

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 747

J

Unique Paper Code : 12031602

Name of the Paper : Postcolonial Literatures

Name of the Course :

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. You have to attempt six questions. Any three from Section A, and any three from Section B.
3. Questions in Section A carry 10 marks each and questions in Section B carry 15 marks each

PART A

Answer any 3 questions: (3 x 10 = 30)

Write short notes on any three of the following:

1. Death of Ikemefuna

P.T.O.

2. Magic realism in *Chronicle of a Death Foretold*.
3. The grandmother in 'The Girl who Can'
4. The Woman in *The Trial of Dedan Kimathi*.
5. Robert Young's use of the term "tricontinentalism"

PART B

Answer any 3 questions: (3 x 15 = 45)

6. "But his whole life was dominated by fear, the fear of failure and of weakness. It was deeper and more intimate than the fear of evil and capricious gods and of magic, the fear of the forest, and of the forces of

nature, malevolent, red in tooth and claw." In the light of the above statement, comment on the character of Okonkwo in *Things Fall Apart*.

7. Discuss how *Chronicle of a Death Foretold* explores the challenges of history writing.
8. Indra Sinha's *Animal's People* is not about Khaufpur, not about Bhopal Gas Tragedy but about the denial of universal human rights. Critically comment.
9. Discuss how Neruda oscillates between love and despair in his poem "Tonight I can write"

10. The language of the colonizer decolonizes the mind of the native. Discuss Ngugi's views on language in his essay 'The Language of African Literature'.

[This question paper contains 4 printed pages.]

Your Roll No.

Sr. No. of Question Paper : 748

J

Unique Paper Code : 12037610

Name of the Paper : Partition Literature

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

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. 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

Answer any THREE questions (3 x 10 = 30)

1. Write a short note on the setting of *Basti*.
2. Elaborate on the idea of a refugee colony as shown in *Arjun*.
3. Write a short note on the title of the story *The Peshawar Express*.
4. 'This image lies dormant in me and when I see images of carnage and war from Iraq or Palestine, those mounds come back to life.' Comment on the significance of this line.
5. Write a critical note on Ashis Nandy's idea of the silence surrounding the Partition.

PART B

Attempt any three. All questions carry 15 marks

(15x3=45)

6. Memorialization is 'not a passive practice but an active conversation.' Comment on this statement with reference to *Basti*.
7. The existential crisis of losing their 'land' again influences the behaviour of the refugees in Arjun. Elaborate.
8. Comment on the way borders have achieved a new reality in the nation's life with reference to any one short story in the course.
9. Why is the city of Lahore an important part of the memoir of Fikr Taunsvi?

10. Comment on the question of representing Partition's violence with reference to any essay in your course.

[This question paper contains 4 printed pages.]

Your Roll No.

Sr. No. of Question Paper : 749

J

Unique Paper Code : 12037610

Name of the Paper : Partition Literature

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

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. 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

Answer any **THREE** questions. (3×10=30)

1. Critically comment on the recurring motif of the journey in *Basti*.
2. Elaborate on the idea of rehabilitation as depicted in *Arjun*.
3. Discuss 'The Final Solution' as a story of revenge and redemption.
4. Write a note on Lahore as depicted in Taunsvi's memoir.
5. Discuss Butalia's idea that Partition history is made up of many silences.

PART B

Attempt any **three**. All questions carry **15** marks

(15×3=45)

6. How does language reflect the cultural and social tensions present in the narrative of *Basti*?
7. Sunil Gangodhyay's *Arjun* is a novel that delves into locality as an important element of refugee experiences. Discuss.
8. In Manto's *Toba Tek Singh*, the asylum is a metaphor through which Partition is viewed and rejected. Comment.
9. Himani Bannerjee's memoir depicts a journey that is both personal and political. Comment.

10. Discuss, with examples from any text in your course, the interwoven ideas of gender and violence as seen in 1947.

[This question paper contains 4 printed pages.]

Your Roll No. 23/525

Sr. No. of Question Paper : 762

J

Unique Paper Code : 12037619

Name of the Paper : Speculative Fiction and
Detective Literature

Name of the Course : **B.A (HONS)**

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. 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**Answer any 3 questions:****(3×10=30)**

Write short notes on any three of the following:

1. Aunt Lydia in The Handmaid's Tale.
2. Tommy in Never Let Me Go
3. Imran and Fayyaz in the House of Fear
4. Tawny McGee
5. Charles Rzepka's delineation of crime fiction.

Part B**Answer any 3 questions****(3×15=45)**

6. 'There is more than one kind of freedom', said Aunt Lydia. 'Freedom to and freedom from. In the days of anarchy it was freedom to. Now you are being given freedom from.' Examine the quality of life for women in *The Handmaid's Tale* in the light of the above statement.
7. Ishiguro constantly blurs the distinction between human and the non-human. Do you agree? Give a reasoned answer.
8. Comment on the evolution of the 'desi' crime fiction genre in India, with reference to Madhulika Liddle's *Crimson City*.

9. Comment on the relationship between Tempe and Ryan with reference to Bones Never Lie.
10. Discuss the implication of the metaphor of the cyborg as suggested by Donna Haraway.

[This question paper contains 2 printed pages.]

Your Roll No. 27/5/2512

Sr. No. of Question Paper : 763

J

Unique Paper Code : 12037619

Name of the Paper : Speculative Fiction and
Detective Literature

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

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. 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.

Part A

Answer **any 3** questions :

(3×10=30)

Write short notes on the following :

1. Serena Joy

P.T.O.

2. Role of madame in *Never Let Me Go*
3. The relationship between Muzaffar Jang and the Kotwal of Shahjahanabad
4. Temperance Brennan's relationship with her mother in *Bones Never Lie*
5. Speculative Fiction

Part B

Answer any 3 questions :

(3×15=45)

6. Comment on the ending of *The Handmaid's Tale*.
7. What role does Hailsham play in the indoctrination and passivity of Kathy, Tommy, and Ruth in Ishiguro's *Never Let Me Go*
8. "Imran Ali is unlike any detective from the Golden Age of Crime Fiction". Discuss this statement with reference to Ibn-e Safi's portrayal of Imran Ali in *The House of Fear*.
9. Comment on how Kathy Reichs uses the figure of the woman detective to dwell on issues of gender and crime in *Bones Never Lie*.
10. Discuss the figure of the detective and its significance in popular culture.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6038

Unique Paper Code : 2032103601

Name of the Paper : Modern European Drama

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

Semester : VI

Duration : 3 Hours

Maximum Marks : 90

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 **ALL** the 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 **20** marks each.

Part A (10×3=30 marks)

Write short notes on the following :

1. (a) Regina in *Ghosts*

Or

- (b) Orphanage in *Ghosts*

2. (a) Swiss Cheese's Death

Or

- (b) "The Song of the Great Capitulation" in *Mother Courage*

3. (a) The debate over the One-horned vs. Two-homed Rhinoceros

Or

- (b) Daisy in *Rhinoceros*

Part B (20×3=60)

4. (a) Discuss the critique of conservatism as seen in Ibsen's *Ghosts*.

Or

- (b) "Ibsen's *Ghosts* illustrates individualistic self-assertion as the chief tendency of bourgeois society typified by men and denied to women." Discuss the divergent lives of Captain Alving and Mrs. Alving in the light of the statement above.

5. (a) Discuss the critique of war as a central theme in Brecht's *Mother Courage*.

Or

- (b) In Brecht's formulation of Epic Theatre, the Alienation Effect, and Gestus are two important concepts. Discuss how they are evidenced in his play, *Mother Courage*.

6. (a) "The anti-bourgeois thrust in the representation of social relations in Ionesco's *Rhinoceros* is most evident in the depiction of the Jean-Berenger relationship." Do you agree? Illustrate your answer with textual references.

Or

- (b) Comment on the character of Berenger, in *Rhinoceros*, especially in view of his last speech in the play.

7. (a) In your opinion, do the plays you have read in your course reflect the anxieties of their age? Discuss with reference to any TWO plays you have studied.

Or

- (b) "Both Mother Courage and Berenger are Sisyphean heroes, struggling to survive and never quite succeeding". Examine the existential dilemmas of any two of the protagonists of modern European drama in the light of the statement above.

[This question paper contains 4 printed pages.]

Your Roll No.

23/5/25

Sr. No. of Question Paper : 6097

J

Unique Paper Code : 2032103602

Name of the Paper : Literature and Disability

Name of the Course : —

Semester : VI

Duration : 3 Hours

Maximum Marks : 90

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 **ALL** the 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 **20** marks each.

Part A

1. Identify and comment:

See, the uncle is handicapped. He cannot do anything; he can only sit. So his kind sister has brought him to the cinema. What is your problem, sir?

'You,' I said, smiling politely.

OR

Briefly discuss how Firdaus Kanga uses humour as a coping mechanism in his novel *Trying to Grow*.

2. "People project their own fears and fantasies onto the blind, imagining a life that is less full, less real." Comment on Georgina Kleege's critique of societal attitudes and stereotypes about blindness.

OR

Identify and Comment :

An astonishing amount of the literature on the 'training' and 'rehabilitation' of the blind deals with appearance, the visible manifestations of blindness. Because the word bears such a burden of negative connotations and dreaded associations, it can hardly be said to have any neutral, merely descriptive meaning.

3. How does Anne Finger's short story portray Frida's communication with Helen through finger spelling?

OR

Identify and comment :

The woman banged her fists on the desk and, with a furrowed brow, sobbed. "Am I being punished?" She asked. "Perhaps for something I did in a previous life? I've heard of that sort of thing!"

Part B

4. How does society—particularly his family — influence Brit's self-perception and the constitution of his identity?

OR

What does the title *Trying to Grow* signify in both a literal and metaphorical sense?

5. Georgina Kleege's *Sight Unseen* pushes the generic boundaries of an autobiography to negotiate cultural discourses about blindness. Elaborate.

OR

Culture and not the medical condition of the body defines disabled identity. Illustrate with reference to Georgina Kleege's *Sight Unseen*

6. "Helen and Frida" is a provocative exploration of Disability and sexual identity. Discuss.

OR

Critically discuss how Tito Mukhopadhyay uses his embodied experience as a disabled person in his poems to interrogate and problematize normative social and cultural presuppositions about autism.

7. Disability Studies as an academic discipline makes a radical departure from the medical understanding of disability. Elucidate the statement with references to at least two texts prescribed in your course.

OR

The self-narration of experiences of disabled people has reconceptualised our understanding of normalcy. Critically elaborate.

(27/5/25 n
[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6152

J

Unique Paper Code : 2032103603

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

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

Semester : VI

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper has **two** parts, A and B. **Both** parts are compulsory. Answer a total of six questions, of which **3** are from **Part A** and 3 are from **Part B**.
3. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

PART A

Answer **any three** questions.

(3×10=30)

1. (a) Comment on the lines: "I'm poor, Black, I may even be ugly, but dear God, I'm here! I'm here!"
Explain with reference to context.

Or

(b) Harpo's excessive eating.

2. (a) Discuss with reference to the context :

I was like a bird in a cage, like an oil presser's bullock.

Or

(b) The theme of pacifism in Sultana's Dream

3. (a) Discuss with reference to the context:

How odd the Girl's life looks

Behind this soft Eclipse —

I think that Earth feels so

To folks in Heaven — now —

Or

(b) Keep cats

If you want to learn to cope with
The otherness of lovers.

PART B

Answer **any three** questions.

(3×20=60)

4. (a) How does Walker rewrite the history of the African and African-Americans through Nettie's trip to Africa?

Or

- (b) Describe Celie's changing perception of God in *The Color Purple*.

5. (a) 'Sultana's Dream' constantly reminds the reader of the social and religious customs plaguing women's emancipation. Discuss the solutions suggested in the story.

Or

- (b) The Yellow Wallpaper is a first person account of the unnamed protagonist's descent into 'madness.' Discuss.

6. (a) What are the connecting themes in Daddy and Lady Lazarus? Comment on the significance of holocaust images to the central theme of patriarchal oppression.

Or

- (b) Brevity, irony and an acerbic wit are some of the stylistic features of poetry by women. Discuss with reference to the poems of Emily Dickinson and Eunice de Souza.

7. (a) Discuss the forms and genres of women's writing. Do you think that adopting some of these forms enables them to articulate a critique of patriarchy?

Or

- (b) Comment on the women's experience of confinement within domestic spaces. Refer to any two texts in your course.

This question paper contains 4 printed pages]

02/6/25

Roll No.

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S. No. of Question Paper : 6237

Unique Paper Code : 2033100019

Name of the Paper : Research Methodology

Type of the Paper : DSE

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

Semester : VI

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

Literature about the partition poses the question of what is at stake in the universalizing views of citizenship and 'Womanhood' invested in nationalist discourse. Each of the texts discussed is engaged, to a certain extent, in this process of rewriting the nation by challenging the construction of Woman as nation. Ania Loomba comments on how "national fantasies, be they colonial, anti-colonial or postcolonial, also play upon and with the connections between women, land or nations (Ania p. 215)". "As national emblems," argues Loomba (2014), 'women are usually cast as mothers or wives, and are called upon to literally and figuratively reproduce the nation (216).' Woman as Mother of the nation is a common trope in Indian writing and, as the violence against women at the time of partition and after suggests, the

P.T.O.

protection, assault, abduction, and recovery of their bodies underscores how their figuration in nationalist discourse is key to understanding this history and its implications for the present.

1. (A) Do a close reading of the above passage to analyse Loomba's understanding of the role of women in the nationalist discourse.

Or

- (B) The above passage helps us understand Partition and nationalistic discourse use the same trope differently. Explain

2. (A) Read the passage above and answer the following questions :

- (i) Make appropriate notes on the passage. (5 marks)
- (ii) Correct any errors in the in-text and parenthetical citations in the passage according to the latest MLA stylesheet. (5 marks)

Or

- (B) Use the relevant data provided below to construct a Works Cited or Reference List following the latest MLA or APA style conventions. Correct the case, font and formatting of the provided data where necessary.

- (i) Type of Entry : **Two Editors and their Edited Book**

Data : Year of Publication—**2010**; First Editor Surname—**Alber**; Book Title—**Postclassical Narratology : Approaches and Analyses**; Publisher—**Ohio State University Press**; 2nd Editor First Name—**Monika**; 1st Editor First Name—**Jan**; 2nd Editor Surname—**Fludernik**; Place of Publication—**Columbus**

- (ii) Type of Entry : **Single Authored Article in Journal**

Data : Year of Publication—**2000**; Author Surname—**Derrida**; Name of Article—**Choreographies**, Publisher—**Edinburgh University Press**; Author First Name—**Jacques**; Name of Journal—**Diacritics**; Volume No. **12**; Page Nos—**66-77**; Issue No.—**4**

3. (A) Read the passage above and identify two topics that could be used for purposes of research. Give reasons for your answer.

Or

- (B) Write a note explaining how any one topic in the above passage could be developed for a research paper.

Part B

Virginia Woolf : *A Room of One's Own* (1929)

May I remind you that there have been at least two colleges for women in existence in England since the year 1866; that after the year 1880 a married woman was allowed by law to possess her own property; and that in 1919—which is a whole nine years ago - she was given a vote ? May I also remind you that most of the professions have been open to you for close on ten years now ? When you reflect upon these immense privileges and the length of time during which they have been enjoyed, and the fact that there must be at this moment some two thousand women capable of earning over five hundred a year in one way or another, you will agree that the excuse of lack of opportunity, training, encouragement, leisure and money no longer holds goodYou must, of course, go on bearing children, but, so they say, in twos and threes, not in tens and twelves. Thus, with some time on your hands and with some book learning in your brains.....surely you should embark upon another stage of your very long, very laborious and highly obscure career.....Now my belief is that this poet who never wrote a word and was buried at the cross-roads still lives. She lives in you and in me, and in many other women who are not here to-night, for they are washing up the dishes and putting the children to bed.For my belief is that if we live another century or so... and have five hundred a year each of us and rooms of our own; if we have the habit of freedom and the courage to write exactly what we think; then the opportunity will come.

P.T.O.

4. (A) Using I. A. Ricahrd's technique of closely analysing the text will help us understand Woolf's solution to the problems of the women of her time. Do you agree ?

Or

- (B) Woolf's appeal to have the "habit of freedom and courage to write" is also contextualised by her. Critically comment.
5. (A) What is plagiarism ? Do you agree that plagiarism should be avoided in scholarly writings ? Give reasons for your answer.

Or

- (B) Write an essay on the importance of accurate referencing and citation for academic studies.
6. (A) Read the above passage and identify the main issue that it raises. Write a draft research proposal of 600 words based on a possible area of research on the issue.

Or

- (B) How could the main issue raised in the passage above be used to write a research paper on any one text in your English Honours syllabus ? Write a draft research proposal of 600 words based on any *one* text from the syllabus.
7. (A) Creativity is a key feature of critical thinking and quality research output. Discuss.

Or

- (B) Research is the driver of invention and innovation, reform and revolution in society. Do you agree ? Give reasons for your answer