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Sr. No. of Question Paper : 6104 E Your Roll No.....

Unique Paper Code : 203601

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

Name of the Paper : English Literature 5 (ii)

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. All questions are compulsory.

1. "But his soul was mad. Being alone in the wilderness, it had looked within itself and, by heavens I tell you, it had gone mad."

Critically comment on the above lines with reference to the context.

OR

Write a short note on the Harlequin in *Heart of Darkness*. (10)

2. Identify the context, explain and comment on the following line:

"What a lark! What a plunge!"

OR

Clarissa's party. (10)

3. "Make him stop drinking," he prayed every night.
"Lord, let my father die," he prayed very often.

Comment on the above lines with reference to the context.

OR

Write a short critical note on the death of Walter Morel. (10)

4. With close reference to the text, discuss how Conrad uses darkness as a symbol in the *Heart of Darkness*.

OR

“*Heart of Darkness* is a voyage of self -discovery performed by Marlow and made possible by Kurtz”. Discuss. (15)

5. Septimus Smith dies so that Clarissa may live. Critically examine the significance of Septimus’s suicide in the light of the above statement.

OR

Discuss *Mrs. Dalloway* as a modernist novel. (15)

6. Discuss the theme of Oedipus Complex in *Sons and Lovers*.

OR

“Lawrence has constructed Paul’s thinking about ‘class’, by means of a binary opposition (middle-class = ideas/working-class = warmth) that persist throughout his work.” Discuss Lawrence’s treatment of class in *Sons and Lovers* with reference to this statement. (15)

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Sr. No. of Question Paper : 6105 E Your Roll No.....

Unique Paper Code : 203602

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

Name of the Paper : Contemporary Literature (ii)

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. Attempt all the SIX questions.
3. The maximum marks printed on this paper are applicable for the students of regular colleges. These marks will, however, be scaled up proportionately in respect of the candidates registered with the School of Open Learning for the B.A. (Hons.), at the time of posting of awards for compilation of results.

1. Write a short note on :

Colonel Aponte's spiritualist practices in *Chronicle of a Death Foretold*

OR

The autopsy on Santiago's body

(10)

2. Write a short note on :

Anarchy as resistance to state power in *Accidental Death of an Anarchist*

OR

The execution of Kimathi in *The Trial of Dedan Kimathi*

(10)

3. Identify the following lines and comment on their significance :

I did not know what to say, my mouth
had no way
with names,

P.T.O.

my eyes were blind,
 and something started in my soul,
 fever or forgotten wings,
 and I made my own way,
 deciphering
 that fire,
 and I wrote the first faint line

OR

(The photograph was
 taken the day after I drowned.

I am in the lake, in the centre
 of the picture, just under the surface. (10)

4. *Chronicle of a Death Foretold* offers a searing critique of Colombian culture. Discuss with specific examples.

OR

Discuss the interweaving of detective fiction, documentary novel and autobiographical elements in *Chronicle of a Death Foretold*. (15)

5. Discuss Fo's presentation of the character of the Maniac in *Accidental Death of an Anarchist* with reference to the Trickster figure in Italian folk culture.

OR

Analyse the representation of the violence of the colonial system in *The Trial of Dedan Kimathi*. (15)

6. Comment on Neruda's different responses to Spain and Chile as source cultures in his poems 'The Way Spain Was' and 'Discoverers of Chile'.

OR

For Walcott and Atwood, language is crucial to constructions of identity. Discuss with special reference to 'Names' and 'Spelling'. (15)

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Sr. No. of Question Paper : 6107 **E** **Your Roll No.....**

Unique Paper Code : 203604

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

Name of the Paper : Literary Theory (ii)

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. Attempt all **six** questions.

SECTION A

(Attempt **three** questions from Section A)

1. How does Lyotard deploy the Kantian sublime to define postmodern art ?

OR

Foucault recommends “a form of history” that can dispense with “a subject which is either transcendental in relation to the field of events or runs in empty sameness throughout the course of history.”

Discuss Foucault’s critique of history and briefly explain the concept of genealogy. (10)

2. How does Barthes demonstrate the functioning of patriarchy via French myths ? Illustrate with reference to any two excerpts from *Mythologies*.

OR

What are the aesthetic manifestations of the crisis of 1890s, according to Raymond Williams ? What is politically specific about each of these ? (10)

3. Eagleton views the Romantic period as a defining moment in English literary history. Why ?

P.T.O.

OR

Discuss Eagleton's assessment of Northrop Frye's critical project. (10)

SECTION B

(Attempt three questions from Section B)

4. "There are thus two interpretations of interpretation, of structure, of sign, of play. The one seeks to decipher, dreams of deciphering a truth or an origin which escapes play and the order of the sign, and which lives the necessity of interpretation as an exile. The other, which is no longer turned toward the origin, affirms play and tries to pass beyond man and humanism..."

Explain the two interpretations of interpretation referred to here. Where, according to Derrida, does the work of Lévi-Strauss figure among these two interpretations ?

OR

Discuss Foucault's critique of the concepts of ideology and repression in the elaboration of his theory of power. (15)

5. What does Greenblatt mean by a "poetics of culture" ? How is this concept central to his critical enterprise ? Elaborate.

OR

Barthes demythologizes multiple claims to "universalism." Critically engage with this statement with reference to his ideas on "history" and "nature." (15)

6. "Literature, in the meaning of the word we have inherited, is an ideology." What does Eagleton mean by this ? Discuss.

OR

"Post-structuralism was a product of that blend of euphoria and disillusionment, liberation and dissipation, carnival and catastrophe, which was 1968." How does Eagleton elaborate this point ? Discuss. (15)

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Sr. No. of Question Paper : 6108 E Your Roll No.....

Unique Paper Code : 203605

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

Name of the Paper : Women's Writing in the 19th and 20th Centuries (ii)

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. Attempt **All** Questions.

1. Critically comment on the following with reference to the context :

(a) "You better not never tell nobody but God. It'd kill your mammy." (10)

OR

(b) First time somebody made something and name it after me."

2. (a) Tommy (10)

OR

(b) Mother Sugar

3. (a) Rashundari's decision to deprive herself of food for two days illustrates the limits of integration of women into lineages of power. (10)

OR

(b) Pandita Ramabai's critique of child-marriage in *The High Caste Hindu Woman* is embedded in the age of consent debates and controversies. Discuss.

P.T.O.

4. (a) The theme of sexual and racial construction is played out in *The Color Purple* through Nettie's and Celie's letters. Discuss. (15)

OR

- (b) What are the guiding principles shaping the new community of men, women, family and kin in *The Color Purple*.
5. (a) "The feminine element in *The Golden Notebook* does not become a self-contained universe." Would you agree? Illustrate with suitable examples. (15)

OR

- (b) *The Golden Notebook* unsettles any formulaic notions about feminism in its treatment of plot and character. Discuss.
6. (a) Analyse any two episodes in *Incidents In The Life Of A Slave Girl* as a feminist rewriting of the traditional narrative of a woman's life. (15)

OR

- (b) How does Florence Nightingale perceive marriage in *Cassandra*? Why does she see the family as too narrow a field for women in the patriarchal social system.