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(19)

Your Roll No.....2022-23

Sr. No. of Question Paper : 4005

C

Unique Paper Code : 12031101

Name of the Paper : Indian Classical Literature

Name of the Course : BA (Hons) English

Semester : I

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 two parts. Both parts are to be attempted.

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PART A

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

1. Critically examine the nature of rage and grief in the representation of Gandhari.

P.T.O.

2. Comment on the role of Misrakesi in the play *Abhijnanasakuntalam*.

3. Identify the speaker, the context and critically comment on the following lines :

“It was, indeed, for Madanika’s sake that I undertook a risky adventure.”

4. Identify the speaker, the context and comment critically on the following lines :

“I alone am the thief! Through my error

I have failed to protect the people

Of the southern kingdom. Let my life crumble in the dust.”

5. Enumerate a key feature of Tamil poetics as explained by A.R. Venkatachalapathy.

PART B

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

6. Examine the significance of Draupadi's question in the Assembly Hall. How does it reflect on the dynamics of virtue and power in the dicing episode?
7. Bring out the concerns and anxieties of King Dusanta regarding Sakuntala's parentage in Act 1. Does the play reflect a similar process in his queries about Sarva-Damana in Act 7?
8. Examine the friendship between Maitreya and Charudatta. What light does it throw on the role and position of Vidushaka in Sanskrit plays?
9. Comment on Kovalan's relationship with Kannaki and Madhavi in the *Book of Pukar* of *The Cilappatikaram*. How does it help us appreciate the role of the two women in the society of that period?

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10. Examine the key features of the various *rasa* as outlined in the *Natyasastra*.

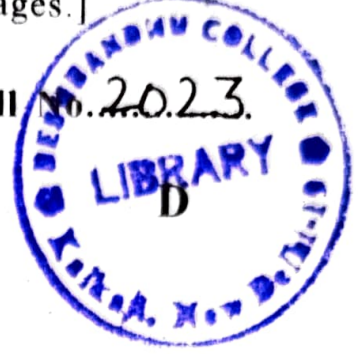
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2022

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Your Roll No. 2023.



Sr. No. of Question Paper : 3008

Unique Paper Code : 2032101101

Name of the Paper : Introduction to Literary Studies

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

Semester : I

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 **two** 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. (a) Discuss Jane Austen's representation of masculinity in *Pride and Prejudice* with regards to any one character of your choice from the text.

P.T.O.

Or

- (b) What is a participant narrator? Discuss with reference to Gerald J. Prince's analysis of the same.
2. (a) Identify and analyze the following lines. What is the impact of the poet's unusual use of syntax in this poem?
- This is the Hour of Lead –
Remembered, if outlived,
As Freezing persons, recollect the Snow –
First – Chill – then Stupor – then the letting go –

Or

- (b) Do you consider rhyme to be a significant element of poetry? Explain and illustrate with examples from your syllabus.
3. (a) *Tara* is a play about a dysfunctional family. Discuss.

Or

- (b) Write a short note on the significance of the stage design in Mahesh Dattani's *Tara*.

PART B

4. (a) "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." Discuss with reference to Austen's views on issues of property, inheritance and gender in *Pride and Prejudice*.

Or

- (b) Some of the characters in *Pride and Prejudice*, such, as Elizabeth and Darcy, evolve and grow, while others, like Lydia and Wickham, remain static. Discuss Jane Austen's art of characterization with reference to the above statement.

5. (a) Form and content are intricately linked in poetry. Elaborate with reference to two poems in your course.

Or

- (b) Poetry transforms personal experiences into universally valid emotions. Elaborate with reference to any two poems in your course.

6. (a) Discuss how feminist and disability studies can provide perspectives to understand Mahesh Dattani's *Tara*.

Or

- (b) Mahesh Dattani's *Tara* is more the story of Chandan than of his sister. Do you agree? Discuss with close reference to the text.

7. (a) The interpretation of literary texts must be rooted in an understanding of their context. Discuss with the help of any two texts from your course.

Or

- (b) Literary genres have evolved with changing times. Discuss with the help of any two texts from your course.

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Your Roll No. ~~2022~~ 2023

Sr. No. of Question Paper : 3038

Unique Paper Code : 2032101102

Name of the Paper : DSC-2 European Classical Literature

Name of the Course : B.A Hons English

Semester : I

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** questions in **Part A**, and **ANY 3** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each, and Questions in **Part B** carry **20** marks each.

P.T.O.

PART A

1. Write a short note on the chorus in *Antigone*.

OR

Write a short note on Ismene in *Antigone*.

2. Discuss the role of Magistrate in *Lysistrata*.

OR

Write a short note on the Acropolis in *Lysistrata*.

3. Describe what happens to Odysseus in Circe's island.

OR

What is the role of Melanthius in the *Odyssey*

PART B

4. In Antigone's martyrdom and Creon's downfall discuss how Sophocles explores the tension that exists between the laws of the state and natural laws.

OR

Discuss how Creon's hamartia involves him in suffering no less painful than the suffering Antigone endures as a result of her own hamartia.

5. Discuss how the criticism of war in the *Lysistrata* is also a criticism of patriarchy and the avaricious accumulation of wealth.

OR

How does *Lysistrata* use comedy to provide a commentary on the serious issues?

6. Describe Telemachus's travels to Pylos and Sparta as described in the *Odyssey*.

OR

Analyse the use of epic conventions in *Odyssey*.

7. Examine Aristotle's understanding of the epic in relation to the *Odyssey*.

OR

On the basis of your reading of Sophocles' *Antigone* and Aristophanes' *Lysistrata*, comment on your understanding of tragedy and comedy while also identifying differences between the two.

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Your Roll No.



Sr. No. of Question Paper : 3064

Unique Paper Code : 2032101103

Name of the Paper : Indian Classical Literature

Name of the Course : DSC Core – 3 (Hons)

Semester : I

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: **Part A & Part B. 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.

P.T.O.

PART A

Answer all questions.

1. (a) Write a short note on the character of Śakuni, with special reference to his role in the game of dice.

OR

- (b) In "The Temptation of Karna," Karna's character emerges as an upholder of Dharma. Discuss.

2. (a) Once she stood before my eyes and I spurned her, now, I adore her painted in a picture.

Having passed by a full-flowing stream,

I pant after a mirage, my friend.

Based on your understanding of the above lines, elaborate on Duḥśanta's lamentation.

OR

- (b) Show how in *Abhijnānaśākuntalam*, Śakuntalā finds in Priyamvadā and Anasūyā her pillars of support.

3. (a) Opposed by such a warrior,

Uttara ... Vijaya

Marched at the head of an army boundless as the sea.

They said:

“Let us see the courage

Of the southern Tamil kings.”

With reference to the above lines, discuss how Iḷaṅkō Aṭikaḷ highlights the differences between the “righteous South” and the “unruly North.”

OR

- (b) Critically comment on the notion of justice as portrayed in “The Book of Vañci.”

PART B

Answer any three.

4. (a) Draupadi’s questions during the game of dice make the reader aware of the complex interplay of *dharma*, women’s rights and the position of women in a Kshatriya dominated world. Discuss.

OR

- (b) Critically comment on the role of Dhritarashtra as a king in *The Mahabharata* with reference to the sections of the epic prescribed for you.

5. (a) The ring and the curse enrich an otherwise simple story featuring Duḥṣanta and Śakuntalā. Do you agree? Give reasons.

OR

- (b) One comes across several sages in Kalidasa's *Abhijnānaśakuntalam*. Describe the various roles and functions they perform in the play.
6. (a) Give an account of the imperial expedition as depicted in "The Book of Vañci".

OR

- (b) Discuss ways in which "The Book of Vañci" explores questions relating to gender, especially through the deification of Kannaki.
7. (a) Indian classical literature provides a broad understanding of the significance of caste, class and gender in ancient India. Comment on the above statement focusing on any one of the prescribed texts in your course.

OR

- (b) Love in its various stages forms a major theme in Indian classical literature. Elaborate on the above statement focusing on any one of the prescribed texts in your course.