

This question paper contains 3 printed pages]

11/12/24

Roll No.

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S. No. of Question Paper : 1658

Unique Paper Code : 2032102301

Name of the Paper : Romantic Literature

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

Semester : III

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

Part A

1. Identify, contextualise and critically comment :

(a) And because I am happy & dance & sing,

They think they have done me no injury,

And are gone to praise God & his Priest & King,

Who make up a heaven of our misery.

Or

(b) Though I should gaze for ever

On that green light that lingers in the west :

I may not hope from outward forms to win

The passion and the life, who fountains are within.

P.T.O.

(2)

2. Identify, contextualise and critically comment :

- (a) Scatter, as from an unextinguish'd hearth
 Ashes and sparks, my words among mankind!
 Be through my lips to unawaken'd earth
 The trumpet of a prophecy! O Wind,
 If Winter comes, can Spring be far behind ?

Or

- (b) Season of mists and mellow fruitfulness,
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eaves run;

3. Identify, contextualise and critically comment :

- (a) "The fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone."

Or

- (b) "I bore a hell within me, which nothing could extinguish."

Part B

4. (a) Coleridge's "Dejection : An Ode" explores the romantic dialogue between hope and despair. Discuss.

Or

- (b) The Chimney Sweeper poems decisively locate Blake within the late eighteenth century tradition of art as radical politics. Discuss.

5. (a) The Odes of Keats can be read as “an investigation of the imagination’s ability to cope with time and change.” Do you agree ? Discuss.

Or

- (b) Attempt a short essay on Shelley’s engagement with power, tyranny and mutability in his poetics.

6. (a) In *Frankenstein*, Mary Shelley interrogates the very idea of monstrosity. Discuss.

Or

- (b) Nature’s capacity for triggering calm introspection is positioned as an antidote to human ambition and scientific hubris in *Frankenstein*. Discuss.

7. (a) Nature is incidental in Romantic poetry, functioning merely as a site of representation, or the passive trigger for a predominantly male poetic imagination. Do you agree ? Discuss.

Or

- (b) Trace the evolution of imagination as a central concern in the poetics of the first and second generation Romantic poets. Give examples from the poems in your course.

This question paper contains 3 printed pages]

18/12/24

Roll No.

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S. No. of Question Paper : 1718

Unique Paper Code : 2032102302

Name of the Paper : Victorian Literature DSC

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

Semester : III

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

Part-A

1. (A) Analyse Jane and Rochester's marriage ceremony in *Jane Eyre*.

Or

- (B) What does the last song sung by the Lady of Shalott signify ?

2. (A) Write a short note on Joe Gargery.

Or

- (B) Identify, contextualise and critically comment on the following lines :

'... I repeat,

The Count your master's known munificence

Is ample warrant that no just pretense

Of mine for dowry will be disallowed;

Though his fair daughter's self, as I avowed

At starting, is my object

P.T.O.

3. (A) Write a character sketch of Mrs. Glegg.

Or

- (B) Identify, contextualise and critically comment on the following lines :

'I love thee freely, as men strive for right;

I love thee purely, as they turn from praise.

I love thee with the passion put to use

In my old griefs, and with my childhood's faith.'

Part-B

4. (A) "I will show you a heroine as plain and as small as myself, who shall be as interesting as any of yours." Examine Charlotte Bronte's comment with reference to the eponymous heroine of *Jane Eyre*.

Or

- (B) Is the Lady of Shalott's decision to leave the web and leave the loom an act of defiance or one of succumbing to temptation ? Give a reasoned argument.

5. (A) Critically analyse how *Great Expectations* captures the complexities of nineteenth century England.

Or

- (B) "Robert Browning's "My Last Duchess" offers a strong critique of the Renaissance man." Discuss.

6. (A) Attempt a critical reading of *The Mill on the Floss* as a complex exploration of marriage and morality.

Or

- (B) Elucidate on the use of Imagery and Symbolism in E.B. Browning's Sonnet 43.

7. (A) With reference to select prescribed texts, critically comment on the intersection of gender and class in Victorian society.

Or

- (B) How is the first person narrative central to the unfolding of the plot in the novels *Jane Eyre* and *Great Expectations* ?

This question paper contains 3 printed pages]

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Roll No.

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S. No. of Question Paper : 1768

Unique Paper Code : 2032102303

Name of the Paper : Literary Criticism

Name of the Course : Bachelor of Arts (Honours) English

Semester : III

Duration : 3 Hours

Maximum Marks : 90

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

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in **Part A** and any *three* questions in **Part B**.

Questions in **Part A** carry 10 marks each and questions in **Part B** carry 20 marks each.

Part-A

1. (a) How does Hume address the influence of cultural and societal factors on aesthetic judgement ?

Or

- (b) Why does Burke believe that terror plays a key role in experiencing the sublime ?
2. (a) "The writer seems constrained, not by his own free will but by some powerful and unscrupulous tyrant who has him in thrall, to provide plot, to provide comedy, tragedy, love interest, and an air of probability ... the tyrant is obeyed; the novel is done to a turn." Identify and comment on the given statement.

P.T.O.

Or

- (b) "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality." Identify and comment on the given statement.
3. (a) Discuss Richards' arguments against the view that aesthetic experience is *sui generis*.

Or

- (b) Why is paraphrasing a poem a "heresy," according to Cleanth Brooks ? Explain his argument with examples of poetic analysis.

Part-B

4. (a) "Beauty is no quality in things themselves; it exists merely in the mind which contemplates them; and each mind perceives a different beauty." Discuss the meaning and significance of this statement by David Hume.

Or

- (b) How does Burke relate the sublime to power and vastness, and in what ways does this association reflect broader social and philosophical ideas of his time ?
5. (a) "...The proper stuff of fiction does not exist"; everything is the proper stuff of fiction, every feelings, every thought; every quality of brain and spirit is drawn upon; no perception comes amiss." Critically examine Virginia Woolf's "Modern Fiction" in the context of the above lines.

Or

- (b) In his essay "Tradition and the Individual Talent," T.S. Eliot offers a new interpretation of tradition. What is this new interpretation ? What does the title of the essay then signify ?

6. (a) Discuss the basic principles of Richards' analysis of the aesthetic mode. Does it contribute to the view that literary texts are autonomous and removed from historical processes ?

Or

- (b) How does Cleanth Brooks' assertion that "Paradox is the language of sophistry, hard, bright, witty; it is hardly the language of the soul" relate to his claim that "there is a sense in which paradox is the language appropriate and inevitable to poetry" and that "the truth which the poet utters can be approached only in terms of paradox" ? Explain with examples of poems that he discusses in his essays.
7. (a) How do theories of literary criticism in the early 20th century reconcile the subjective nature to taste with universal standards in aesthetics ? Discuss using examples of two literary critics from your course.

Or

- (b) How do theories of literary criticism in the early 20th century assess the value and relevance of art to their society ?

[This question paper contains 2 printed pages.]

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Your Roll No.....

Sr. No. of Question Paper : 6632

Unique Paper Code : 12031301

Name of the Paper : American Literature (Core)

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

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 any three questions from Part A and any three from Part B.

PART A

(3×10=30)

Write short notes on **any three** of the following:

1. Dupin's character in 'The Purloined Letter.'
2. The "Negro" in Hughes poetry.

P.T.O.

3. The significance of the Gettysburg Address.
4. Amanda in *The Glass Menagerie*.
5. The character of Denver in Toni Morrison's *Beloved*.

PART B**(3×15=45)**

6. Discuss Alan Ginsberg's poem "A Supermarket in California" as a critique of the consumer culture in America.
7. Discuss how Faulkner's story specifically exemplifies the ways in which whites used violence to maintain their own social dominance over blacks in the South.
8. With reference to any two texts, discuss how they are representative of the indigenous beliefs and mores of Native American culture and whether these are narratives of hope.
9. Critically analyse the depiction of slavery in *Beloved*.
10. Discuss the symbol of the glass menagerie and its significance in the play.

(2000)

[This question paper contains 4 printed pages.]

Your Roll No.

Sr. No. of Question Paper : 6698

Unique Paper Code : 12031302

Name of the Paper : Popular Literature

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

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. This paper contains two parts.
3. Both parts are compulsory.

PART A

Answer any THREE questions. (10 x 3 = 30 marks)

P.T.O.

6698

2

Write short notes on **ANY THREE** of the following:

1. The ending of *The Murder of Roger Ackroyd*.
2. The game of Mah Jong
3. Technology in Science Fiction
4. Magadh Satyagraha in *Bhimayana*

OR

Caste in *Waiting for a Visa* (**only for VI students**)

5. The concept of the "popular".

PART B

Answer any THREE questions. (15 x 3 = 45 marks)

6. Discuss how women characters across the social spectrum are represented in *Murder of Roger Ackroyd*.
7. "*Through the Looking Glass* is both radical and conservative: radical in rejecting the present and conservative in holding on to the past." Do you agree?
8. "Philip K. Dick's *Minority Report* is not just a story about an individual, but a critique of social and justice systems as well". Do you agree? Give your views.
9. Critically comment on *Bhimayana* as "popular" literature

OR

Discuss two instances where B.R Ambedkar as a member of the Dalit community witnessed caste-based discrimination. (Only for VI students)

P.T.O.

10. Christopher Pawling argues that 'popular literature should be subjected to the same academic rigour as 'canonical literature. Discuss.