

This question paper contains 3 printed pages]

16/12/24

Roll No.

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S. No. of Question Paper : 1688

Unique Paper Code : 2032103501

A

Name of the Paper : Twentieth Century Poetry & Drama

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

Semester : V

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

Write a short note on :

1. (A) The significance of eyes in Eliot's "The Hollow Men".

Or

- (B) Explain the line with reference to context : "Things fall apart; the centre cannot hold".

2. (A) Comment on the significance of the repetition of the title "Still Falls the Rain" in Sitwell's poem.

Or

- (B) Comment on the irony embedded in the title of the poem "Church Going" by Larkin.

P.T.O.

3. (A) The role of the boy at the end of Act I and Act II.

Or

- (B) The significance of Estragon's boots not fitting him.

Part B

4. (A) Discuss and explain the role of literary allusions in the two poems by T.S. Eliot prescribed in your course.

Or

- (B) Discuss Yeats' use of mythology in the poems in your syllabus.

5. (A) Comment on Ted Hughes' use of metaphor in the two poems prescribed in your course.

Or

- (B) How do you think Anne Michaels' "Memorial" articulates the challenges faced by second generation Jewish writers in the western world ?

6. (A) What are the hallmarks of postmodern literature that Beckett's *Waiting for Godot* anticipates ? Comment on the themes, structure and language of the play in the light of this question.

Or

- (B) What according to you does the figure of Godot represent in the play *Waiting for Godot* by Beckett.

7. (A) Discuss some of the modernist elements in twentieth century literature with special reference to at least two texts (one poem and one play) which you have studied in this paper.

Or

- (B) Do you think a sense of alienation is one of the predominant themes of modern poetry and drama ? Discuss this thematic preoccupation citing examples from some of the texts you have studied as part of this course.

This question paper contains 3 printed pages]

Roll No.

Dec. 2024

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S. No. of Question Paper : 1741

Unique Paper Code : 2032103502

Name of the Paper : Twentieth Century Novel

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

Semester : V

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) Critically analyse the role of the Russian trader in *Heart of Darkness*.

Or

- (B) Write a short note on the title *Heart of Darkness*.

2. (A) Why does Gertrude Morel disapprove of William's fiancée in *Sons and Lovers* ? Are her feelings justified ? Give a reasoned answer.

Or

- (B) Describe the tumultuous relationship between Clara and Baxter Dawes in D.H. Lawrence's *Sons and Lovers*.

P.T.O.

3. (A) Write a short note on Sally Seton and her significance in Virginia Woolf's *Mrs. Dalloway*.

Or

- (B) "Like a nun withdrawing, or a child exploring a tower, she went upstairs". Write a short note on the crucial site of Clarissa's attic room in the light of this statement as depicted in *Mrs. Dalloway*.

Part B

4. (A) What is central to *Heart of Darkness* is the question of form and narrative, more than Kurtz or colonialism. Do you agree ? Discuss.

Or

- (B) Discuss the multi-layered significance of Marlow's travels in *Heart of Darkness*.

5. (A) Discuss the significance of the title of the novel *Sons and Lovers*.

Or

- (B) *Sons and Lovers* adopts the popular form of the Bildungsroman to recount Paul Morel's early life. Discuss this statement with reference to the text.

6. (A) Do you agree that Virginia Woolf's *Mrs. Dalloway* probes and critiques the politics of space ? Discuss and elaborate.

Or

- (B) How does Woolf portray Septimus's experience of trauma ? What commentary does this provide on societal attitudes towards mental health in the post World War One era ?

7. (A) Discuss the historical and cultural significance of non-linear narratives evident in twentieth century fiction with reference to any two of the texts in your syllabus.

Or

- (B) One of the most profound changes in the early twentieth century novel is in the depiction of character. Discuss with reference to any two of the texts in your syllabus.

This question paper contains 3 printed pages]

26/7/24

Roll No.

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S. No. of Question Paper : 1797

Unique Paper Code : 2032103503

Name of the Paper : Dalit Writings

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

Semester : V

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 Omprakash Valmiki's *Joothan* reflect on the role of education in imbuing Dalits with agency.

Or

- (B) Critically explain the following lines with reference to context :

"Everyone in the family did some or other work. Even then we didn't manage to get two decent meals a day. We did all sorts of work for the Tagas, including cleaning, agricultural work and general labour. We would often have to work without pay. Nobody dared to refuse this unpaid work for which we got neither money nor grain. Instead, we got sworn at and abused."

P.T.O.

2. (A) Critically explain the following lines with reference to context :

"He raped me when I was working in his sugarcane field. I remained silent, after all, he is my paymaster. He measures my rice. If you think I'm like that, that I'm easy, please ask around in the village."

Or

- (B) Write a short note on the politics of friendship in *The Grip of Change*.

3. (A) Critically explain the following lines with reference to context :

"You'll beat me, break me,

loot and burn my habitation

But my friends!

How will you tear down my words

Planted like a sun in the east."

Or

- (B) Why does Jayant Parmar say that Dalit poets do not attack with metaphors and symbols ?

Part B

4. (A) Critically investigate Omprakash Valmiki's *Joothan* as a Dalit Bildungsroman.

Or

- (B) How does *Joothan* critique mainstream education, literature and aesthetics ? Discuss with close reference to the text.

5. (A) Critically analyze "Book 2 : Author's Notes" in *The Grip of Change*. Comment on its significance.

Or

- (B) Critically examine how caste and patriarchy operate as a disciplinary power in *The Grip of Change* ?

6. (A) How does Ajay Navaria's "New Custom" illuminate the debate on Dalit identity in post-Independence India.

Or

- (B) How does "Black Ink" shed light on Dalit subalternity in mainstream politics ?

7. (A) How does Dalit writing address the issue of the crisis of caste in modern India ?

Or

- (B) Critically examine Dalit writing in the light of the dialectics of dominance and resistance.

This question paper contains 3 printed pages]

Roll No.

31/12/24 R

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S. No. of Question Paper : 1989

Unique Paper Code : 2033100015

Name of the Paper : Indian Partition Literature

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

Semester : V

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. Urvashi Butalia's *The Other Side of Silence* is a significant social history as it articulated many previously unheard voices in the context of the Partition of India. Comment.

Or

“However, there is also the other journey Indians do not like to talk about.” Which journeys is Nandy referring to ? Why do Indians not like to talk about “the other journey” ?

2. Manto's 'Toba Tek Singh' is a profound critique of the Partition of the Indian subcontinent. Comment.

P.T.O.

Or

Comment on the significance of the title of the short story, 'The Peshawar Express'.

3. Comment on the element of nostalgia in Arjun's reminiscences of his childhood in East Pakistan.

Or

"Let's go back home. Don't you know, India and Pakistan have become one country again."

Discuss this extract with reference to the context.

Part B

4. Critically assess the ideas expressed by Ashis Nandy in 'The Invisible Holocaust and the Journey as an Exodus'.

Or

Discuss how Butalia and Nandy explore the concept of identity amidst conflict. How do personal and collective identities transform in response to Partition ?

5. The existential crisis of losing their 'home' significantly impacts the behaviour of the characters in 'Toba Tek Singh' and 'The Tale of a Tulsi Plant'. Discuss.

Or

'The Peshawar Express' is a haunting and humanist narrative that captures the brutality and chaos of the partition of India in 1947. Comment.

6. Gangopadhyay's novel *Arjun* analyses Partition induced trauma from the perspective of Arjun as a child narrator in East Pakistan as well as a refugee in Deshpriya Colony.

Or

Discuss the pangs of being un-homed in the context of displacement and relocation in Sunil Gangopadhyay's *Arjun*.

7. Through critical exegesis of two prescribed texts explore the aspects of refugee trauma and rehabilitation.

Or

In what ways do various writers use symbols and metaphors to convey the trauma of Partition in their narratives ? With reference to two texts in your course, discuss how these literary devices enhance the readers' understanding of loss and resilience.

20/12/24

Sl. No. of Question Paper : 6606
Unique Paper Code : 12031501
Name of Course : B. A. (H) English LOCF
Name of Paper : Women's Writing (Core)
Semester : V
Duration : 3 hrs
Maximum Marks : 75



Instructions for Candidates:

- Write your Roll No. on top immediately on receipt of this question paper.
- This question paper has two parts, A and B. Both parts are compulsory. Answer six questions in all, of which 3 are from Part A and 3 are from Part B.
- Questions in Part A carry 10 marks each and questions in Part B carry 15 marks each

PART A

Answer any three questions. (3 X 10 = 30 marks)

- Q1. Write a note on the protagonist of the novel *The Color Purple*.
- Q2. Comment on the manless world of 'Sultana's Dream'.
- Q3. With reference to one or more poems in this paper, throw light on women and suffering.
- Q4. Explain the following lines in the context of Rassundari Debi's 'Amar Jiban': "I prayed constantly to God, 'Please God, help me learn, so that I can read religious books'".
- Q5. Explain briefly the main theme of Virginia Woolf's *A Room of One's Own*.

PART B

Answer any three questions. (3 X 15) = 45 marks

- Q6. *Fefu and her Friends* highlight a multitude of ways in which women relate to one another. Discuss.
- Q7. Begum Rokeya's work *Sultana's Dream* is a feminist attempt to craft a feminist utopia. Discuss.

With reference to any one woman poet in this paper, discuss the "gendered asymmetry of their relationship to power."

Q9. In *A Vindication of the Rights of Women* by Mary Wollstonecraft, what is her argument about women and education?

Q10. How does literature written by women change our perspective of gender and patriarchy?

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6654

Unique Paper Code : 12031502

Name of the Paper : British Literature: Early 20th Century

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. 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

Attempt any 3 questions.

(3 x 10 = 30)

1. "The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical...and to him the meaning of an episode was not inside like a kernel but outside.." Comment on the layers of meaning in Marlowe's narrative in *Heart of Darkness*.
2. Write the importance of the car and skywriting episodes in Virginia Woolf's *Mrs Dalloway*.
3. Identify and explain the significance of meta-theatrical elements in *Waiting for Godot*.
4. Explain with reference to the context the following extract:

A shudder in the loins engenders there

The broken wall, the burning roof and tower

And Agamemnon dead.

5. Describe the Id, the Ego and the Superego with reference to Freud's structure of the Unconscious.

Part B

Answer any THREE questions

(3 x 15 = 45)

- 6 "The narrative of *Heart of Darkness* excludes women from the colonial enterprise as well as its critique." Discuss the representation of women in Conrad's novel in the light of the aforesaid statement.
7. "Virginia Woolf's *Mrs Dalloway* subverts its own unitary narrative authority through multiple voices and discourses." Do you agree? Give a reasoned answer.
8. Critically examine *Waiting for Godot* belonging to the tradition of 'The Theatre of the Absurd'.
9. How does T.S. Eliot's poem "The Hollow Men" express the fragmentation and spiritual emptiness at the core of post-World War I European civilisation.

10. How has the character of metropolis changed in modernist literature according to Raymond Williams? Explain with examples.

[This question paper contains 4 printed pages.]

24/12/24
Your Roll No.....

Sr. No. of Question Paper : 6749

Unique Paper Code : 12037501

Name of the Paper : Modern Indian Writings in English Translation (DSE)

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. 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 marks)

1. Write a short on the Asura Pond in *Six Acres and a Third*.
2. Write a short note on Appu Kili in *The Legends of Khasak*.
3. Discuss the significance of the *sutradhara* (actor-manager) in *The Fire and the Rain*.
4. Write a short note on the world of the Brahmarakshas.
5. Write briefly on Modern Indian Theatre as a mode of cultural practice.

PART B

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

6. The “touter” narrator is central to the success of *Six Acres and a Third*. Discuss with the help of appropriate textual examples.
7. Elaborate upon O V Vijayan’s magical realism in *The Legends of Khasak*.
8. Discuss how Girish Karnad deftly uses a mythological framework in *The Fire and the Rain* to comment on human nature and society.
9. With reference to ‘The Shroud’, examine Premchand’s portrayal of caste dynamics in rural India.

10. Critically analyse U R Ananthamurthy's argument that the modern Indian writer is a conscience keeper and a critical insider.

20/12/24
[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6750

Unique Paper Code : 12037504

Name of the Paper : Nineteenth Century European
Realism

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

1. In what ways does the Maison Vauquer reflect the broader social hierarchies and tensions of post-revolutionary France?
2. How does Gogol's depiction of the Russian countryside and its various estates enhance the themes of stagnation and moral decay in *Dead Souls*?
3. In what ways does Charles Bovary serve as a foil to Emma, and how does his mediocrity contribute to the tragedy of the narrative?
4. Write a short note on Raskolnikov's theory of the "Übermensch".

5. In what ways do European realist novels depict gender roles? Discuss how the female characters in two different works reflect the cultural, social, and class norms of their time.

PART B

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

6. How does the depiction of Père Goriot's death encapsulate the novel's critique of familial and societal values?
7. How does Gogol use humor and satire in his sketches of characters like Manilov, Sobakevich, and Plyushkin to reflect broader societal issues?
8. In what ways does Lèon contrast with Rodolphe, and how does his relationship with Emma reflect her evolving disillusionment with love and life?

9. Critically comment on the role of Christian symbolism in *Crime and Punishment*.
- 10 In what ways do Balzac's belief in depicting society as a living, evolving entity and Flaubert's insistence on unflinching honesty converge or diverge in their approaches to truth in literature?

[This question paper contains 4 printed pages.]

Your Roll No.

Sr. No. of Question Paper : 6751

Unique Paper Code : 12037508

Name of the Paper : Graphic Narratives

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. 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.

A Note for VI students : Visually Impaired students

P.T.O.

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.

PART A

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

1. Write a short note on the Joker.
2. Write a short note on the portrayal of Savitribai Phule in *A Gardener in the Wasteland* by Srividya Natarajan and Aparajita Ninan.
3. How does *Kari* by Amruta Patil explore the themes of gender and sexuality? Explain.
4. Discuss the use of anthropomorphism in Spiegelman's *The Complete Maus*.

5. Discuss the significance of the graphic medium in documenting personal narratives of truth, using critical readings from the syllabus.

PART B

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

6. Analyze how Frank Miller reinterprets the character of Batman in *Batman: The Dark Knight Returns* to reflect social and political themes.
7. How does *A Gardener in the Wasteland* use the graphic medium to critique mythology? Give a reasoned answer citing examples from the text.
8. “One can forgive, but one should never forget”. Explain the significance of this statement with reference to Marjane Satrapi’s *Persepolis*.
9. Critically examine the narrative techniques used by Art Spiegelman in *The Complete Maus* to convey the trauma of the Holocaust.

P.T.O.

10. In graphic novels and comic books, the visual and the verbal complement each other to create an impact, without one dominating the other. Do you agree? Discuss with reference to the readings in your course.

24/12/24

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6916

Unique Paper Code : 12037501

**Name of the Paper : Modern Indian Writings in
English Translation (DSE)**

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. 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 marks)

1. Write a short on Saantani in *Six Acres and a Third*.
2. Critically analyse the depiction of religion *The Legends of Khasak*.
3. Write a note on the symbolic significance of the title of the play *The Fire and the Rain*.
4. Describe the incident that relocates Doiboki's marginal figure to that of a revolting one.
5. Vinay Dharwadkar in *Some Contexts of Modern Indian Poetry*, discusses three contexts through which modern Indian poetry is connected to the world and can be 'received and understood'. Discuss giving suitable examples.

PART B

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

6. *Six Acres and a Third* is not merely a critique of the colonial revenue and legal systems, but an interrogation of various modes of material and discursive oppression. Discuss.
7. There is a harmonious co-existence of desire, death, ritual and nature in *The Legends of Khasak*. Do you agree? Substantiate your answer with a close reading of the text.
8. The play *The Fire and the Rain* deals with the conflict between personal desires and religious duties. How does Paravasu's character embody this tension? Illustrate with examples from the text.
9. Analyse the elements of satire in Thangjam Ibopishak's poems based on your reading of the poems given in the course.

P.T.O.

10. 'I am not against one nation in particular, but against the general idea of all nations', writes Tagore in his essay *Nationalism in India*. Discuss Tagore's idea of the nation and how he finds nationalism to be a 'great menace'.

24/12/24
[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6917

Unique Paper Code : 12037504

Name of the Paper : Nineteenth Century European
Realism

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

1. How does Madame de Beauséant influence Eugène's understanding of Parisian society, and what does she represent in the novel ?
2. How does the character of Plyushkin and his hoarding tendencies serve as a symbol of spiritual and societal decay in *Dead Souls* ?
3. How does Emma's relationship with Rodolphe highlight her search for fulfillment, and what does its collapse reveal about her character and societal constraints ?
4. Write a short note on Svidrigailov.
5. How do Tolstoy's view of individuals as shaped by vast, impersonal historical forces and Balzac's depiction of society as an evolving organism reflect different approaches to the relationship between personal agency and collective history ?

PART B

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

6. How does Vautrin's character challenge societal norms, and what does his interaction with Eugène reveal about moral choices in a materialistic world?
7. How does Gogol critique the inefficiency and corruption of the bureaucratic system through Chichikov's interactions with government officials?
8. The interaction between Homais and other characters in Yonville illustrates Flaubert's critique of provincial life and its underlying values. Comment.
9. Examine the role of Porfiry Petrovich as a moral counterpart to Raskolnikov in *Crime and Punishment*. Critically discuss his role in uncovering Raskolnikov's guilt.

10. How does Lukács' concept of realism in *The Historical Novel* align with Balzac's depiction of society in *Old Man Goriot*, and how do both reflect the broader tradition of European Realism in their portrayal of historical and social dynamics?

24/12/24
[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6918

Unique Paper Code : 12037508

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

Name of the Course : **Graphic Narratives**

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** 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.

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.

PART A

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

1. Write a short note on the role of the media in Frank Miller's *Batman: The Dark Knight Returns*.
2. How is Ambedkar presented as a hero in the Amar Chitra Katha comic *Babasaheb Ambedkar: He Dared to Fight ?*
3. Write a short note on the title *Kari* by Amruta Patil.
4. Examine the role of memory in *The Complete Maus* by Art Spiegelman.

5. How does Karline McLain analyse Amar Chitra Katha's position in Indian popular culture?

PART B

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

6. How does Frank Miller's *Batman: The Dark Knight Returns* redefine the "Superhero"?
7. Discuss the depiction of historical figures and social issues in *A Gardener in the Wasteland* and *Babasaheb Ambedkar: He Dared to Fight*.
8. Discuss how the graphic medium helps portray violence and discrimination based on gender and sexuality in Amruta Patil's *Kari* and Marjane Satrapi's *Persepolis*.
9. How does Art Spiegelman approach memory and intergenerational trauma of the Holocaust in *The Complete Maus*?

10. How does the graphic medium explore issues of representation and identity from marginalised sections of the society? Discuss with reference to critical readings from your syllabus.