

Total No. of Questions : 10]  
(2064)

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**M.A. (CBCS) IVth Semester Examination**

**8862**

**ENGLISH**

(Contemporary Literary Theory)

(DSC)

Paper : MENG-401

**Time : 3 Hours]**

**[Maximum Marks : { Regular : 80  
Private : 100**

**Note :-** Attempt *four* questions in all. Question No. 1 is compulsory –  $5 \times 4 = 20$  for regular and  $5 \times 5 = 25$  for private. Essay type question  $3 \times 20 = 60$  for regular and  $3 \times 25 = 75$  for private.

**Compulsory Question**

1. Write short notes on *five* questions in about **100** words out of the given ten questions :
  - (i) Central theme of 'Memory and Country'.
  - (ii) 'Sign' in Saussure's structural linguistics.
  - (iii) Comment on the notion of structure by Derrida.
  - (iv) How does Derrida challenge the idea of a 'center' ?

- (v) Main argument by Roland Barthes in 'The Death of the Author'.
  - (vi) Showalter's three phases of feminist criticism.
  - (vii) Showalter critique on male-dominated literary canon.
  - (viii) Miller's argument on 'Continuation'.
  - (ix) Bhabha's concept of 'Nation'.
  - (x) National Narratives described by Bhabha.
2. Discuss the specific themes, narratives and symbols in Agyeya's 'Memory and Country'.

*Or*

Does Agyeya explore diverse aspects of identity, including cultural, linguistic, historical dimensions ?

3. Comment on the concept of the bipartite nature of the linguistic sign as proposed by Saussure, focusing on the relationship between the 'signifier' and the 'signified' ?

*Or*

Discuss how Saussure's idea of the arbitrariness of the linguistic sign challenge traditional views of the relationship between word forms and meanings ?

4. Discuss Derrida's concept of 'freeplay' and its connection to iterability.

*Or*

What specific aspects of structuralist thought does Derrida challenge, and how does his critique contribute to the development of poststructuralist perspective ?

5. What are the main points of distinction between Eagleton's discussion on modernism and postmodernism ? How do they reflect to the socio-economic structures of their respective times ?

*Or*

How does Eagleton's analysis of capitalism, modernism, and postmodernism remain relevant in contemporary society ?

6. Give a critical account of Barthes' argument for a reader-centred approach in his essay 'The Death of the Author'.

*Or*

What is Barthes' central thesis in 'The Death of the Author' ? Does he challenge the traditional role of the author in literary interpretation and analysis ?

7. In her essay, Showalter touches upon challenges and controversies within feminist literary criticism. What are these challenges, and how does she suggest addressing them to strengthen feminist literary theory ?

*Or*

Is Showalter's insights to contemporary feminist literary criticism are relevant ? Discuss your argument with references.

8. "Miller defends writing across the curriculum, and he argues forcefully for combining composition and ESL instruction and for integrating reading and writing pedagogy." Discuss the statement.

*Or*

Discuss the central themes of Miler's essay 'Cultural Studies and Reading'.

9. Explore how Bhabha conceptualizes time, and in what ways does the temporal aspect contribute to the understanding of the modern nation and its narratives ?

*Or*

What significance do the margins hold in Bhabha's analysis ? How does he explore the complex relationship between the center and the periphery ?

10. Which of Eagleton's works are considered pivotal to the understanding of Marxist literary criticism, and how does his Marxist perspective influence his approach to literature ?

*Or*

How has Showalter's work influenced the broader field of literary studies, and what role does she play in discussions on gender, literature, and cultural representation ?



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**M.A. (CBCS) IVth Semester Examination**

**8863**

**ENGLISH**

(Indian Writing in English)

(DSC)

Paper : MENG-402

Time : 3 Hours]

[Maximum Marks : { Regular : 80  
Private : 100

**Note** :- Attempt all questions.

1. Write short notes on any *five* of the following :

- (a) Kenchamma Hill in *Kanthapura*.
- (b) Symbol of Sugar in *The Vendor of Sweets*.
- (c) Well in *Clear Light of Day*.
- (d) Customs and tradition in Ramanujan's *Obituary*.

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( 1 )

**8863** Turn Over

- (e) Indians' misuse of English in Daruwalá's *The Mistress*.
- (f) Superstition in Ezekiel's *The Visitor*.
- (g) Jagan's book in the *Vendor of Sweets*.
- (h) Character of Bimla in *Clear Light of Day*.
- (i) River Himavathy in *Kanthapura*.
- (j) Orange Tree in Ramanujan's *The Snakes*.

4×5=20[5×5=25]

2. Discuss colonialism in *Kanthapura*.

Or

Explain how political power is narrated through oral tradition in *Kanthapura*. 20[25]

3. Justify the title of the novel *Clear Light of Day*.

Or

Desai's stream of consciousness as literary device in *Clear Light of Day*. 20[25]

4. Describe the rural life and traditions in Ramanujan's selected poems.

*Or*

Elucidate 'Nature as woman' in Ezekiel's selected poems.

20[25]

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Total No. of Questions : 6]  
(2064)

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**M.A. (CBCS) IVth Semester Examination**

**8864**

**ENGLISH**

(Modern European Drama)

(DSE)

Paper : MENG-403

Time : 3 Hours]

[Maximum Marks : { Regular : 80  
Private : 100

*Note* :- Attempt *four* questions in all. Question No. 1 is compulsory.

**Compulsory Question**

1. Attempt short notes on any *five* of the following :

- (a) The Wagon as a symbol in *Mother Courage and Her Children*.
- (b) Role of Eilif in *Mother Courage and Her Children*.
- (c) Dramatic significance of the last act in *Mother Courage and Her Children*.

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**8864** Turn Over



- (d) Significance of the ending of *Ghosts*
  - (e) Role of Jacob Engstrand in *Ghosts*
  - (f) Significance of the Title in *The Cherry Orchard*
  - (g) Farcical element in *The Cherry Orchard*
  - (h) Role of Vanya in *The Cherry Orchard*
  - (i) The symbol of leafless tree in *Waiting for Godot*
  - (j) Dramatic significance of Pozzo's role in *Waiting for Godot*.
- 5×4=20[5×5=25]

2. How does *Mother Courage and Her Children* explicate the absurdity of war and violence ?

*Or*

Critically examine the dramatic structure of *Mother Courage and Her Children*.

20[25]

3. Discuss *Ghosts* as a Problem Play.

*Or*

Comment on the narrative technique employed by Ibsen in *Ghosts*.

20[25]

4. What do you think *The Cherry Orchard* is a comedy or a tragedy ? Substantiate your answer with suitable textual/critical references.

*Or*

Discuss the effect of social change upon the life of people with specific reference to the characters in the play.

20[25]

5. Discuss *Waiting for Godot* as an epitome of the Theatre of the Absurd.

*Or*

Who is Godot in Beckett's *Waiting for Godot* ? What role does he play in the overall development of dramatic action in the play ?

20[25]

6. Discuss the salient features of the modern European drama.

*Or*

How does modern European drama mark a departure from the traditions of 19th century drama ?

20[25]

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**M.A. (CBCS) IVth Semester Examination**

**8865**

**ENGLISH**

(American Drama)

(DSE)

Paper : MENG-404

Time : 3 Hours]

[Maximum Marks : { Regular : 80  
Private : 100

**Note** :- Attempt *four* questions in all. Question No. 1 is compulsory.

**Compulsory Question**

1. Write short notes (In about **100** words each) on any *five* of the following :

(i) How did classical mythology influence Eugene O'Neill's *Desire Under the Elms* ?

(ii) In *Desire Under the Elms*, why is the character Ephraim mean ?

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( 1 )

**8865** Turn Over

- (iii) In *Desire Under the Elms*, is Eben more similar to his mother or father ?
- (iv) Why does Willy commit suicide ?
- (v) How does Willy's home function as a metaphor for his ambitions ?
- (vi) What role does the fear of abandonment play in Willy's life ?
- (vii) What happens to the glass unicorn ?
- (viii) Why does Tom go to the movies ?
- (ix) What does the wolf symbolize in *Who's Afraid of Virginia Woolf* ?
- (x) Why do George and Martha repeatedly sing 'Virginia Woolf' instead of 'the big bad wolf' in *Who's Afraid of Virginia Woolf* ?

5×4=20[5×5=25]

**Note :-** Attempt any *three* questions. 3×20=60[3×5=15]

2. Why is the farm so important to the characters of Cabot, Eben, and Abbie ?

*Or*

How do the Greeks, Freud, and Nietzsche influence the play ?

3. Willy recalls his sons' teenage years as an idyllic past. What evidence can we find to show that the past is not as idyllic as Willy imagines it to be ?

*Or*

What evidence can we find to show that Willy may have chosen a profession that is at odds with his natural inclinations ?

4. Which characters face life most realistically ? Defend your choice.

*Or*

Write an essay depicting Amanda's strengths and weakness. Is she an admirable person or merely a silly, frustrated woman ?

5. What are the elements of a tragedy ? Does this play qualify as a tragic drama ?

*Or*

The play takes place between 2 a.m. and dawn. Is the time significant, then, in terms of the events of the night ?



6. Modern American drama is often a place for authors to unpack the nuances of American identity. Discuss.

*Or*

Modern American playwrights frequently draw on current social issues and critique American social norms. Discuss.

$3 \times 20 = 60 [3 \times 25 = 75]$

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Total No. of Questions : 6]  
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**M.A. (CBCS) IVth Semester Examination**

**8866**

**ENGLISH**

(Indian Writing in Translation)

(DSE)

Paper : MENG-405

Time : 3 Hours]

[Maximum Marks :

{ Regular : 80

{ Private : 100

*Note* :- Attempt *four* questions in all. Question No. 1 is compulsory.

1. Attempt short notes on any *five* of the following :

(a) Deer as a symbol in *Abhijnanshakuntalam*

(b) Dramatic significance of the prologue in  
*Abhijnanshakuntalam*

(c) Two key points of Premchand's 'Intent of Literature'

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**8866** Turn Over

- (d) Significance of the ending of *Tamas*
- (e) Pig as a symbol in *Tamas*
- (f) Significance of the Title in *Samskara*
- (g) Role of Preneshacharya in *Samskara*
- (h) Meaning of the term 'Rudali' in *Rudali*
- (i) Setting of *Rudali*
- (j) Appropriateness of the title in *Luna*

5×4=20[5×5=25]

2. Discuss *Abhijnanshakuntalam* as an immortal story of love, devotion and sorrow.

Or

Critically examine the dramatic structure of *Abhijnanshakuntalam*. 20[25]

3. Which are the basic postulations of Premchand's 'Intent of Literature'.

Or

"The literature which does not arouse in us a critical spirit, or satisfy our spiritual and intellectual needs, which is not 'force-giving' and dynamic, which does not awaken our sense of beauty, which does not make us face the grim realities of life in a spirit of determination, has no use for us today. It cannot even be termed as literature."

Critically examine the statement with reference to Premchand's 'Intent of Literature'. 20[25]

4. Discuss the appropriateness of the title with specific reference to the theme of partition in *Tamas*.

Or

How far do you agree to the statement that Samskara is an indictment of the decadent caste-hinduism ? 20[25]

5. Discuss *Rudali* as an epitome of triple subjugation of women like Sanichari in a caste-ridden system.

Or

Attempt a detailed critical note on the narrative technique employed in *Luna*. 20[25]

6. How do Indian Writings in translation differ from the Indian writings as such ? Do you really think the translated works are secondary to the 'original' ?

Or

Critically assess the predominance of socio-cultural issues in Indian Literature of the 20th century. 20[25]



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**M.A. (CBCS) IVth Semester Examination**

**8867**

**ENGLISH**

(Literature and Gender)

(DSE)

Paper : MENG-406

Time : 3 Hours]

[Maximum Marks : { Regular : 80  
Private : 100

*Note :-* Attempt *four* questions in all including question 1,  
which is compulsory.

1. Attempt any *five* of the following in about **100** words.

(i) What is the meaning of gender representation ?

(ii) Stream of consciousness in Virginia Woolf A Room  
of One's Own.

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( 1 )

**8867** Turn Over

(iii) Elements of absurdist or avant-garde in *Cloud Nine* by Caryl Churchill.

(iv) Who is Ellen in *Cloud Nine* ?

(v) The concept of 're-memory' used in *Beloved*.

(vi) Who is Lady Jones in *Beloved* ?

(vii) Self-alienation in *Beloved*.

(viii) What were the struggles of Binodini Dasi ?

(ix) What was the role of Binodini Dasi in Bengali theatre ?

(x) Biography vs Autobiography. (5×4=20)[5×5=25]

**Note** :- Attempt any *three* of the following questions :

2. *A Room of One's Own* present pearls and pitfalls of the feminist thought, and explain Virginia Woolf's ideas of equality between sexes. Explain how Woolf's ideas are important for feminist thought ? Elaborate with illustrations from the text prescribed in your syllabus.

**Or**

How does Woolf's writing style in *A Room of One's Own* affect her representation of women ?

3. Discuss in detail the density Issue of the Colonized and the Colonizer in *Cloud Nine* by Caryl Churchill.

**Or**

Discuss how Caryl Churchill's *Cloud Nine* deals with the concept of Identity, Selfhood and fragmentation of the Female Identity.

4. How does Toni Morrison use the concept of slavery in *Beloved* ? Give examples from text.

**Or**

What is the theme of motherhood in *Beloved* ? Explain.

5. Analyse Binodini Dasi's *An Autobiography* as narrative of pain.

*Or*

Binodini Dasi tries to explore real experience of a Bengali actress that created a new space for herself and also for other female actors during the conventional period of nineteenth century. Discuss this statement with the help of her autobiography.

6. What do you understand by the term intersectionality ? Why do you think it is important in the study of gender and life writing ? Discuss with the help of examples.

*Or*

How would you regard the question of women and language in relation to women's life writings with reference to two texts in your course.  $(3 \times 20 = 60) [3 \times 25 = 75]$

Roll No. ....

Total No. of Questions : 6] [Total No. of Printed Pages : 4  
(2064)

**M.A. (CBCS) IVth Semester Examination**

**8868**

**ENGLISH**

(Native Writing)

(DSE)

Paper : MENG-407

Time : 3 Hours] [Maximum Marks : { Regular : 80  
Private : 100

**Note** :- Attempt any *four* questions. Q. No. 1 is compulsory.

1. Attempt *five* questions in about **100** words :

$5 \times 4 = 20$  [ $5 \times 5 = 25$ ]

- (a) Campbell writes, "I am not bitter. I have passed that stage. I only want to say : this is what it was like; this is what it is still like." Discuss with reference to the novel *Half-Breed*.
- (b) Campbell's autobiographical 'truth' consists of stories of the horrible realities and conditions of the Metis that were previously little-known in the wider society. Discuss.

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( 1 )

**8868** Turn Over



- (c) Explain the juxtaposition of Barb and Grace at the end of the scene. What do you see on stage and what do they represent ?
- (d) How would you describe the reunion of Grace/Janice with Anne ?
- (e) What stereotypes about Indigenous people are brought up by Janice ? (*Someday*)
- (f) Scott emphasizes the importance of learning from the past, acknowledging the pain inflicted, and finding ways to bridge the divide between indigenous and non-indigenous Australians. Discuss.
- (g) The protagonist of Kim Scott's novel, Harley tells the story of four generations of the family Benang, who have been subjected to relentless colonial violence. Comments.
- (h) Sally Morgan's *My Place* has its own claim to re-establish the human rights for the people who lost. Discuss.
- (i) What was Sally's attitude to the Christian religion/church ? Why ?
- (j) Kim Scott's Benang is painful history of colonization in Australia. Discuss.

**Note** :- Attempt any *three* questions.  $3 \times 20 = 60 [3 \times 25 = 75]$

2. The story in *Someday*, though told through fictional characters and full of Taylor's distinctive wit and humour, is based on the real-life tragedies suffered by many Native Canadian families. Discuss.

*Or*

*Someday* is an entertaining, humorous, and spirited play that packs an intense emotional wallop.

3. Campbell describes her own life, tells her own story, but her tone is openly political, her approach revisionist, and her style provocative. Discuss.

*Or*

*Halfbreed* is often said to offer an insight into the situation of the Metis people in Canada, especially the hatred and racism they have experienced, and the resulting bitterness and shame. Discuss.

4. In his novel *Benang* Scott delves deep into the dark corners of Australia's past, unearthing the painful history of his own family and the nation as a whole. Discuss.

*Or*

*Benang* is the long and arduous journey towards healing and reconciliation. Discuss.

5. Morgan in *My Place* explores themes of identity, belonging, and the importance of knowing one's history. Discuss.

Or

Sally Morgan's captivating memoir, *My Place*, takes readers on a profound journey through four generations of her indigenous family and their connection to the land. Discuss.

6. Discuss the themes of aboriginal literature of Canada.

Or

The aboriginal prose emerged with the writings about the indigenous religion, encounter of indigenous people, retelling the traditional stories, telling about the tradition and culture and most importantly about the race and ancestry. Discuss.

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Total No. of Questions : 6]  
(2064)

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**M.A. (CBCS) IVth Semester Examination**

**8869**

**ENGLISH**

(Contemporary Short Fiction)

(GE)

Paper : MENG-408

Time : 3 Hours]

[Maximum Marks : { Regular : 80  
Private : 100

*Note :-* Attempt *five* questions in all. Each question carries equal marks.

1. Write short critical notes on any *five* out of given 10 items.

- (i) Significance of the title '*Sikka Badal Gaya*'.
- (ii) Symbolism of the goldfish.
- (iii) Character of Sarita.
- (iv) Social commentary in '*Dim Wit*'.



- (v) Significance of the title 'Vampire'.
  - (vi) Intertextuality and Folklore in 'Vampire'.
  - (vii) Theme of interconnectedness in 'The Turning'.
  - (viii) Themes of memory and identity in 'Dear Life'.
  - (ix) Human-animal interactions in 'Snake Trouble'.
  - (x) Traditional gender roles in Dalit literature.
2. Discuss how Bagul employs the narrative technique of introspection and reflection to depict the protagonist's struggles with caste-based discrimination and social injustice.

Or

In what ways does '*Sikka Badal Gaya*' serve as a critique of patriarchal norms and the constraints imposed on women in Indian society ? Answer your question with reference to the gender dynamics and power structures in the narrative.

3. How does Bond use descriptive language and vivid imagery to immerse the reader in the protagonist's journey and convey the universal message of coexistence and compassion ?



*Or*

Analyze how Dimri uses satire and irony to critique social norms and prejudices, particularly regarding gender, class, and education.

4. Discuss how Paramaditha utilizes the horror genre to examine the complexities of Indonesian society, including its history of colonialism and religious tensions.

*Or*

Analyze how Winton uses characters to create a cohesive narrative in which the characters' struggles and experiences reflect broader societal issues and the impact of environmental changes on personal and communal identities.

5. Explore the role of setting in Munro's stories, particularly the rural landscapes of Ontario, and how they serve as both backdrop and catalyst for the characters' journeys of self-discovery.

*Or*

Discuss the thematic significance of mother-daughter relationships and the interplay between tradition and modernity in 'Zikora'.

6. Contrast the portrayal of cultural identity in 'Zikora' by Chimamanda Ngozi Adichie and 'The Turning' by Tim Winton. How do the characters' cultural backgrounds shape their experiences and interactions with others ?

*Or*

Compare the narrative styles and techniques used in Australian, Nigerian, Indian, and African short stories. How do cultural influences shape the storytelling methods employed by authors from these different backgrounds ?