandeur and sublimity in any verbal representation?
7. Discuss the role of terror, obscurity and power in Burke's theory of the sublime.
8. Write an essay on Kant's account of the difference between the agreeable, the beautiful, and the good.
9. Discuss Hegel's claim that the work of art, "originating in spirit" is "higher than any natural product which has not made this journey through the spirit."

10. For Brooks a “poem does not merely eventuate in a logical conclusion. The conclusion of the poem is the working out of the various tensions — set up by whatever means — by propositions, metaphors, symbols. The unity is achieved by a dramatic process, not a logical; it represents an equilibrium of forces, not a formula”. Discuss the heresy of paraphrase in the light of the above quote.