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Your Roll No.....

Sr. No. of Question Paper : 538A

Unique Paper Code : 2032101101

Name of the Paper : Introduction to Literary Studies

Name of the Course : **BACHELOR OF ARTS
(HONOURS COURSE)
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.

P.T.O.

Part A

1. (a) Critically comment on the description of Pemberley estate and the way it impacts Elizabeth's perception of Darcy, in Austen's *Pride and Prejudice*.

OR

- (b) How does Gerald J. Prince group the collection of signs that constitute a narrative? Describe briefly.

2. (a) This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatre, temples lie
Open unto the fields, and to the sky...

Identify the above lines, and comment on the poet's use of meter and rhyme, in the poem, in accordance with its form.

OR

- (b) What is the significance of historical/political context in the process of interpreting a poem? Discuss with reference to Tagore's poem,, "Where the mind is without fear"

3. (a) Write a short note on Watson's 'The Nature of Drama'.

OR

- (b) Discuss the way societal lack of empathy is represented in the character of Roopa in Mahesh Dattani's *Tara*.

Part B

4. (a) In what ways does the novel function as the space for the delineation of an 'accomplished' woman in *Pride and Prejudice*? Discuss with reference to any three women characters.

OR

- (b) The ironic representation of some of the characters does not distract from the force of Austen's social critique. Discuss with reference to the text.
5. (a) To what extent, in your opinion, can poems yield a singular or fixed meaning? Discuss, through a critical analysis of the poem by Emily Dickinson, in your syllabus.

OR

- (b) With reference to any two poems in your syllabus, discuss the importance of poetic technique through an analysis of W.H. Auden's statement, "All my life, I have been more interested in technique than anything else."

P.T.O.

6. (a) The stage is optimally used in Dattani's *Tara*. Discuss the stylistics and design of the stage in the play.

OR

- (b) Tanvir's travels in Europe influenced his writing and his form of street theatre. Discuss.
7. (a) To what extent is it possible to argue that good literature articulates universal human values? Discuss with reference to the social political/philosophical debates within any two texts in your syllabus.

OR

- (b) The writer's engagement with a specific form of writing often involves a dialogue with the works of other writers in that genre. Do you agree? Illustrate with the help of any one text.

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Your Roll No.....

Sr. No. of Question Paper : 592

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.

PART A

1. (a) Write a short note on the role of Teiresias in the *Antigone*. (10)

OR

- (b) Who were Antigone's ill-fated brothers and what happens to them in the play? (10)
2. (a) Discuss the roles of Myrrhine and Kinesias in *Lysistrata*. (10)

OR

- (b) Write a short note on the ending of the play *Lysistrata*. (10)
3. (a) "I eat my heart out in longing for Odysseus. Meanwhile they are pressing me to name my wedding-day and I have to devise tricks to deceive them."
- (i) Who is the speaker of these lines? (2)
- (ii) Who are the 'they' being referred to in the lines above? (2)

- (iii) How is the speaker devising 'tricks to deceive them'?
- (6)

OR

- (b) "Tell us this story, goddess daughter of Zeus, beginning at whatever point you will." Write a short note on the Invocation in the *Odyssey*.
- (10)

PART B

4. (a) Would you agree that Creon's thought and action are shown to be unjust by the fact that he himself is defeated by the actions of his wife and son, towards the end of the *Antigone*?
- (20)

OR

- (b) The division between the sisters in *Antigone* foreshadows the greater conflict that will divide the Theban polis. Discuss.
- (20)

5. (a) Critically discuss how Aristophanes' *Lysistrata* "offers serious specific advice in comic form".
- (20)

OR

- (b) Critically discuss how Lysistrata makes the seizure of the treasury on the Acropolis central to her plan for peace. (20)
6. (a) Discuss the idea of 'heroism' that Odysseus exemplifies in the *Odyssey*. (20)

OR

- (b) Analyse how the female characters in *The Odyssey* play a vital role in the narrative of the epic. (20)
7. (a) Discuss the conventions used in the representation of the tragic protagonist with suitable examples. (20)

OR

- (b) How do we distinguish between tragedy and epic? Discuss elucidating on at least three points with the help of prescribed texts. (20)

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Your Roll No.....



Sr. No. of Question Paper : 615

Unique Paper Code : 2032101103

Name of the Paper : Indian Classical Literature

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

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 from **Part A** and **ANY THREE** questions from **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. (a) Write a short note on the role of Vikarna who opposes Draupadi's humiliation in the presence of elders in the assembly.

OR

Briefly discuss Duryodhana's response to Krishna's peace proposal.

2. (a) If you are what the King says you are, what will your father have to do with you - a stain on his family? But, as you know your own conduct to be pure, even servitude in your husband's house will be welcome to you.

Based on your understanding of the above lines, elaborate how Śakuntalā was treated at the King's palace.

OR

- (b) Comment on the evocativeness of the Vanajyotsni vine and the mango tree in the context of *śringāra rasa* in *Abhijñānaśākuntalam*.

3. (a) In her rage, Pattini lit

A fire from one of her breasts and burned down
The ancient city of Maturai

Explain the above lines from "The Book of Vañci"
with reference to context.

OR

- (b) Comment on the valorisation of the king in "The Book of Vañci."

Part B

4. (a) "From the birth of Draupadi through the sacred fire to her worship as a *panchakanyā* in the Indian tradition, she exemplifies the qualities of purity and strength." Discuss.

OR

- (b) Write an essay on the role of Lord Krishna as the maker, doer and destroyer of *karma* in *The Mahābhārata*.
5. (a) In the context of the curse of Durvāsā and the awakening of Duhşanta to truth, write an essay on the significance of the title *Abhijñānaśākuntalam*. [The Recognition of Śakuntalā].

OR

(b) "The writing of the love letter, repeated glances and other gestures are the subtle ways in which Śakuntalā's expressive and assertive personality is portrayed in the play." Discuss.

6. (a) "The Book of Vanci" is more about 'masculine' enterprise of war and imperial expansion than 'feminine' values of self-effacement, forgiveness and chastity? Do you agree? Write a reasoned answer.

OR

(b) Critically comment on the anklet as a symbol of justice and vengeance in *The Cilappatikāram*.

7. (a) Discuss the narrative and poetic principles used by Indian classical writers with reference to any two texts prescribed in the course.

OR

(b) Discuss with reference to any two prescribed texts how Indian classical literature lays emphasis on the principles of truth, justice and love.

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Your Roll No.....

Sr. No. of Question Paper : 5272

Unique Paper Code : 12031101

Name of the Paper : Indian Classical Literature

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

Semester : I

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll Number on the top immediately on receipt of this question paper.
2. This question paper contains **two** parts. **Both** parts are to be attempted.

Part A

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

1. Comment on Vikarna's speech in the Assembly Hall.
2. Write a short note on the role of Sakuntala's friends in the play *Abhijnānaśākuntalam*.
3. Critically analyse the role of Maitreya in *Mrichchhakatika*.

P.T.O.

4. Write a short note on the use of nature imagery in the "Book of Vanci".
5. Comment on the use of *Neytal thinai* or *Kuriji thinai* in Sangam poetry.

Part B

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

6. Critically Comment on the theme of Dharma as explored in the Dicing episode of the Sabha Parva, in the epic *Mahabharata*.
7. *Abhijnānaśākuntalam* is a play about love, marriage, separation and reunion of king Dushyanta and the sage's daughter Shakuntala. Critically comment.
8. Comment on the character of Charudatta as an unconventional hero in *Mrichchhakatika*.
9. "The Book of Vanci" is more about masculine enterprise of war and imperial expansion than about feminine agency and search for justice. Discuss with close reference to the text.
10. Iravati Karve offers a refreshing perspective on Draupadi's function in *The Mahabharata*. Elaborate.

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