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Roll No.

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S.No. of Question Paper : 6459

Unique Paper Code : 2032101201

Name of the Paper : 14th to 17th Century English Poetry

Type of the Paper : DSC

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

Semester : II

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) Identify, contextualize and critically examine the following lines :

"Adam oure fader, and his wyf also,

Fro paradys to labour and to wo

Were driven for that vice, it is no drede

For whil that Adam fasted as I rede

He was in Paradis...."

P.T.O.

Or

(b) "And I seyde his opinioun was good :

What sholde he studye, and make himselven wood,

Upon a book in cloistre alwey to poure

Or swinken with his hands, and laboure

As Austin bit ?"

2. (a) Identify, contextualize and critically examine the following lines :

"Where no corrupted voyces brall,

No Conscience molten into gold,

Nor forg'd accusers bought and sold.

No cause deferd, nor vaine spent Iorney,

For there Christ is the Kings Attorney."

Or

(b) Write a short note on the sonnet form, using Sidney's Sonnet I as an illustration.

3. (a) Identify, contextualize and critically examine the following lines :

"The mind is its own place and in itself

Can make a Heaven of Hell, a Hell of Heaven.

What matter where, if I be still the same

And what I should be : all but less than He

Whom thunder hath made greater ? Here at least

We shall be free."

Or

- (b) Write a short note on Milton's description of Satan's physical dimensions in Book I of *Paradise Lost*.

Part B

4. (a) "Chaucer the pilgrim is best viewed not as a character but as a sophisticated device". Elucidate Chaucer's narrative technique in the light of this statement.

Or

- (b) *The Pardoner's Tale* is based on the paradox that the Pardoner satisfies his own avarice by preaching against the avarice of others. Discuss.

5. (a) John Donne's poems often begin with abrupt, arresting lines such as, "For God's sake hold your tongue, and let me love..." How does Donne's use of such abrupt openings contribute to a staccato rhythm in the poem's tone and structure? Analyze how this technique reflects the urgency of emotion, dramatic voice and intellectual energy as characteristics of metaphysical poetry.

Or

- (b) Elaborate upon the concept of pilgrimage and its value in Raleigh's 'The Passionate Man's Pilgrimage'.

P.T.O.

6. (a) B. Rajan thought Milton "may justify God's ways, but he does not celebrate them". Consider this comment in the light of Milton's reasoning of Satan's fall.

Or

- (b) Discuss the ways in which Book I of Milton's *Paradise Lost* revises and responds to Classical epic conventions.

7. (a) What features of Renaissance humanism do you note in the select poems prescribed in your syllabus ?

Or

- (b) How do you think the writers and poets in your syllabus contribute to or develop the English ideal of the Renaissance man ?

This question paper contains 3 printed pages]

Roll No.

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S.No. of Question Paper : 7668

Unique Paper Code : 2032201201

Name of the Paper : 16th and 17th Century English Drama

Name of the Course : Bachelor of Arts (Prog.) English DSC

Semester : II

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.

Part A

All questions are of 10 marks each.

1. (a) Identify the passage given below and explain with reference to the context : 10

"Was this the face that launch'd a thousand ships,

And burnt the topless towers of Ilium ?

Sweet Helen, make me immortal with a kiss :

Her lips suck forth my soul, see where it flies."

P.T.O.

Or

(b) Write a note on the role of Mephistopheles in *Faustus*' damnation. 10

2. (a) "Is this a dagger which I see before me,

The handle toward my hand? Come, let me clutch thee.

I have thee not, and yet I see thee still.

Art thou not, fatal vision, sensible

To feeling as to sight? Or art thou but

'A dagger of the mind, a false creation,

Proceeding from the heat-oppressed brain?"

(i) Who is the speaker of these lines? 2

(ii) Explain the context of the lines above. 3

(iii) Examine the significance of 'a dagger of the mind'. 5

Or

(b) Write a short note on the banquet scene in *Macbeth*. 10

3. (a) Identify and comment on : 10

"I wish I were that dull, that constant thing

Which thou wouldst have, and nature never meant me."

Or

(b) Discuss the character of Willmore and his attitude towards women. 10

Part B

All questions are of 20 marks each.

4. (a) Trace the decline in the character of Dr. Faustus.

Or

- (b) *Dr. Faustus* is largely a morality play as it depicts a conflict between what Christianity considers to be sin and man's desire for infinite power, knowledge and wealth. Do you agree ?

5. (a) Is Macbeth a victim of his own ambition ? Discuss.

Or

- (b) "Unnatural deeds do breed unnatural troubles." Discuss how the destruction of the natural order becomes a central theme of *Macbeth*.

6. (a) Critically comment on Aphra Behn's subversion and questioning of love, marriage and sex in *The Rover*.

Or

- (b) How does Aphra Behn portray female characters in *The Rover* ?

7. (a) Analyse the function and significance of comic scenes in 16th and 17th century English drama, with detailed reference to any two texts from your course.

Or

- (b) Write a note on control and censorship in Renaissance Drama.

This question paper contains 4 printed pages]

Roll No.

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S. No. of Question Paper : 6492

Unique Paper Code : 2032101202

Name of the Paper : 16th and 17th Century English Drama

Type of the Paper : DSC

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

Semester : II

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains *two* 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

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

1. (a) Was this the face that launched a thousand ships,
And burnt the topless towers of Ilium ?
Sweet Helen, make me immortal with a kiss :
Her lips sucks forth my soul, see where it flies !
Come Helen, come, give me my soul again.
Here will I dwell, for heaven be in these lips,
And all is dross that is not Helena !

P.T.O.

- (i) Who is speaking these lines, and to whom are they addressed ? 2
- (ii) What historical or mythological reference is made in the line "was this the face that launched a thousand ships" ? 3
- (iii) What is the significance of the speaker's statement "Here will I dwell, for heaven be in these lips" in relation to his perception of Helen ? 5

Or

- (b) Discuss the role and significance of the comic scenes in Doctor Faustus. How do characters like Wagner and the clowns contribute to the overall tone and thematic elements of the play ? 10

2. (a) The night has been unruly. Where we lay,
Our chimneys were blown down and, as they say,
Lamentings heard i' th' air, strange screams of death,
And prophesying with accents terrible
Of dire combustion and confused events
New hatched to the woeful time. The obscure bird
Clamored the livelong night. Some say the Earth
Was feverous and did shake

- (i) Identify the speaker of these lines. 2
- (ii) What is the significance of the "unruly night" described in the passage ? 3
- (iii) Explain the symbolism behind the "obscure bird" and its connection to the chaotic events in the play. 5

Or

- (b) Discuss how the unnatural events described in the passage, such as the "unruly night" and "clamoured the livelong night," symbolize the chaos in *Macbeth*. How do these events reflect the moral and political disorder in the play ? 10
3. (a) Like me ! I don't intend every he that likes me shall have me, but he that I like : I shou'd have staid in the Nunnery still, if I had lik'd my Lady Abbess as well as she lik'd me. No, I came thence, not (as my wise Brother imagines) to take an eternal Farewel of the World, but to love and to be belov'd; and I will be belov'd, or I'll get one of your Men, so I will.
- (i) Who is speaking these lines, and to whom are they addressed ? 2
- (ii) How does this passage reflect the speaker's character and desires ? 3
- (iii) Analyze the tone and language of the passage. What does this reveal about the speaker and the play's themes of freedom and love ? 5

Or

- (b) How does the approach to Carnival differ between men and women in *The Rover* ? 10

Part B

Answer any *three* questions. (3×20 = 60 Marks)

4. (a) Critically analyse the conflict between Renaissance values and medieval morality in *Doctor Faustus*. How does this tension shape Faustus' downfall ?

P.T.O.

Or

- (b) Faustus continually ignores reality and chooses instead to believe his own ideological constructions. Do you agree ? Justify your answer with examples from the play.
5. (a) Examine the psychological transformation of Macbeth throughout the play. How do ambition, guilt, and fear drive his descent into tyranny and madness ?

Or

- (b) Discuss the role of the supernatural in *Macbeth*. How do the witches, visions and prophecies influence the characters' actions and contribute to the play's tragic outcome ?
6. (a) In *The Rover*, women are depicted from various social backgrounds and their sexual freedom determines the extent of liberty men are permitted to take with them. Discuss this representation.

Or

- (b) Analyse the portrayal of violence and the threat of rape in *The Rover* and discuss its significance in the context of the play
7. (a) Discuss the development of a distinctively national character in English drama by the end of the 17th century, referring to any one text from this paper.

Or

- (b) Discuss the portrayal of human will and agency in English drama with reference to any text studied in this paper.

This question paper contains 4 printed pages]

Roll No.

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S. No. of Question Paper : 7746

Unique Paper Code : 2032201202

Name of the Paper : 18th Century Literature

Name of the Course : B.A. DSC

Semester : II

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. Explain the following lines with reference to context :

Now awful Beauty puts on all its Arms;

The Fair each moment rises in her Charms,

Repairs her Smiles, awakens ev'ry Grace,

And calls forth all the Wonders of her Face.....

P.T.O.

Or

Alexander Pope's portrayal of Belinda oscillates between admiration and gentle ridicule. Analyze how *The Rape of the Lock* balances satire with sympathy in its depiction of Belinda and her social world.

2. Explain the following lines with reference to context :

When I thought of my family, my friends, my countrymen, or human race in general, I considered them as they really were. Yahoos in shape or disposition, perhaps a little more civilized and qualified with the gift of speech, but making no other use of Reason, than to improve and multiply those vices, whereof their brethren in this country had only the share that Nature allotted them.

Or

Critically analyze how the evolution of Gulliver's character serves Jonathan Swift's satirical purpose of questioning the notions of reason, civilisation and human superiority.

3. Explain the following lines with reference to context :

The only hope of our family now was that the report of our misfortunes might be malicious or premature; but a letter from my son dispelled even these slender expectations.

Or

How does Oliver Goldsmith use deception, social pretence and misunderstandings to critique the values of 18th century society ?

PART B

4. Analyse the function of the supernatural beings in *The Rape of the Lock*. Do the sylphs and gnomes merely add fantastical charm, or do they serve a deeper satirical and philosophical purpose in the poem ?

Or

Alexander Pope treats beauty both as an object of admiration and as a cause of folly and conflict. Critically evaluate how *The Rape of the Lock* addresses the relationship among outward beauty, inner virtue, and the social ideals of its time.

5. Critically examine how Swift satirises political ambition, war, and the absurdities of government through Gulliver's experiences, especially in Lilliput and Laputa.

Or

In *Gulliver's Travels*, Swift presents seemingly perfect societies like the Houyhnhnms alongside deeply flawed human communities. Critically evaluate whether Swift offers any true solutions to human folly or merely highlights the impossibility of ideal governance and perfect reason.

6. *The Vicar of Wakefield* blends humour, irony and sentimentality to portray serious moral and social issues. Critically evaluate how Oliver Goldsmith balances these tones and whether they enhance or dilute the novel's deeper moral purpose.

Or

Dr. Charles Primrose embodies steadfast virtue, but he lives in a world marked by hypocrisy and materialism. Critically examine how Oliver Goldsmith juxtaposes idealism with social reality in *The Vicar of Wakefield*.

7. Critically evaluate how 18th century British literature negotiates the tension between reason and sentiment with reference to any *two* texts you have studied in this paper.

Or

Examine how early novels reflect and interrogate evolving ideas about identity, morality, and social mobility in 18th Century Britain.

This question paper contains 4 printed pages]

Roll No.

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S. No. of Question Paper : 6523

Unique Paper Code : 2032101203

Name of the Paper : 18th Century Literature

Type of the Paper : DSC

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

Semester : II

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) Identify, contextualise and critically comment on the following lines :

Of these am I, who thy protection claim,
A watchful sprite, and Ariel is my name.
Late, as I rang'd the crystal wilds of air,
In the clear mirror of thy ruling star

P.T.O.

I saw, alas ! some dread event impend,
 Ere to the main this morning sun descend,
 But Heav'n reveals not what, or how, or where:
 Warn'd by the Sylph, oh pious maid, beware!
 This to disclose is all thy guardian can.
 Beware of all, but most beware of man!

Or

(b) Write a critical note on mock-epic conventions in *The Rape of the Lock*.

2. (a) Identify, contextualise and critically comment on the following lines :

My little friend Grildrig; you have made a most admirable panegyrick upon your country. You have clearly proved that ignorance, idleness, and vice, are the proper ingredients for qualifying a legislator. That laws are best explained, interpreted, and applied by those whose interest and abilities lie in perverting, confounding, and eluding them.

Or

(b) Write a note on Swift's use of travel genre and attempts to secure verisimilitude in *Gulliver's Travels*.

3. (a) Identify, contextualize and critically comment on the following lines :

I cannot tell whether it is from the number of our penal laws, or the licentiousness of our people, that this country should shew more convicts in a year, than half the dominions of Europe united. Perhaps it is owing to both; for they mutually produce each other.

Or

- (b) Write a short note on the character of Squire Thornhill in *The Vicar of Wakefield*.

PART B

4. (a) Critically examine Swift's satire on contemporary politics based on your reading of *Gulliver's Travels*.

Or

- (b) To what extent is *Gulliver's Travels* a pessimistic view of human nature. Support your answer with reference to his various voyage.

5. (a) Explain the gender discourse in Pope's *The Rape of the Lock*.

Or

- (b) The irrationality of human passion is the subject of satire in *The Rape of the Lock*. Elaborate.

6. (a) "Man little knows what calamities are beyond his patience to bear, till he tries them." Discuss the theme of fortitude as explicated in *The Vicar of Wakefield*.

Or

- (b) How do the tone, style and genre of *The Vicar of Wakefield* shape its plot ?

7. (a) The eighteenth-century literature, with a strong emphasis on good sense and reason, sought to effect changes in the manners and morals of society. Elaborate with reference to two or more texts.

Or

- (b) How did the eighteenth-century politics affect the social fabric, especially the institution of marriage ? Elucidate with reference to two texts.

(b) Explain the conceptual difference between the writer and the author-function. How does Foucault's notion of the 'author-function' transform the conventional understanding of texts and authors?

7. (a) Cultures can be understood as sites of contestation, conflict and negotiation, rather than being seen as harmonised wholes. Discuss

OR

(b) What differences can be perceived in the way men represent women and the way women represent themselves in fiction? Give a reasoned answer, with reference to the short stories in the syllabus.

(200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4472 J

Unique Paper Code : 2034001208

Name of the Paper : Culture and Theory
Generic Elective (GE)

Name of the Course : **Common Prog. Group**

Semester : II/IV/VI

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** 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.

4472

2

PART A

1. (a) Explain the significance of Nadya's meeting with Sasha in Moscow.

OR

- (b) Explain what Stuart Hall means when he writes that Identity is produced "within, not outside, representation".

2. (a) Explain the significance of the letter that Lulu writes to Pierre in Sartre's story 'Intimacy'.

OR

- (b) "[H]umanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being." Explain the significance of this sentence in Simone De Beauvoir's 'Introduction' to her book, *The Second Sex*.

3. (a) Explain the significance of the boat trip in Fenella's life in Mansfield's 'The Voyage'.

OR

- (b) What is the conceptual problem, according to Foucault, in hypothetically including the philosopher Nietzsche's laundry bill in his imagined *Complete Works*?

4472

3

PART B

4. (a) How is Chekhov's story 'The Bride' able to create a historical perspective for readers to engage with the themes of social decay and disillusionment?

OR

- (b) How does Stuart Hall pose the idea of 'difference' in his essay and in what ways can it be seen as constitutive of cultural identity?

5. (a) Discuss Lulu's relationship with Henri encompassing the twin ideas of comfort as well as constraint, in Sartre's 'Intimacy'.

OR

- (b) How is woman constituted as the gendered 'Other' in linguistic, social and cultural terms? Is this otherness universal i.e. prevalent across time and space?

6. (a) Discuss the way in which Katherine Mansfield's story 'The Voyage' uses dry humour to magnify the emotional states that Fenella journeys through.

OR

P.T.O.

4. Write a summary of the above passage in about 60 words. (10)
5. Write short notes on any two of the following:
(2x5=10 marks)
 1. Barriers to communication
 2. Inter-personal and intra-personal communication
 3. Types of communication
 4. Advantages of non-verbal communication
 5. Paralanguage

Part B

6. You have been invited to speak on the kind of education that is most beneficial to human beings. Write a speech on this topic. (15)
7. Write a paraphrase of the above passage. (15)
8. Your friend and you are discussing the thoughts of women working in STEM. Write a dialogue about your discussion in which you favor women in STEM while your friend believes that they should stick to traditional, conventional subjects. (15)
9. Prepare a short report on the higher education system, its challenges and opportunities for women in India
10. Prepare notes on the passage given above. (15)

(100)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 124

J

Unique Paper Code : 72032801

Name of the Paper : English A-AECC

Name of the Course : English

Semester : II

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. Students will attempt 3 questions from Part A and three from Part B.

Part A

Read the following passage and answer any three of the questions given after the passage: (10x3= 30)

Marie Curie was one of the most accomplished scientists in history. Together with her husband, Pierre, she discovered radium, an element widely used for treating cancer, and studied uranium and other

P.T.O.

radioactive substances. Pierre and Marie's amicable collaboration later helped to unlock the secrets of the atom.

Marie was born in 1867 in Warsaw, Poland, where her father was a professor of physics. At an early age, she displayed a brilliant mind and a blithe personality. Her great exuberance for learning prompted her to continue with her studies after high school. She became disgruntled, however, when she learned that the university in Warsaw was closed to women. Determined to receive a higher education, she defiantly left Poland and in 1891 entered the Sorbonne, a French university, where she earned her master's degree and doctorate in physics.

Marie was fortunate to have studied at the Sorbonne with some of the greatest scientists of her day, one of whom was Pierre Curie. Marie and Pierre were married in 1895 and spent many productive years working together in the physics laboratory. A short time after they discovered radium, Pierre was killed by a horse-drawn wagon in 1906. Marie was stunned by this horrible misfortune and endured heartbreaking anguish. Despondently, she recalled their close relationship and the joy that they had shared in scientific research. The fact that she had two young daughters to raise by herself greatly increased her distress.

Curie's feeling of desolation finally began to fade when she was asked to succeed her husband as a physics professor at the Sorbonne. She was the first woman to be given a professorship at the world-famous university. In 1911 she received the Nobel Prize in chemistry for isolating radium. Although Marie Curie eventually suffered a fatal illness from her long exposure to radium, she never became disillusioned about her work. Regardless of the consequences, she had dedicated herself to science and to revealing the mysteries of the physical world.

1. Comprehension Questions:

- (i) What did Marie Curie discover? What is this used for? (2)
- (ii) Why did Marie become disgruntled? (2)
- (iii) How did the exposure to radium impact Marie Curie? (2)
- (iv) Give opposites of the following words from the passage: narrowly; hostile; dull; infamous (4)

2. Using ideas from the above passage and your own, write 2 paragraphs on the importance of determination. (10)
3. You are Pierre Curie. Write a letter congratulating Marie on winning the Nobel Prize. (10)

4. Write a summary of the above passage in about 60 words. (10)
5. Write short notes on any two of the following:
(2x5=10 marks)
1. Barriers to communication
 2. Inter-personal and intra-personal communication
 3. Types of communication
 4. Advantages of non-verbal communication
 5. Paralanguage

Part B

6. You have been invited to speak on the kind of education that is most beneficial to human beings. Write a speech on this topic. (15)
7. Write a paraphrase of the above passage. (15)
8. Your friend and you are discussing the thoughts of women working in STEM. Write a dialogue about your discussion in which you favor women in STEM while your friend believes that they should stick to traditional, conventional subjects. (15)
9. Prepare a short report on the higher education system, its challenges and opportunities for women in India
10. Prepare notes on the passage given above. (15)

(100)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 124

J

Unique Paper Code : 72032801

Name of the Paper : English A-AECC

Name of the Course : English

Semester : II

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. Students will attempt 3 questions from Part A and three from Part B.

Part A

Read the following passage and answer any three of the questions given after the passage: (10x3= 30)

Marie Curie was one of the most accomplished scientists in history. Together with her husband, Pierre, she discovered radium, an element widely used for treating cancer, and studied uranium and other

P.T.O.

radioactive substances. Pierre and Marie's amicable collaboration later helped to unlock the secrets of the atom.

Marie was born in 1867 in Warsaw, Poland, where her father was a professor of physics. At an early age, she displayed a brilliant mind and a blithe personality. Her great exuberance for learning prompted her to continue with her studies after high school. She became disgruntled, however, when she learned that the university in Warsaw was closed to women. Determined to receive a higher education, she defiantly left Poland and in 1891 entered the Sorbonne, a French university, where she earned her master's degree and doctorate in physics.

Marie was fortunate to have studied at the Sorbonne with some of the greatest scientists of her day, one of whom was Pierre Curie. Marie and Pierre were married in 1895 and spent many productive years working together in the physics laboratory. A short time after they discovered radium, Pierre was killed by a horse-drawn wagon in 1906. Marie was stunned by this horrible misfortune and endured heartbreaking anguish. Despondently, she recalled their close relationship and the joy that they had shared in scientific research. The fact that she had two young daughters to raise by herself greatly increased her distress.

Curie's feeling of desolation finally began to fade when she was asked to succeed her husband as a physics professor at the Sorbonne. She was the first woman to be given a professorship at the world-famous university. In 1911 she received the Nobel Prize in chemistry for isolating radium. Although Marie Curie eventually suffered a fatal illness from her long exposure to radium, she never became disillusioned about her work. Regardless of the consequences, she had dedicated herself to science and to revealing the mysteries of the physical world.

1. Comprehension Questions:

(i) What did Marie Curie discover? What is this used for? (2)

(ii) Why did Marie become disgruntled? (2)

(iii) How did the exposure to radium impact Marie Curie? (2)

(iv) Give opposites of the following words from the passage: narrowly; hostile; dull; infamous (4)

2. Using ideas from the above passage and your own, write 2 paragraphs on the importance of determination. (10)

3. You are Pierre Curie. Write a letter congratulating Marie on winning the Nobel Prize. (10)

8. On behalf of the Students' Union of your college, submit a report to the principal on the shortcomings of the College Canteen with your recommendations on how to overcome them.
9. Write a dialogue between you and your friend discussing the latest web series/movie that you have watched.
10. Write a letter to the college principal requesting permission to conduct a one week Self defence camp for girl students in the college premises and also inviting him to inaugurate the programme as the Chief guest.

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 657

J

Unique Paper Code : 72032805

Name of the Paper : English B - AECC

Name of the Course : **English**

Semester : II

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 has two parts.
3. Both parts are compulsory.
4. Part A - answer any 3 questions (3 x 10 = 30 marks)
5. Part B - answer any 3 questions (3 x 15 = 45 marks)

PART A

Read the following passage and answer **any three** of the questions given after the passage:

(10x3= 30 marks)

1. For many years now the Governments have been promising the eradication of child labour in hazardous industries in India. But the truth is that despite all the rhetoric no Government so far has succeeded in eradicating this evil, nor has any been able to ensure compulsory primary education for every Indian child. Between 60 and 100 million children are still at work instead of going to school, and around 10 million are working in hazardous industries. India has the biggest child population of 380 million in the world; plus the largest number of children who are forced to earn a living.
2. We have many laws that ban child labour in hazardous industries. According to the Child Labour (Prohibition and Regulation) Act 1986, the employment

(iii) poor

(iv) dangerous

(v) get stuck

4. Answer any two of the following: (2x5=10)
 - (a) Differentiate between formal and informal communication.
 - (b) What should be kept in mind while writing a report?
 - (c) Discuss any two non-verbal communication modes of communication.
5. How would you describe this passage? Persuasive or argumentative? Discuss with examples

PART B

6. Write a speech on the topic "The importance of mental health".
7. Write an Interview with the Secretary of your Resident Welfare Association on how the Association plans to deal with the problem of littering in the society.

1. Answer the following questions: (2 x 5 = 10)
 - (i) What makes the implementation of child labour law difficult?
 - (ii) Why are children employed in the carpet industries of Jammu and Kashmir?
 - (iii) Why do the industries prefer child labour?
 - (iv) How does child labour perpetuate its own nightmare?
 - (v) What does the Supreme Court's Directive of 1997 provide?
2. Write a summary of the above speech in 50 words.
(10)
3. Find words from the passage which mean the same as the following:
 - (i) removing
 - (ii) very unfriendly

- of children below the age of 14 in hazardous occupations has been strictly banned. But each state has different rules regarding the minimum age of employment. This makes implementation of these laws difficult.
3. Also, there is no ban on child labour in non-hazardous occupations. The Act applies to the organised or factory sector and not the unorganized or informal sector where most children find employment as cleaners, servants, porters, waiters among other forms of unskilled work. Thus, child labour continues because the implementation of the existing laws is lax.
 4. There are industries, which have a special demand for child labour because of their nimble fingers, high level of concentration and capacity to work hard at abysmally low wages. The carpet industry in U.P. and Kashmir employs children to make hand-knotted carpets. There are 80,000 child workers in Jammu & Kashmir alone. In Kashmir because of the political unrest, children are forced to work while many schools

are shut. Industries like gem cutting and polishing pottery and glass want to remain competitive by employing children.

5. The truth is that it is poverty which is pushing children into the labour market. We have 260 million people below the poverty line in India, a large number of them are women. Poor and especially woman-headed families, have no option but to push their little ones in this hard life in hostile conditions, with no human or labour rights.
6. There is a lobby which argues that there is nothing wrong with children working as long as the environment for work is conducive to learning new skills, but studies have shown that the children are made to do boring, repetitive and tedious jobs and are not taught new skills as they grow older. In these hell-holes like the sweet shops of the old, there is no hope.
7. Children working in hazardous industries are prone to debilitating diseases which can cripple them for life.

By sitting in cramped, damp and unhygienic spaces, their limbs become deformed for life. Inside matchstick, fireworks and glass industries they are victims of bronchial diseases and T.B. Their mental and physical development is permanently impaired by long hours of work. Once trapped, they can't get out of this vicious circle of poverty. They remain uneducated and powerless. Finally, in later years, they too are compelled to send their own children to work. Child labour perpetuates its own nightmare.

8. If at all the Government was serious about granting children their rights, an intensive effort ought to have been made to implement the Supreme Court's Directive of 1997 which laid down punitive action against employers of child labour. Only compulsory primary education can eliminate child labour.
9. Surely, if 380 million children are given a better life and elementary education, India's human capital would be greatly enhanced. But that needs, as former President Abdul Kalam said, "a Second Vision".

10. You are Jyoti Khanna of R.K. Institute, Kamala Nagar, New Delhi. Write a letter to a book manufacturer called JBD Brothers, Darya Ganj, Delhi-6 asking them to send you a catalogue of their latest products, so that you can make the purchases online. (15)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 658

J

Unique Paper Code : 72032806

Name of the Paper : English 'C'

Name of the Course : **Ability Enhancement Core Course**

Semester : II

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. Part A has short answer questions carrying 10 marks each and Part B has long answers carrying 15 marks each.
3. Attempt 3 questions out of 5 from Part A and 3 questions out of 5 from Part B. Both Part A and Part B are compulsory.

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2

PART A

(10x3=30)

1. Write short notes on the following in not more than 30-40 words. (2x5=10)

(a) Grapevine

(b) Process of communication

(c) Body language

(d) Oral communication

(e) Dramatic Monologue

2. What is the role of feedback in the communication process? (10)

3. What are the strengths and weaknesses of non verbal communication? (10)

4. What are the factors one should keep in mind while facing an interview? (10)

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3

5. What is the difference between summary and paraphrase? (10)

PART B

(3x15=45)

6. Write a dialogue between a father and a son where the father tells the son about the benefits of leading a healthy life. (15)

7. Write an interview between a fresh job seeker and the human resource representative at a sports journalist's office. (15)

8. Write a public speech (in about 100-150 words) on India after 75 years of independence. (15)

9. The local newspaper is conducting an interview with elderly people living alone. Frame an interview between the journalist and your elderly grandmother on the same. (15)

P.T.O.

This question paper contains 11 printed pages]

Roll No.

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S. No. of Question Paper : 5334

Unique Paper Code : 2035001004

Name of the Paper : English Language Through Literature-I

Name of the Course : Common Programme Group (GE Language I)

Semester : H

Duration : 3 Hours

Maximum Marks : 90

(Write your Roll No. on the top immediately on receipt of this question paper.)

The question paper contains 3 unseen passages and questions based on them.

The questions are in two parts, A and B, both of which are compulsory.

Students will attempt any three questions from each part.

Answers for Part A are to be written in 250-300 words

and Part B in 450-500 words.

Passage 1

After the cruelest of winters, the house still stood. It was pale, washed clean by elements gone wild, and here and there a shutter dangled from a broken hinge. But the structure was sound, the corners had held. I walked around it slowly, studying every detail : the fine edge where window frame met clapboard, the slice of shadow across the roofline, the old wooden railing around the porch. When I climbed the stairs toward the door, I heard the

P.T.O.

floorboards groan beneath my weight as they had always done. Hello yourself, old friend, I said.

Inside, I made those rooms my own again, drew the curtains back, threw open the window, pulled the covers from the furniture, slapped at the upholstery with my hands. I could feel fresh air move in through open windows, replacing a season's worth of staleness with a smell of moist earth, a hint of flowers. After all the months of darkness light poured again into the house, fell in familiar angled patterns across furniture, walls and floors. Where light beams passed through moving air, even the dust seemed alive; I watched it swirl, dance, resettle.

I made myself at home, kicked off my shoes so I could feel the floors beneath my feet again. I tilted my head, read the titles on the spines of all my books. I played old songs I hadn't heard in months, felt the summer music move through me as if my muscles were the strings. It carried me from room to room while I swept away the mustiness of winter, shook the rugs, cleaned cobwebs out of corners, hung laundered linens on the line to whip dry in the outdoor air. I pulled closed boxes out of closets and unwrapped all my things, slowly, one by one. I held and turned them in my hands before I put them out again on shelves, in cupboards and drawers. And when I had each room all full of me again, I showered and washed away the last of winter's claims in hot lather and steam.

Night fell and brought a chill to the air outside. I built a fire in the stove, drank tea that smelled of oranges and spice. I warmed my fingers round the

cup and thought of how my house would look to passers-by, drowsy and content, with soft rectangles of light on the ground below the windows, a breath of smoke from the chimney. She's come back, they would say as they walked through the dark night. She's home again.

For me, the end of grief was a homecoming like this one, a returning to myself made sweeter by the long separation. I remember well the months that had followed that most unexpected death, when I felt cut loose, caught in my own cold storm, far away from all that made me feel at home. I wondered if I would ever again belong to any time or place. People spoke to me of sadness and loss, as if they were burdens to carry in my hands. I nodded in agreement, afraid to tell them that I felt no burdens only weightlessness. I thought the world had pulled itself away from me, that I would drift, beyond reach, forever.

But winter ends, and grief does pass. As I had reclaimed my house and made it my own again, so I slowly reclaimed my life. I resumed my small daily rituals: a cup of coffee with a friend, long walks at sunset. I felt like myself again, and when I laughed, it was my own laugh I heard, rich and full. I had feared that, in my absence, the space that I had left behind would close over from disuse, but I returned to find that my house still stood, even after the cruelest of winters.

Passage 2

Down the close, darkening lanes they sang their way
To the siding-shed,
And lined the train with faces grimly gay.

Their breasts were stuck all white with wreath and spray
As men's are, dead.

Dull porters watched them, and a casual tramp
Stood staring hard,
Sorry to miss them from the upland camp.
Then, unmoved, signals nodded, and a lamp
Winked to the guard.

So secretly, like wrongs hushed-up, they went.
They were not ours :
We never heard to which front these were sent.

Nor there if they yet mock what women meant
Who gave them flowers.

Shall they return to beatings of great bells
In wild trainloads ? .
A few, a few, too few for drums and yells,
May creep back, silent, to still village wells
Up half-known roads.

Passage 3

SULBHA (*sitting on the bed at his side and offering the letter*) : Look at this.

SUBHASH : Hmm ? What is it ?

SULBHA : Why don't you read it ?

SUBHASH : (*reading aloud*) : Sangamwadi Mahilashram Superintendent's post. (*He is ready to hand the letter back to her without reading any further.*)

I see, so that's what you have been thinking about all day ?

SULBHA : Subhash, I want your opinion.

SUBHASH : What opinion can I have ? Write and tell them that it's not possible.

SULBHA : Why ? Why should I tell them it is not possible ?

SUBHASH : Are you going to accept the job then ? Have you gone mad ?

SULBHA (*earnestly*) : Subhash, I am not joking. I want to take up this job.

SUBHASH (*sighing in exasperation*) : But—listen, you feel uncomfortable in this household because you have no work here that would satisfy you. (*He looks at her*) But to leave home and go and live in a village like a ghost—that's no solution.

SULBHA : Why like a ghost ? What are you talking about ? Subhash, I am taking Rani with me.

SUBHASH : Which means that for your own selfish purposes, you are going to take that child away from this home, and from Vahini ? *(He puts his arm round her.)*

Sulu, you want to leave me too for the sake of just a job ?

SULBHA : It's not easy for me either. But Sangamwadi is not so very far from here. It's a distance of only two or three hundred miles. *(Subhash removes his arm from her shoulder and listens to her.)* Subhash, it is only because of you that I could go to Bombay and complete this course after my marriage, standing first in my class. I had a glimpse of the wider world outside. Now how can I spend my life here like this ? I feel stifled here. *(She puts her head on Subhash's shoulder)*

SUBHASH : Sulu, we shall find some work for you right here.

SULBHA : I've tried that already. But there isn't any one suitable work, there really isn't! Women have been neglected by society for a long, long time...

SUBHASH *(interrupting)* : And that's why you want to neglect your home ?

SULBHA : No, Subhash ! Subhash, look ! This is the only institute near our home. I got this job without having to be obliged to anybody. I might also start such an institution here later.

Subhash, I am only going away from home for a short while, and that too with Rani. *(Subhash moves away from her.)*

SUBHASH (*with deliberation*) : Rani will stay here. She has to go to school.

SULBHA : But, Subhash, there may be a better school there.

SUBHASH : Not like this one.

SULBHA : All right. I will go alone.

SUBHASH (*turns to her and speaks loudly*) : You are not going either !

(*Sulbha looks at him. Lowering his voice.*) I am sorry. I didn't mean it that way. (*Sulbha turns away and stares at the bed. He takes off his glasses again and puts them in the case*) If you have set your heart on it, then there is nothing more to discuss. But this is a matter that doesn't affect just you and me. It affects the whole family. We will have to take everybody's opinion.

SULBHA (*looking at Subhash again*) : But, Subhash, I must let them know within two days-

NANI : Who am I to take a decision ? It is up to you both to decide on the matter. I can't understand why she has to leave home to do social work when there is enough work to be done right here. And that too leaving you and your daughter behind.

SUBHASH : No, she was quite prepared to take Rani with her. It is I who said 'no'

NANI : And how do you feel....

NANI : about her leaving :

SUBHASH : Nani, we must try to understand her point of view. I think your kind of work would not satisfy her. She received a degree in social work from Bombay; came first in her class. So she can no longer sit idle at home like other women. She has got this job fairly easily, and it is the kind of work she is interested in. She feels this is an opportunity for her to demonstrate her capabilities.

NANI : And you agree ?

SUBHASH : If I look at it from her viewpoint, yes.

NANI : Do women of respectable families leave their husband and home for the sake of a job ?

SHUBHASH : But she is not leaving her home, Nani. She says that it is only a question of adjustment for a short period of time.

NANI : Don't give me a lawyer's arguments.

NANI : Do you accept it ?

SUBHASH : I accept it.

NANI : That's fine then! As for me, I'll have my reply if people ask for an explanation. But it is you who will have to live like an ascetic even though you have a wife. And at such an early age. But I cannot understand

NANI : how you can approve of such a decision.

NANI : What do you say, Mohan ?

MOHAN : Hmm ?

Mohan : Well, Nani, if she wants to go, why don't you let her ? What difference does it make ? But it's for Subhash to decide really, isn't it ?

NANI : IF Your Maya wanted to leave...

NANI : would you allow her to go away ?

MOHAN (*with an apologetic smile*) : I really can't tell. Maybe I wouldn't let her go. It is difficult to accept such a situation, isn't it ?

NANI : Subhash, all I can say is, think it over before taking a final decision. I am old now, I have fulfilled all my duties to my home, been a daughter-in-law, a wife, and a mother. I have had a lot of problem. People cast doubts on my character and tried to poison my father-in-law's mind. I too had to go outside the home to work. But, Subhash...

NANI : ... I did not leave my home !

SUBHASH : Yes, Nani. I won't come to any decision without thinking it over
(*Nani walks away through the door next to Subhash.*)

SULBHA : Subhash! Let me do it ! (*She hurries to the right of the bed.*)

SUBHASH : No, no let it be. I must learn to do all this work now. Oh ! What's this ? Huh ? Come, get up. (*He pulls her up gently.*) You shouldn't cry like this ! Why -

SULBHA : Subhash, Thank you !

SUBHASH : Thank you ? Hey, listen! Whatever I told Nani was not what I believe. I was only pleading your case.

Part A

Answer any *three* of the following in **250-300** words : (3×10=30 marks)

Questions 1 and 2 are based on Passage 1.

Questions 3 and 4 are based on Passage 2.

Question 5 is based on Passage 3.

1. In passage 1, compare the opening sentence and the second half of the last sentence in the text. What is the effect of this repetition ?
2. In passage 1, what does the writer mean when she says, "People spoke to me of sadness and loss, as if they were burdens to carry in my hands. I nodded in agreement; afraid to tell them that I felt no burdens, only weightlessness."
3. In passage 2, bring out the central idea of the poem in your own words.
4. In passage 2, explain the lines, "So secretly, like wrongs hushed-up, they went/They were not ours."
5. In passage 3, why does Sulbha decide to leave home ? Do you support her decision ? Give reasons.

Part B

Answer any *three* of the following in **450-500** words : (3×20=60 marks)

Question 6 is based on Passage 1.

Questions 7 and 8 are based on Passage 2.

Questions 9 and 10 are based on Passage 3.

6. Write an essay imagining the writer's background and other circumstances of her life with clues from the text.

7. Write a letter to your friend expressing your anti-war sentiments.
8. Write a conversation between two soldiers who share their feelings while departing for the battlefield. (10 turns each)
9. Compose a job application letter along with the Resume for the post of Superintendent, that Sulbha must have written to the Director of Sangamwadi Mahilashram.
10. Imagine you are Nani. Write a Diary entry unfolding your thoughts after you have known about Sulbha's decision and conversed with others in this regard.

1908

4

10. Critically analyse the ways in which Arun Kolatkar critiques conventional life with reference to religion and secularism in the poems "A Low Temple" and "The Bus".

(100)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1908 J

Unique Paper Code : 12035911 / 62035508

Name of the Paper : Indian English Literatures

Name of the Course : **GE English**

Semester : II/IV/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. 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**.

P.T.O.

1908

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4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 15 marks each.

Part A

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

1. Comment on R.K. Narayan's depiction of the socio-political environment of the period through the experiences of Swaminathan in *Swami and Friends*.
2. Write a short note on the father-son relationship in *Trying to Grow*.
3. Critically analyse Bharati's character in Mahesh Dattani's *Tara*.
4. Write a critical note on Certainly-Mary in Salman Rushdie's "The Courter".

1908

3

5. Critically comment on the significance of the house as a metaphor in Kamala Das's poem "My Grandmother's House".

Part B

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

6. Discuss the theme of colonial education and its impact on young minds in *Swami and Friends*.
7. Comment on the significance of the title *Trying to Grow*.
8. "Dattani's use of female characters in *Tara* explores the idea of internalized patriarchy". Explain.
9. Comment on the use of letters as a narrative device in Rohinton Mistry's "Swimming Lessons".

P.T.O.

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 5213

Unique Paper Code : 2034001203

Name of the Paper : Indian Classical Literature

Name of the Course : GE : English

Semester : II/IV/VI

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) Write a short note on Duhsasana in the episode of dicing in the *Mahabharata*.

Or

- (b) Write a short note on Vikarna in the episode of dicing in the *Mahābhārata*.

P.T.O.

2. (a) Write a short note on the character of Gautami in the *Abhijnānaśākuntalam*.

Or

- (b) Write a short note on the episode of love-letter writing in the *Abhijnānaśākuntalam*.

3. (a) Briefly describe *purāṇ* poetry, with reference to 'The Book of Vanci'.

Or

- (b) "O lovely woman who looks like Valli!

Who are you that stands in the shade

Of the sweet kino tree having lost a breast ?

We shudder in our hearts"

Explain the above lines with reference to the context.

Part B

4. (a) With reference to the peace proposal and the temptation of Karna, discuss Krishna's attempts to prevent war in the *Mahabharata*,

Or

- (b) Explain the significance of the silence of the men in the assembly hall in the Dicing episode of the *Mahabharata*.

5. (a) Critically comment on the importance of hermitages in the union and reunion of Sakuntala and Duhsanta in the *Abhijnānaśākuntalam*.

Or

- (b) Discuss the *Abhijnānaśākuntalam* as an examination of the institution of marriage.
6. (a) Write an essay on the failure of justice with respect to the life of Kannaki in 'The Book of Vanci'.

Or

- (b) Explain how the idealisation of Kannaki reflects the social and cultural values of the Sangam period.
7. (a) Examine the concept of *karma* in Indian classical literature with reference to any *two* texts in your course.

Or

- (b) Write an essay on the masculine codes of honour in Indian classical literature, as depicted in any *two* prescribed texts.

OR

- (b) "Siegfried Sassoon uses various phrases in the passage "Return from the Somme" to describe the struggling march of mankind in the wake of war and violence." Discuss.
6. (a) In the poem "Indian Movie, New Jersey," how does the speaker use cinematic imagery to explore diasporic longing and cultural dissonance?

OR

- (b) In "Toys" Barthes critiques how modern toys limit creativity and imagination by prescribing fixed roles and narratives. To what extent is Barthes' critique still relevant in the digital age, where interactive and customizable toys dominate the market?
7. (a) Can we generalise that the writers who have personally experienced oppression write differently from those who write only out of sympathy with the oppressed? Answer with reference to any two texts in the section titled "Caste/Class".

OR

- (b) With reference to any two works from your course, highlight the role played by literature in engaging with socio-political issues at a macrocosmic level.

(100)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4474

J

Unique Paper Code : 2034001210

Name of the Paper : Individual and Society

Name of the Course : GE : Common Prog Group

Semester : II / IV / VI

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** 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) Contrast the characters of Dukhi and Chikhuri in Premchand's story "Deliverance". (10)

OR

P.T.O.

- (b) What are the Caste Laws and why does Phule call them the root cause of social disparity?

(10)

2. (a) General, man is very useful,
he can fly and he can kill
but it has one defect:
he can think.

(i) Contextualise the lines stated above. (2)

(ii) Analyse the juxtaposition of flying, killing and thinking as stated by the poet. (4)

(iii) Why is thinking labelled as a defect by the poet? (4)

OR

- (b) this is the safety-catch, which is always released
with an easy flick of the thumb.

And please do not let me see anyone use his finger.

You can do it quite easy if you have strength in
your thumb.

The blossoms are fragile and motionless, never
letting anyone see any of them using their finger.

(i) Identify the poet and the poem. (2)

- (ii) What is the relevance of the contrast between the weapon and the season portrayed here? (3)

(iii) Comment on the theme of the poem and its historical value. (5)

3. (a) Explain the relevance of animals and their behaviour in the poem "Colombe" by Edward Brathwaite. (10)

OR

- (b) Discuss the satirical element in Bibash Sen's "Zero-Sum Game". (10)

PART B

(3×20=60)

4. (a) According to Dr Ambekar, "a non-Brahmin scholar is better qualified to undertake historical research". Discuss it with reference to the Preface of his book, *Who Were the Shudras*?

OR

- (b) How does Omprakash Valmiki's father play an instrumental role in giving a marked turn to his son's future?

5. (a) Critically analyse the poem "Naming of Parts" by Henry Reed.

This question paper contains 4 printed pages]

Roll No.

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S. No. of Question Paper : 5220

Unique Paper Code : 2034001210

Name of the Paper : Individual and Society

Name of the Course : GE : Common Prog. Group

Semester : II/IV/VI

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* 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 (3×10=30)

1. (a) Discuss Jyotirao Phule's conceptualisation of caste as an institution.

Or

- (b) Analyse the practice of untouchability with close reference to Valmiki's "Joothan" with respect to the extract from *Joothan : A Dalit's Life* in your course.

P.T.O.

2. (a) Discuss the ending of the story "The Dog of Tetwal" by Manto.

Or

- (b) I will not tell him the whereabouts of my friends nor of my enemies
either.

Though he promises me much, I will not map him the route to any
man's door.

Am I a spy in the land of the living, that I should deliver men to
death ?

- (i) Identify the poem and the poet. 2
- (ii) How is death personified in the poem ? 3
- (iii) What is the significance of the title of the poem ? What is the
underlying theme ? 5

3. (a) So we've arrived at this table :

The Lahore runway;

The Sindhi refugee

With his beautiful wife

Who prays each day to Krishna

The keeper of her kitchen and her life;

The Englishman too young

To be flavoured by the Raj;

The girls with silky hair
Wearing the confident air,
Of Bombay.

- (i) Identify the poem and the poet. 2
- (ii) What is the significance of "the Englishman too young / to be flavoured by the Raj" ? 4
- (iii) How does the poet use imagery in "the girls with silky hair, / wearing the confident air / of Bombay" to convey identity ? 4

Or

- (b) Discuss the relevance of the title of Bibash Sen's "Zero-Sum Game" and examine the role that the idea of 'zero' plays in shaping the narrative.

PART B (3×20=60)

4. (a) What aspects of Brahmin life and attitudes are satirised in the lives of Pandit and his wife ? Discuss with reference to Premchand's story "Deliverance".

Or

- (b) Comment on the conflict between expectation and social reality with reference to Hira Bansode's poem, "Bosom Friend".
5. (a) Wilfred Owen's poetry is shockingly truthful and questions the subtle nuances of patriotism and war. Do you agree ? Give a reasoned answer.

P.T.O.

Or

- (b) In Sassoon's "Return from the Somme", the movement of nature and man coincides with the contrast painted in terms of peace and war. Elaborate with examples.

6. (a) In "The Brand Expands" how does Naomi Klein argue that brands have extended their influence beyond traditional advertising ?

Or

- (b) How does Barthes connect the design of toys to the perpetuation of social norms and what implications does this have for individuality ?

7. (a) With reference to any *two* texts from your course discuss how displacement and trauma shape lived realities.

Or

- (b) Some writers highlight the meekness and innocence of the oppressed classes while others show their characters' rebellious rage. Which approach do you find more effective ? Answer with reference to any *two* writers in the section Caste/Class in your textbook.

the river bank, and the place where he used to go for picnics with his sister. How dear they all were to him! Would there be a coconut tree like this one in the place they were going to?"

6. (a) What are the simple philosophies of life that Sudha Murthy shares in *Wise and Otherwise*? Analyse with relevant examples from the text.

OR

- (b) In *Wise and Otherwise*, Murty depicts the changes that have come about in commemorating of historical, memorial and cultural events. What does she intend to convey to her readers? Explain with relevant examples.

7. (a) "Literature has the power to inspire and the potential to help us understand ourselves, our lives and the world around us." Discuss this statement in relation to any two prescribed texts in your syllabus.

OR

- (b) "In writing about the self, the writer often reveals the world." In relation to this statement, discuss how memoirs and life writings contribute to our understanding of the people around us. Answer with reference to any two prescribed texts.

(200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4473

J

Unique Paper Code : 2034001209

Name of the Paper : Life and Literature

Name of the Course : **GE : Common Programme Group**

Semester : II / IV / VI

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 paper consists of **two** parts, **Part A** and **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.

4473

2

PART A

1. (a) The section titled "The Sixth Tuesday - We Talk About Emotions" is central to Morrie's philosophy of life and death. What life lessons were you able to derive out of this section? Explain with a few relevant examples and anecdotes from the section.

OR

- (b) Morrie says: "There are a few rules I know to be true about love and marriage". Write a short note explaining the rules that Morrie talks about and what lessons Mitch gained from these rules.
2. (a) Who would you consider as the dreamer between Horihor Roy and Shorbojoya? Elaborate your answer with instances from the book.

OR

- (b) Analyse the character of Indir Thakrun and her struggle with the Roy family.
3. (a) While describing her experience with an honest boy in one of her stories, Murthy discusses "honesty" as a virtue and writes, "It cannot be taught at any university. In most people it springs from the heart". Why do you think Murthy feels honesty cannot be taught?

4473

3

OR

- (b) Write a short note on some of the issues related to women that Murthy explores in *Wise and Otherwise*.

PART B

4. (a) While *Tuesdays with Morrie* emphasises the universality of certain human experiences, it also highlights how humans may have different perspectives and approaches to them. Do you agree?

OR

- (b) Mitch's relationship with Morrie is instrumental in shaping Mitch's personality and helping him learn life's greatest lessons. Discuss.
5. (a) Discuss Bandopadhyay's portrayal of poverty through different characters in the novel.

OR

- (b) Based on the given excerpt below, critically comment on the portrayal of nature in *Pather Panchali*:

"Here was the house that had always been his home; there the bamboo grove, the mango orchard,

P.T.O.

OR

(b) Malini Chib's *One Little Finger* stands as a poignant testament to the resilience and strength of the human spirit in the face of adversity. Discuss.

6. (a) Bama portrays powerfully the many layers of widespread misogyny that dalit women experience. Discuss.

OR

(b) 'Yes Sir' highlights the complexities of power dynamics in modern India where affirmative action policies have altered traditional hierarchies. Discuss.

7. (a) Discuss the representation of disability in any two texts in your syllabus.

OR

(b) With reference to any two texts in your syllabus, discuss how literature actively challenges dominant narratives and celebrates marginalized voices?

(300)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4466

J

Unique Paper Code : 2034001202

Name of the Paper : Marginalities in Indian Writing

Name of the Course : GE : English

Semester : II/IV/VI

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 are compulsory.
3. Candidates have to answer **ALL** 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.

4466

2

PART A

1. (a) Identify and critically comment on :

“She lay beside the Tapti with a swollen womb,
There buzzed a thousand bees inside her head
Her hands were wet with sweat,
Her trembling thighs spread.”

OR

- (b) Identify and critically comment on :

“By smearing the blood
And by sticking the feathers,
I will also dwell in the village ,
I will also cultivate the land.”

2. (a) Ambedkar makes a case against the caste based on the principle of the larger social good. Elucidate.

OR

- (b) Ajay Navaria's short story *Yes Sir* presents a nuanced exploration of caste in the urban workplace. Comment.

4466

3

3. (a) *One Little Finger* has the capacity to dismantle stereotypes and foster a more inclusive and equitable society .

OR

- (b) Identify and critically comment :

“You know how to make the program interesting
We shall ask and ask and reduce him to tears”

PART B

4. (a) Discuss the story *Orge* as showing the double marginalization of women.

OR

- (b) Sonawane says: “Adivasi culture, from the beginning, is based on the values of liberty, equality and fraternity. It was after the invention of private property that the system of exploitation came into existence. But the oral and written literature of Adivasis still reflects these human values.” Discuss.

5. (a) Raghuvir Sahay's 'Handicapped Caught in a Camera' is a critique of disability representation, exploring how the portrayal of disabled individuals in media can be dehumanizing and exploitative. Discuss.

P.T.O.

2401

4

9. Describe the role of Sindhi literary traditions in religious practices and cultural life.
10. Critically comment on Indian diversity and plurality by citing examples from the texts prescribed in your syllabus.

(100)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 2401

J

Unique Paper Code : 12035908/62035924

Name of the Paper : Readings on Indian Diversities
and Literary Movements (GE)

Name of the Course :

Semester : II/IV/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. 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.

2401

2

PART A

Answer any THREE questions (3 x 10 = 30)

1. Sujit Mukherjee in his essay "Propositions" underlines the need to focus on the multilinguality and heterogeneity of literary traditions in India in order to write an appropriate Indian literary history. Explain with an example from the essay.

2. Identify, explain and contextualize the given lines:

I am the boat, you are the sea and also the boatman.

Though you never make the shore, though you let me sink, why should I be foolish and afraid?

3. What arguments does Amrit Rai give in order to explain the division of Hindi and Urdu as two separate languages?

4. Identify, explain and contextualise the given lines:

A son was born

The cowshed was depleted;

2401

3

A daughter was born

The cowshed filled up.

5. Discuss Karukku as a powerful portrayal of the Dalits.

PART B

Answer any THREE questions (3 x 15 = 45)

5. Explain the evolution of Sufism in India.
6. How does Rajinder Singh Bedi's "Lajwanti" reflect a gendered view of the Partition.
7. Discuss Dalit poetry as poetry of resistance and assertion against age old prejudices. Cite relevant texts to support this statement.
8. In G.N Devy's words, the tribals "accept a worldview in which nature, man and God are intimately linked". Discuss the statement in the light of the unit Tribal Verse in your syllabus.

P.T.O.

This question paper contains 2 printed pages]

Roll No.

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S. No. of Question Paper : 1503

Unique Paper Code : 62031201

Name of the Paper : **Selections (Poems and Short Stories) from
Modern Indian Literature**

Name of the Course : **B.A. (Prog.)**

Semester : **II**

Duration : **3 Hours**

Maximum Marks : **75**

(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains *two* parts.

Both parts are compulsory.

Part A

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

1. Identify and critically analyse the extract given below :

The void is very durable,

it is fertile.

Everywhere it breeds

saws, daggers, sickles,

breeds carnivorous teeth.

2. Identify and critically analyse the extract given below :

Surat ? Ah, yes,

Once only I stated in Surat

with family members

of my uncle's very old friend,

his wife was cooking nicely...

that was long time ago.

P.T.O.

3. How well does R.K. Narayan capture the world through the eyes of the children in 'The M.C.C.' ?
4. Discuss the symbolism of the squirrel in Ambai's short story.
5. Critically evaluate Basheer's language and humour in 'The Card Sharper's Daughter'.

Part B

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

6. 'The Quilt' focuses on the "strangeness" of a relationship between two women in a conservative male-dominated society with sensitivity and sympathy. Discuss.
7. Sri Sri creates a new myth out of the fusion of the ideologies of the East and the West. Comment with reference to 'Forward March'.
8. 'Toba Tek Singh' portrays the tragedy of common people when political decisions are thrust upon them. Discuss.
9. Critically examine the theme of pain and human suffering in Jayanta Mahapatra's poems.
10. Discuss the metaphor of pilgrimage in Ezekiel's 'Enterprise'.

4944

4

Or

(b) Discuss the theme of Joan's manliness and militarism in Bernard Shaw's *Saint Joan*.

7. (a) With reference to any two plays in this paper comment on the critical significance of the submerging of women characters

Or

(b) Comment upon the importance of psychological implications and symbolism in any one play in your course.

(1200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4944

J

Unique Paper Code : 2034001204

Name of the Paper : Twentieth Century Drama

Name of the Course : GE : English

Semester : II/IV/VI

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 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.

4944

2

PART A

(10×3=30)

1. (a) Identify and explain with reference to context :

“Funny, you know? After all the highways. And the brains, and the appointments, and the years, you end up worth more dead than alive”.

Or

- (b) Critically examine the views that Willy is a victim of society and also of his own false values.

2. (a) How far can the play “Broken Images” be understood as the conflict between the self and the image, and between delusion and reality.

Or

- (b) Identify and explain the lines with reference to context: “This isn’t my home. I am an intruder here: someone external to the soul of this house - along with the cook, the maid and the nurse.”

3. (a) Identify and explain with reference to context: “Well, I have to find reasons for you, because you do not believe in my voices. But the voices come first; and I find the reasons after: whatever you may choose to believe”.

4944

3

Or

- (b) How does Joan reinforce an unmediated connection of God founded on her own unique principles.

PART B

(20×3=60)

4. (a) Comment upon Willy as a man who got trapped by the large city and also by his own dreams.

Or

- (b) How far is *Death of a Salesman* a tragedy of an average American? Discuss.

5. (a) Comment on Girish Karnad’s use of modern technology to explore the subject of alter ego and scattered self-images.

Or

- (b) How does Karnad address the question of language politics through “Broken Images”.

6. (a) Why do the religious, political, and military figures collide and deem Joan mad? How does that reflect upon the social attitudes of society in the context of the play?

P.T.O.

(b) Sherman Alexie's poetics weaves complex patterns of references to narrate the Native American trauma of loss of identity, and of marginalisation. Discuss with reference to the two poems in your course.

6. (a) How do Denver's changing relationships with Sethe, Beloved, and the surrounding community shape her transformation in *Beloved*? What does this transformation reveal about the possibility of healing and selfhood within a legacy of trauma and isolation?

OR

(b) How does Baby Suggs's failure to heal the community reflect the limitations of spiritual rejuvenation when confronted with the deep-seated trauma of slavery?

7. (a) An awakening/expansion of consciousness is a significant trope within the American literary canon. Discuss with reference to at least two texts in your course.

OR

(b) American literature often presents characters who display primal human qualities; they are "symbolic," and in a sense, "archetypal." Do you agree? Comment with reference to at least two texts in your course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6007

J

Unique Paper Code : 2032102401

Name of the Paper : American Literature

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

Semester : IV

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 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.

6007

2

PART – A

(3×10)

1. (a) Identify, contextualise and critically comment on the following: “Ah Bartleby! Ah humanity!”

OR

- (b) Write a note on Leonce Pontellier in Kate Chopin’s *The Awakening*.

2. Identify, contextualise and critically comment on the following :

- (a) “(Ah Genoese, thy dream! thy dream!

Centuries after thou art laid in thy grave,

The shore thou foundest verifies thy dream!)”

OR

- (b) “Crow rides a pale horse
into a crowded powwow
But none of the Indians panic.

Damn, says Crow, I guess

they already live near the end of the world.”

3. Identify, contextualise and critically comment on the following :

- (a) “No, no. That’s not the way. I told you to put her human characteristics on the left; her animal ones on the right. And don’t forget to line them up.”

6007

3

OR

- (b) “‘I don’t know, man. Don’t look like it to me. I know Sethe’s mouth and this ain’t it.’ He smoothed the [newspaper] clipping with his fingers and peered at it, not at all disturbed.”

PART – B

(3×20)

4. (a) In Melville’s story “Bartleby, the Scrivener,” time and space and personal agency are redefined through the characters whose own body clock, sense of space and volition are at dissonance with that of their place of work. Comment.

OR

- (b) To what extent would you agree that Kate Chopin’s *The Awakening* is a novel about the search for identity, and not really a “feminist” novel as the term is understood today?

5. (a) Examine how Walt Whitman, in his poem “Passage to India,” succeeds in overcoming the limitations of a narrow national American identity by incorporating his transcendentalist vision, which is both expansive and inclusive?

OR

P.T.O.

(b) Explain the conceptual difference between the writer and the author-function. How does Foucault's notion of the 'author-function' transform the conventional understanding of texts and authors?

7. (a) Cultures can be understood as sites of contestation, conflict and negotiation, rather than being seen as harmonised wholes. Discuss

OR

(b) What differences can be perceived in the way men represent women and the way women represent themselves in fiction? Give a reasoned answer, with reference to the short stories in the syllabus.

(200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4472 J

Unique Paper Code : 2034001208

Name of the Paper : Culture and Theory
Generic Elective (GE)

Name of the Course : **Common Prog. Group**

Semester : II/IV/VI

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** 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.

4472

2

PART A

1. (a) Explain the significance of Nadya's meeting with Sasha in Moscow.

OR

- (b) Explain what Stuart Hall means when he writes that Identity is produced "within, not outside, representation".

2. (a) Explain the significance of the letter that Lulu writes to Pierre in Sartre's story 'Intimacy'.

OR

- (b) "[H]umanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being." Explain the significance of this sentence in Simone De Beauvoir's 'Introduction' to her book, The Second Sex.

3. (a) Explain the significance of the boat trip in Fenella's life in Mansfield's 'The Voyage'.

OR

- (b) What is the conceptual problem, according to Foucault, in hypothetically including the philosopher Nietzsche's laundry bill in his imagined Complete Works?

4472

3

PART B

4. (a) How is Chekhov's story 'The Bride' able to create a historical perspective for readers to engage with the themes of social decay and disillusionment?

OR

- (b) How does Stuart Hall pose the idea of 'difference' in his essay and in what ways can it be seen as constitutive of cultural identity?

5. (a) Discuss Lulu's relationship with Henri encompassing the twin ideas of comfort as well as constraint, in Sartre's 'Intimacy'.

OR

- (b) How is woman constituted as the gendered 'Other' in linguistic, social and cultural terms? Is this otherness universal i.e. prevalent across time and space?

6. (a) Discuss the way in which Katherine Mansfield's story 'The Voyage' uses dry humour to magnify the emotional states that Fenella journeys through.

OR

P.T.O.



SL No of QP:

///

UPC

: 62031901

Name of the course : B.A. Programme (LOCF)

Name of the paper : English Language Through Literature

Semester : IV

Marks : 75

Time limit : 3 hours

The paper contains 3 unseen texts.

Students will attempt any THREE out of FIVE questions in Part A and THREE out of FIVE questions in Part B.

Both parts A+B have to be answered.

Passage 1: [745 words in length]

My father's name was Pandharinath. He was a contractor by profession, but he had so generous a heart that he was called Karna, the epitome of generosity in the Mahabharata. An extremely kindhearted man, he had no craving for wealth. His only wish in life was to make people happy...

In those days, it was the custom to keep women at home, behind the threshold. The honour enjoyed by a family was in proportion to the restrictions imposed on the women of the house. When no one could see even a nail of the woman thus confined within the four walls of the house, then this 'honour' became the talk of the town—a byword among the relatives and friends in the surrounding villages. Then people would tell each other, how one Pandharinath Mistry kept his wife completely hidden in the house and how even the rays of the sun did not know her. My father had locked up my aai in his house, like a bird in a cage. Whatever money he earned, he would squander away. While his contracts lasted, there would be plenty of food, clothes and fun. But when he was out of work, we had to go without food even. My father gradually became an expert in his field. Even then, it used to be awfully difficult at times to get a little kerosene to light a single lamp in the house. My father loved to drink tea. Even during his lean days, he refused to go without tea. He would boil tea leaves without any sugar and happily drink the strong bitter brew. But he would never go without tea. My aai would always fight with him. 'What's the use of earning so much money?' she would grumble. 'You don't even have a hut in the village. What's the point? You earn so much and here we are, without even a few morsels. What will the children do?' Then my father tried to 'educate' her, 'Come on, can you only get happiness by hoarding money? I have earned a lot of merit, you see! Just as children inherit their parents' wealth, they also inherit their merits and sins. God sees to it that they do so. Don't you worry! Our children will be comfortable. If I do well unto others, I will earn a lot of merit. Then they will automatically get a share of my merit. They will be quite well off. Why do you unnecessarily worry about such petty matters? I don't care for money.'

My aai must have felt so oppressed, so suffocated! And that must have made her so insensitive, so cruel towards the others. She could never maintain good relations with her relatives, not even with her own mother and sister. She could never get along with people. She was basically a very difficult person, with scant regard for others. My father was the exact opposite of her. He loved people far more than he loved money. Thus they were two opposite poles. They never got along well with each other. Aai used to expose my father's so-called capital, that is, his sense of morality. If I was around, she used the opportunity to push a few lessons down my throat too, 'What have we earned with such values? We followed the path of morality all right but what have we gained? What has morality earned for us?' 'Morality! What rubbish!' She would say angrily. 'The world belongs to the man with money. Don't ever be taken in by your father's lovely words. There's no merit, no sin. It's only money that matters. Money whitewashes your sins. It's money that brings fame. Nobody is bothered about how you earned it. Be rich and people will willingly pluck ticks off your body. You can earn while you are young. Earn money you must, whichever way, then your children won't have to worry.' She often told me, 'Baby, you have only one brother. It is your duty to help him!' She would go on and on like this. I wonder whether this was her true nature or whether her poverty-stricken life made her speak in this way. Actually, she learnt to speak out only because she travelled to many cities with my father. It was staying in the cities that had taught her how to live. Whichever city my father went to, the only thought he had in his mind was of helping his people to survive.

Passage 2 [725 words]:

UMA RAO
SURESH RAO
CONSTABLE MUNSWAMY
ANARKALI

Sanskrit mantras fade in, the ones chanted during a Hindu wedding. Fire. The sound of the fire grows louder, drowning the mantras. A scream. The flames engulf the scream.

Interior. The office of the Superintendent of Police.

Whirring of fan (stays throughout the scene). Rustle of paper. Footsteps approaching.

MUNSWAMY. You may see the hijra now if you wish, madam.

UMA. Will she talk to me?

MUNSWAMY (chuckling). She! Of course it will talk to you. We will beat it up if it doesn't.

Rustle of paper. Pause.

Madam, if you don't mind me saying, why is a lady from a respectable family like yourself . . . ? There are so many other cases. All murder cases. Man killing wife, wife killing man's lover, brother killing brother. And that shelf is full of dowry death cases. Shall I ask the peon to dust all these files?

UMA. No. Maybe some other time. I think this particular one is of interest to me at this time.

MUNSWAMY. If you don't mind me saying, what is the use of talking with it? It will only tell you lies. I will bring it.

UMA. No. Can I meet her in there?

Prison gates clang shut.

Interior. The male section of Central Jail, Bangalore.

Banging of metal plates on the floor. Quite a din. Munswamy runs his stick on the bars of the prison.

MUNSWAMY. Quiet! Quiet!! (A whack on an arm followed by a yowl.) Quiet, I say. You sons of . . . loafers. Do you know who this madam is? She is the daughter-in-law of the Deputy Commissioner and the wife of our Superintendent!

Silence.

(Taps on bars with his stick.) Now come on, come on. Do namaskara to madam.

Silence.

UMA. Er—namaskara.

A chorus of meek male namaskars.

MUNSWAMY. Madam, once again I request you to take up some other case. Look at this man. He cut off his wife's nose. He will give you an interesting story.



UMA. I would like to meet Anarkali.

Titters from the prisoners.

Where is she?

MUNSWAMY. Anarkali! Come here.

ANARKALI (from far). No! I don't want to meet any journalist.

MUNSWAMY. I will come inside and beat you up, you worthless pig!

ANARKALI. I am not in the mood.

UMA. I am not a journalist.

ANARKALI. I don't care! I said I am not in the mood!

MUNSWAMY. Why do you want to bring this shame on your family, madam? I beg of you go home.

UMA. Anarkali! Please, help me.

ANARKALI. Go away!!

MUNSWAMY (nearly in tears). Madam! I beg of you! If Sir finds out I let you in here, he will have me transferred!

Silence.

UMA. All right. Perhaps I better look at some other . . . case.

MUNSWAMY. Yes! Come, madam, you can sit comfortably in the office. Will you like some tea or Pepsi? _

ANARKALI. Wait. (Approaches.) Are you really the wife of the big Munswamy? Or is this man lying so I will talk to you?

MUNSWAMY. Go away. Madam is no longer interested in your filthy lies.

ANARKALI. I didn't kill her. She was my sister!

MUNSWAMY (hits the bars with his stick). Ai! Go back! (Hits harder.) Back!

ANARKALI. Would you kill your sister?

MUNSWAMY (hits the bars again). Back! Beat it! Kick the hijra!

The other inmates begin to beat Anarkali up.

ANARKALI (hitting back at first). Ai! Don't touch me!

The other inmates scream with pleasure as they beat up Anarkali.

Aaagh! Aaaagh!

UMA (her voice almost drowned by the anarchy). Stop! Stop it!

Fade out. Interior. The bedroom of Suresh and Uma.

A Hindi movie fight scene blaring from a TV set in the next room.

SURESH. That is just the sort of name a hijra would fancy. (Chuckles.) Anarkali!

UMA. Why do they put her in a male prison?

SURESH. They are as strong as horses. Wear the purple one.

UMA. I wore that last night.

SURESH. Again.

Silence. Uma opens the wardrobe.

Good.

UMA. She is being beaten up by all the male prisoners.

SURESH. How do you know?

UMA. She told me. (Takes a nightie off a hanger.)

Munswamy brought her into your office, just as you instructed.

SURESH (gets up). Good. (Goes towards the bathroom.) Don't believe a word of anything it says. They are all liars. (Opens the bathroom door and steps in.)

Passage 3 [748 words]:

"What do you mean not enough rooms?" I said to Arijit Banerjee, the lobby manager of the Goa Marriott.

"See, what I am trying to explain is..." Arijit began in his modulated, courteous voice when mom cut him off.

"It's my daughter's wedding. Are you going to shame us?" she said, her volume loud enough to startle the rest of the reception staff.

"No, ma'am. Just a shortage of twenty rooms. You booked a hundred. We promised eighty then. We hoped to give more but the chief minister had a function and..."

"What do we tell our guests who have come all the way from America?" Mom said.

"If I may suggest, there is another hotel two kilometers away," Arijit said.

"We have to be together. You are going to ruin my daughter's wedding for some sarkaari function?" my mother said, bosom high, breath heavy – classic warning signs of an upcoming storm.

"Mom, go sit with Dad, please. I will sort this out," I said. Mom glared at me. How could I, the bride, be doing all this in the first place? I should be worried about my facials, not room allocations.

"The boy's side arrives in less than three hours. I can't believe this," she muttered, walking to the sofa at the center of the lobby. My father sat there along with Kamla bua, his elder sister. Other uncles and aunts occupied the remaining couches in the lobby – in a Mehta takeover of the Marriott. My mother looked at my father, a level two glare. It signified: 'Will you ever take initiative in life?'

My father shifted in his seat. I re-focused on the lobby manager.

"What can be done now, Arijit?" I said. "My family is all here."

We had come on the morning flight from Delhi. The Gulatis, or the boy's side, would take off from Mumbai at three p.m. and land in Goa at four p.m. Twenty hired Innovas would bring them to the hotel by five. I checked the time. 2:30 p.m.

"See, ma'am, we have set up a special desk for the Mehta-Gulati wedding," Arijit said. "We are doing the check-ins for your family now."

He pointed to a makeshift counter at the far corner of the lobby where three female Marriott employees with permanent smiles sat. They welcomed everyone with folded hands. Each guest received a shell necklace, a set of key cards for the room, a map of the Marriott Goa property and a 'wedding information booklet'. The booklet contained the entire programme for the week.

"My side will take fifty rooms. The Gulatis need fifty too," I said.

"If you take fifty, ma'am, we will have only thirty left for them," Arijit said.

"Where is Suraj?" I said. "We will manage last minute" is what he told me. Suraj was the owner of Moonshine Events, the event manager we had appointed for the wedding.

"At the airport," Arijit said.

My father ambled up to the reception desk. "Everything okay, beta?"

I explained the situation to him.

"Thirty rooms! Gulatis have a hundred and twenty guests," my father said.

"Exactly." I threw my hands in the air.

Mom and Kamla bua came to the reception as well. "I told Sudarshan also, why all this Goa business? Delhi has so many nice banquet halls and farmhouses. Seems like you have money to throw," Kamla bua said.

I wanted to retort but my mother gave me the Mother Look.

They are our guests, I reminded myself. I let out a huge breath.

"How many from our side?" my mother said.

"Mehta family has a hundred and seventeen guests, ma'am," Arijit said, counting from his reservation sheets.

"If we only have eighty, that is forty rooms for each side," I said. "Let's reallocate. Stop the check-ins for the Mehtas right now."

Arijit signaled to the smiling ladies at the counter. They stopped the smiles and the check-ins and kept the shell necklaces back in the drawer.

"How can we reduce the rooms for the boy's side?" my mother said in a shocked voice.

"What else to do?" I said.

"How many rooms are they expecting?" she said.

"Fifty," I said. "Call them now. They will readjust their allocations on the way here."

"How can you ask the boy's side to adjust?" Kamla bua said. "Aparna, are you serious?"

"But how can we manage in only thirty rooms?" I said and turned to my father, "Dad, Call them."

Part A

Attempt any three questions in 200-250 words each. (3x10=30 marks)

1. In passage 1, the behavior and personality traits of the writer's mother and father are shaped by gender inequality. Comment on the given statement with reference to the events and conversations described by the writer.
2. In Passage 2, what are the different attitudes to the character of Anarkali ? Would you say the class/gender of the various characters makes them respond differently? Frame your answer quoting words, phrases or statements from the passage that allow you to draw your conclusions.
3. In the dramatic extract (Passage 2), Uma is seen in two different contexts and spaces (the prison and the bedroom). Describe her behaviour in each of these spaces and the differences you observe. Analyse how the other characters respond to Uma.
4. From your reading of Passage 3, what idea of the relative roles and status of bride's and groom's families do you get from the passage? You can use or quote words, or phrases or statements from the passage that allow you to draw your conclusions.
5. Who is the narrator in Passage 3? How does the narrator view the hotel and its staff? What is the narrator's family like? Frame your answer in about 250-300 words. You can use or quote the words, or phrases or statements that allow you to draw your conclusions.

Part B

Attempt any three questions in 300-350 words each. (3x15=45 marks)

6. Imagine you are the writer's mother. Write a diary entry describing the fight that you had with your husband (the writer's father), and the way his behavior impacts you and your family.
7. Continue the dramatic extract in Passage 2 further, imagining that Uma has been able to manage a short interview with Anarkali for her research. Keep in mind the existing characterisation and the conflict in the plot. Use dialogue and stage directions to develop the plot further.
8. Imagine you are Uma from the dramatic extract in Passage 2. Write an entry for your research journal recording your observations and comments about the conditions in prison for inmates. Keep in mind that a research journal should use a formal register.
9. Assuming the narrator's dad calls the Gulatis, write a dialogue between them describing the discussion in 15 dialogues each.
10. Three female staff of the hotel, who are described as having "permanent smiles" are observed by the narrator. Imagine you are one of these three female staff members attending to the marriage party with your "permanent smile." Write your real feelings of the scene described in the passage. You may write using essay, novel, or dialogue format.

URL:<https://www.thehindu.com/opinion/india-education-system-mindset-shift/article66534525.ece>

(d) A chapter titled "Interpretations of Early Indian History" by Romila Thapar, published in the book Readings in Indian History, edited by R.S. Sharma, Orient Blackswan, New Delhi, 2003, pages 22-45.

(e) A YouTube video titled How to Overcome Distractions by Gaur Gopal Das, uploaded on July 10, 2021, on the channel "Gaur Gopal Das." Accessed on April 17, 2025. URL: <https://www.youtube.com/watch?v=ykN8F0tr-mU>

[This question paper contains 24 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4678

J

Unique Paper Code : 2035002001

Name of the Paper : English Language Through Literature

Name of the Course : **Common Programme Group**

Semester : IV/GE Language 2

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 paper contains 3 unseen passages and questions based on them.
3. The questions are in two parts, **A and B. Both** parts are compulsory. Candidates have to answer **ANY THREE** 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.

Passage 1

On a quiet stretch of the northern coast, far from any city or town, stood a tall white lighthouse called Eirengard Point. Surrounded by sharp cliffs and roaring waves, the lighthouse had been guiding ships away from danger for more than a hundred years. While most lighthouses around the world had been automated long ago, Eirengard Point still had a human keeper. His name was Ansel Mirek, and he was the last official lightkeeper in the country.

Ansel was 55 years old. He had spent more than three decades living in the lighthouse, far away from the noise of the modern world. He enjoyed the silence. His days were slow but steady-checking the light, recording weather data, and maintaining the equipment. He talked very little, mostly to himself or to the sea.

- (15)
- (b) Convert each of the entries below into a proper MLA citation as it would appear in a Works Cited page. (5)
- (a) A book titled *Wings of Fire: An Autobiography* by Dr. A.P.J. Abdul Kalam and Arun Tiwari, published by Universities Press, Hyderabad, 1999.
- (b) An article by Vandana Shiva titled "Biodiversity, Biotechnology, and the Politics of the Patent Regime," published in *Economic and Political Weekly*, Volume 35, Issue 15, 2000, pages 1236-1242.
- (c) An online article titled "India's Education System Needs a Mindset Shift" written by Anurag Behar, published in *The Hindu* on February 20, 2023. Accessed on April 17, 2025.

8. Imagine you are a concerned college student from South Asia. Write a formal letter to the Union Minister for Environment, Forest and Climate Change, expressing your concern over the increasing frequency of extreme weather events in your region. (20)

9. In a fast-changing world, the ability to 'learn, unlearn, and relearn' is considered a critical leadership skill.

Discuss how the growth mindset equips leaders to thrive in times of complexity and disruption. Support your answer with two strategies or examples from the passage. (20)

10. (a) You are reporting for a leading daily and are covering the keynote address delivered by Sunita Narain at an international symposium. Write a news article titled: "A Heated Future: Why Climate Justice Must Be at the Heart of Global Policy."

His only contact with the outside world was through supply drops every two weeks and a working radio for emergencies.

Most people would have found such a life lonely, but Ansel found peace in the waves, the wind, and the rhythm of routine. He believed the sea had its own voice, and over time, he had learned to listen.

One summer, a request arrived from a university student named Elira Das. She was studying marine psychology and wanted to spend a few weeks at the lighthouse for her research on how isolation affects the human mind. At first, Ansel was unsure. He hadn't had company in years. But something about her letter—her curiosity, her respect for the sea—moved him. He agreed.

Elira was 21 years old, full of questions and energy. She arrived with notebooks, a laptop, and a recorder. Her first few days were filled with wonder. Everything

was new-the sound of the waves at night, the endless horizon, even the silence. At first, Ansel kept to himself, answering her questions with short replies. But slowly, he began to open up.

Each evening, they climbed to the top of the lighthouse and lit the lamp together. Elira would ask about the stars, the sea, and Ansel's past. He told her about storms he had faced, ships he had helped, and how even in silence, he never felt alone. In return, she shared stories of her college life, her dreams, and how people today were always rushing but rarely listening.

Over time, a quiet friendship formed between them. They ate together, kept separate journals, and sometimes sat in silence watching the sea. Elira began to understand the depth of Ansel's connection with nature. What seemed like a lonely life was actually full of meaning.

PART B

Answer **any 3** of the following in about 300-350 words:

(3x20= 60)

Questions **6 & 7** are based on **Passage 1**;

Question **8** is based on **Passage 2**;

Questions **9 and 10** are based on **Passage 3**.

6. As Ansel, write a diary entry a year after Elira's visit, expressing how her presence continues to shape your life and choices. (20)
7. Create a conversation between Elira and her professor where she explains how her time at the lighthouse changed her view on life and learning. Write 15 turns of dialogue to present this conversation. (20)

3. In Passage 2, Sunita Narain describes climate change as both a "challenge" and an "opportunity." Discuss what she means by this dual framing. In what ways can climate change be viewed as an opportunity for rethinking development and cooperation? (10)
4. Discuss how our current models of development, particularly in the energy sector, are contributing to the climate crisis. Cite two examples from the speech and explain how they reflect a larger global pattern of unsustainable growth. (10)
5. Describe a situation—real or imagined—where someone turned a failure into a learning opportunity by changing their mindset. Why is this shift important for long-term growth? (10)

Then came the storm.

One night, the sky darkened quickly. Winds grew wild, waves crashed harder, and the lighthouse shook. Satellite signals were lost. Electricity flickered. The emergency radio crackled a fishing boat had lost its way near the rocks and needed help. Ansel and Elira acted fast. They climbed the slippery stairs of the tower and manually adjusted the light. Ansel used his old logbooks and experience to calculate the boat's likely position. Elira stayed by the radio, updating the log and calling out signals. For hours, they worked together in the storm. Finally, the light caught the boat's eye. The vessel turned away from danger and made it back safely. When the storm ended, the sky cleared. The sea was calm again, but both of them knew something had changed.

A few days later, Elira left the lighthouse. As she boarded the supply boat, she turned and smiled. "Thank you," she said. "For everything."

Weeks passed. Then, one morning, Ansel found a letter in his mailbox. It was from Elira. It read:

"Dear Ansel,

You once told me the sea speaks in waves, winds, and silence. Now, I understand. Thank you for teaching me that some lights don't just guide ships—they guide people too.

Ansel folded the letter and placed it in his journal. Then, for the first time in many years, he walked out onto the cliff and smiled—not just at the sea, but at the memory of a visitor who had reminded him that even the quietest lives could touch others deeply.

Years went by, and Ansel remained at Eirengard Point, still lighting the lamp each evening. But he was no longer the same man. Elira's visit had opened a window in his heart—a reminder that connection could bloom even in the loneliest places. He began writing more

QUESTIONS

PART A

Answer **any 3** of the following in about 250-300 words:
(3×10=30)

Questions **1 and 2** are based on **Passage 1**;

Questions **3 and 4** are based on **Passage 2**;

Question **5** is based on **Passage 3**.

1. Describe how Ansel's life changes after Elira's visit. What does this say about the impact of human connection? (10)
2. What does the story suggest about the value of silence, solitude, and storytelling in today's fast-paced world? (10)

The Way Forward

In an age marked by complexity, disruption, and rapid technological advancement, the ability to learn, unlearn, and relearn has become a cornerstone of effective leadership. The growth mindset offers a potent framework for leaders not just to survive change, but to harness it for transformation—within themselves, their teams, and their organizations.

As psychologist and leadership scholar Warren Bennis once said, "The most dangerous leadership myth is that leaders are born—that there is a genetic factor to leadership. That's nonsense; in fact, the opposite is true. Leaders are made rather than born." The science of growth mindset supports this assertion—and invites a future where leadership is not a position, but a lifelong developmental process.

(751 words)

regularly, not just logs but reflections. Sometimes, a student or researcher would write, and Ansel always responded. The lighthouse still guided ships. But now, it also guided minds. In silence and in storms, Ansel had become more than a keeper of light. He had become a keeper of stories, and of human hope.

(788 words)

Passage 2

"On Thursday the World Meteorological Organization announced that 2010 was the warmest year recorded in large parts of the world. South Asia was particularly warm. IMO said that there is clear evidence now that the world is warming its signs are evident in the changing and variable and extreme weather events.

Just think of last year: Forest fires in Russia, which destroyed vast wheat fields; floods in Pakistan - worst ever in human memory; recent floods in Australia, in

Sri Lanka, in Brazil. Think of how extreme the weather is becoming. Think of how rainfall patterns are changing – it does not rain - it pours.

Let us be clear about the following:

(a) Climate change - the warming of the Earth's surface is caused by the burning of fossil fuels that we need for economic growth. It is human made.

(b) Climate change is real, it is already dangerous.

(c) The world needs to act. It needs to act urgently.

Why do I say so? It is human made: Climate change is linked to economic growth, as we know it today. If we break down the cause of emissions we find that the bulk come from the energy sector burning of coal in power stations, which fuel our factories, give us light and air conditioning. It comes from burning oil in our cars. These sectors contribute some 70 per cent

3. Coaching and Reflective Practice: Offering executive coaching that reinforces self-awareness and adaptive thinking.

4. Modeling from the Top: Leaders who openly share their learning journeys, admit mistakes, and model vulnerability inspire trust and courage within teams.

An impactful example is Google's Project Oxygen, which initially sought to prove that managers did not significantly influence team performance. Contrary to expectations, the research found that effective managers—those who coached, communicated well, and supported development had the most productive teams. These behaviors are deeply aligned with growth mindset thinking and enable the workplaces to manage conflicts and impact the work culture as well as the bottom line in a positive way.

activation when confronted with errors, suggesting a heightened cognitive engagement with mistakes, rather than a withdrawal or avoidance response. For leaders, this capacity to process failure constructively is not only crucial for personal development but also for role-modeling behavior for their teams.

The application of growth mindset to leadership is not automatic; it requires intentional design within leadership development frameworks. Organizations that have successfully embedded this orientation emphasize the following strategies:

1. Feedback-rich Environments: Encouraging real-time, constructive feedback as a tool for learning rather than criticism.
2. Reframing Failure: Normalizing experimentation and setbacks as pathways to innovation.

of the emissions in the world today. Carbon dioxide and methane are the key gases. The problem is complicated because CO₂ has a particularly long life -what you emit today remains for 50100 years. This is why the world worries about the cumulative impact created by the historical emissions.

It is dangerous: Scientists say that the world must remain below 20 C to avoid catastrophic damage even this is considered too high). As I said before it is emissions from growth that have led to this temperature increase. The world has already increased temperature by 0.8 degree Celsius. It has also pumped so much gas in the last 100 years or so that another 0.8 C is now inevitable. So a very small window of opportunity remains. It demands drastic action; The world has to reduce emissions by 85 per cent over its 2000 levels by 2050. The same emissions that give it growth. This is the challenge.

Why the world needs to act; We in south Asia are most vulnerable. Climate change is about extreme

events. It is also difficult to estimate. We cannot say that this flood or this extreme winter or even this heat wave is 'because of climate change. We 'cannot. 'But we can. We 'can say that the increased frequency of extreme and variable weather events is because of climate change. We can say that increased intensity and frequency of storm surges and tropical storms is because of climate change.

But estimating increased frequency requires long-term trends that are still not available. Remember the world is making history now. Science will not be certain. It cannot lead policy into action. 'But we must be clear: Our climate is changing. This change has the potential to devastate our world. This is not acceptable. So what do we do?

The 3-truths of climate change. This is where the 3-truths of climate change must be understood.

by growth mindset principles. As a result, Microsoft not only regained market relevance but also became one of the most admired and valuable companies globally. Nadella himself credits Dweck's theory as a foundational philosophy for organizational transformation (Nadella, 2017).

The Neuroscience of Growth Mindset in Leaders

Emerging research from neuroscience and neuroplasticity supports the idea that adult brains retain the capacity to form new neural connections-what is often referred to as brain plasticity. This scientific basis underlines the potential for leaders to reshape their thinking patterns, decision-making frameworks, and even emotional responses through deliberate practice and cognitive reappraisal.

A study published in *Frontiers in Psychology* (2019) by Mangels et al. revealed that individuals with growth mindsets demonstrated greater prefrontal cortex

in the face of obstacles. Such leaders also encouraged a culture of continuous improvement within their teams, viewing failures as learning opportunities rather than threats to personal or organizational identity.

Growth Mindset and Transformational Leadership

Transformational leadership is characterized by four key elements: idealized influence, inspirational motivation, intellectual stimulation, and individualized consideration. Leaders who possess a growth mindset naturally align with these principles. Their orientation towards learning enables them to model resilience and adaptability, essential traits in volatile and uncertain environments.

A notable case study is that of Satya Nadella, CEO of Microsoft, who upon taking the reins in 2014, initiated a cultural shift from a "know-it-all" to a "learn-it-all" organization. Nadella's leadership emphasized empathy, innovation, and learning-traits underpinned

- (a) Climate change is related to economic growth. No country in the world has built a low carbon growth economy (as yet).
- (b) Climate change is about sharing growth between nations and between people - think of the atmosphere as a glass filled with water (emissions of Co2). Countries for their growth have filled this glass, with emissions as they have grown. If we take even the recent period 1950-2000 - the cumulative emissions of one country - the US occupy some 30 percent of the atmospheric space. China with a quarter of the world's people occupied some 10 percent of the space.
- (c) Climate change is about cooperation and it is about collaboration. Let us be clear, unless the world has an agreement based on equity and fairness, there will be no cooperation on climate change. Equity is a prerequisite for agreement on climate change. We cannot agree to a world which does

not give the poor the right to development."

(Above is an excerpt taken from the Speech delivered at Asian University for Women Symposium: Imagining Another Future for Asia: Ideas and Pathways for Change, held at Dhaka, Bangladesh in January 2011: "The challenge and opportunity for our world" by Sunita Narain, the then Director General, Centre for Science and Environment)

(761 words)

Passage 3

In recent decades, a significant body of research in psychology and organizational behavior has converged on the idea that leadership is not merely a function of charisma or strategic ability, but also of cognitive adaptability and belief systems-especially the concept of growth mindset. Coined by psychologist Dr. Carol S. Dweck, the growth mindset refers to the belief that abilities and intelligence can be developed through

effort, learning, and persistence. In contrast, a fixed mindset assumes that talent and intelligence are static traits.

Growth Mindset: Origins and Evidence

Carol Dweck's pioneering research in the early 2000s with school children demonstrated that students praised for their effort, rather than innate intelligence, were more willing to tackle challenging tasks and showed higher levels of resilience. The notion gained further traction with the rise of positive psychology, which emphasized strengths-based development, grit (Duckworth, 2016), and self-efficacy (Bandura, 1997).

In a 2014 study by Harvard Business Review, organizations that embedded growth mindset cultures reported increased employee engagement, stronger ethical behavior, and improved overall performance. Leaders with growth mindsets were observed to be more collaborative, open to feedback, and persistent

1908

4

10. Critically analyse the ways in which Arun Kolatkar critiques conventional life with reference to religion and secularism in the poems "A Low Temple" and "The Bus".

(100)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1908 J

Unique Paper Code : 12035911 / 62035508

Name of the Paper : Indian English Literatures

Name of the Course : **GE English**

Semester : II/IV/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. 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**.

P.T.O.

1908

2

4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **15** marks each.

Part A

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

1. Comment on R.K. Narayan's depiction of the socio-political environment of the period through the experiences of Swaminathan in *Swami and Friends*.
2. Write a short note on the father-son relationship in *Trying to Grow*.
3. Critically analyse Bharati's character in Mahesh Dattani's *Tara*.
4. Write a critical note on Certainly-Mary in Salman Rushdie's "The Courter".

1908

3

5. Critically comment on the significance of the house as a metaphor in Kamala Das's poem "My Grandmother's House".

Part B

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

6. Discuss the theme of colonial education and its impact on young minds in *Swami and Friends*.
7. Comment on the significance of the title *Trying to Grow*.
8. "Dattani's use of female characters in *Tara* explores the idea of internalized patriarchy". Explain.
9. Comment on the use of letters as a narrative device in Rohinton Mistry's "Swimming Lessons".

P.T.O.

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 5213

Unique Paper Code : 2034001203

Name of the Paper : Indian Classical Literature

Name of the Course : GE : English

Semester : II/IV/VI

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) Write a short note on Duhsasana in the episode of dicing in the *Mahabharata*.

Or

- (b) Write a short note on Vikarna in the episode of dicing in the *Mahābhārata*.

P.T.O.

2. (a) Write a short note on the character of Gautami in the *Abhijnānaśākuntalam*.

Or

- (b) Write a short note on the episode of love-letter writing in the *Abhijnānaśākuntalam*.

3. (a) Briefly describe *purāṇ* poetry, with reference to 'The Book of Vanci'.

Or

- (b) "O lovely woman who looks like Valli!

Who are you that stands in the shade

Of the sweet kino tree having lost a breast ?

We shudder in our hearts"

Explain the above lines with reference to the context.

Part B

4. (a) With reference to the peace proposal and the temptation of Karna, discuss Krishna's attempts to prevent war in the *Mahabharata*,

Or

- (b) Explain the significance of the silence of the men in the assembly hall in the Dicing episode of the *Mahabharata*.

5. (a) Critically comment on the importance of hermitages in the union and reunion of Sakuntala and Duhsanta in the *Abhijnānaśākuntalam*.

Or

- (b) Discuss the *Abhijnānaśākuntalam* as an examination of the institution of marriage.
6. (a) Write an essay on the failure of justice with respect to the life of Kannaki in 'The Book of Vanci'.

Or

- (b) Explain how the idealisation of Kannaki reflects the social and cultural values of the Sangam period.
7. (a) Examine the concept of *karma* in Indian classical literature with reference to any *two* texts in your course.

Or

- (b) Write an essay on the masculine codes of honour in Indian classical literature, as depicted in any *two* prescribed texts.

Or

(b) Derozio's concern with the orphan girl unearths the truth of a selfish, hypocritical, and harsh patriarchy pervading the age. Do you agree? Discuss.

6. (a) Discuss the significance of the title of the story, "The Intrusion". Provide relevant textual details to support your answer.

Or

(b) Do you agree that Manjula Padmanabhan in her story "Stains" compels the readers to interrogate the construct of women's cultural identity? Critically analyse her views.

7. (a) Critically comment on the writer's use of personal experiences to shape socio-political themes in their works, with reference to any two writers.

Or

(b) Do you agree that both male and female writers prescribed in this paper respond sensitively in the same measure to women's issues? Substantiate your argument with reference to two texts of your choice in this course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 7313

J

Unique Paper Code : 2032202401

Name of the Paper : Indian Writing in English

Name of the Course : Bachelor of Arts English

Semester : IV – DSC

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, **A** and **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.

7313

2

PART - A

(3×10=30)

1. (a) Write a note on the portrayal of Mira Masi as seen from the eyes of the two Das sisters.

Or

- (b) Critically comment on the following lines:

“Yes, yes, you are perfectly right, Tara—it was so for all of us—for the whole family, and everyone we knew, here in this neighbourhood. Nineteen forty-seven. That summer. We could see the fires burning in the city every night—”

2. (a) Read the lines given below and answer the questions that follow :

“And what are thy shrines, and kine and kindred,
What are thy gods to me?

- (i) Name the poem, the poet, and the addressee. (2)
- (ii) Examine the context in the light of the words “gods” and “shrine”, and explain the poet’s idea as contained in the poem. (5)
- (iii) Explain the significance of the alliterative words ‘kine’ and ‘kindred’. (3)

7313

3

Or

- (b) Examine the poet’s emotions in the words :

“...when first/ He knew that he was free!-” in the poem, “Freedom to the Slave”.

- 3 (a) How and why does Rushdie use the motif of namelessness in “The Free Radio”? Elaborate.

Or

- (b) What does the ‘sea’ symbolise for the narrator of “The Intrusion”? Discuss.

PART - B

(3×20=60)

4. (a) Do you agree that *Clear Light of Day* is the story of daughters trapped in familial responsibilities “who let the brothers enjoy”, as expressed by Mishra Uncle? Give a reasoned answer.

Or

- (b) Do you agree that Anita Desai excels in portraying the women in her novel within the complex web of the story? Give a reasoned answer.
5. (a) Discuss how Naidu’s poetry explores the social and religious tensions of the times.

P.T.O.

7428

4

6. (a) Shashi Deshpande's "The Intrusion" examines the trauma of marital rape and consent in marriage. Comment.

Or

- (b) Rushdie's "The Free Radio" offers a critique of the Emergency. Do you agree? Substantiate your answer with specific references from the story.
7. (a) Examine any two writers' engagement with nation and nationalism. You may choose two texts from your course to substantiate your answer.

Or

- (b) How do women writers/poets intertwine deeply personal experiences to challenge gender norms? Answer with reference to any two texts from your course.

(2500)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 7428

J

Unique Paper Code : 2032202401

Name of the Paper : Indian Writing in English

Name of the Course : Bachelor of Arts English

Semester : IV – DSC

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, **A** and **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.

7428

2

PART – A

(3×10=30)

1. (a) Write a note on the Mishra sisters.

Or

- (b) Comment on the significance of Raja's letter to Rim.
2. Identify the poem and the poet and critically comment on the following lines :

- (a) "...I who have lost
My way and beg now at stranger's doors to
Receive love, at least in small change?"

Or

- (b) "I am sorry, Palem,
...I only turned out to be a small man,
With small dreams and living a small life."
3. (a) Comment on the unreliability of the narrator in "The Free Radio" with examples from the story.

7428

3

Or

- (b) Write a note on Sarah's character in "Stains".

PART B

4. (a) Examine how the negligence of the Das parents towards their children's lives has a profound impact on the four siblings. Illustrate with examples from the text.

Or

- (b) The Das home at Bela Road is more than a setting for the novel. It is a symbol which reinforces the themes of dysfunction, abandonment, and entrapment. Comment with reference to the text.

5. (a) Ngangom's poems weave the personal and the political. Comment with reference to the poems in your course.

Or

- (b) Kamala Das's confessional poetry is a powerful critique of patriarchy. Comment with reference to the poems in your course.

P.T.O.

6. How does Amrita Pritam's poem, "I Say Unto Waris Shah", respond to the tragedy wrought by the Partition of the Indian Subcontinent? What role does she expect poets like Waris Shah to play in representing the Partition in Punjabi literary traditions? What does this reveal about Pritam's relationship with the past?

OR

What role do women play in Joseph Macwan's novel *The Stepchild*? Are they victims of caste and patriarchy, or are they able to push the boundaries of their marginalization? Discuss.

7. The conception of India cannot be a homogenous idea but a gathering of multiple identities. Comment on the statement with reference to any **two** texts in the paper.

OR

Gender and Caste are significant categories that modern Indian writing has to engage with. Reflect on the role of literature in representation of marginalities with suitable examples from the syllabus.

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **7493**

Unique Paper Code : 2032202402

Name of the Course : **BA (Prog) DSC**

Name of the Paper : Indian Writing in
English Translation

Semester : IV

Time : 3 Hours **Maximum Marks : 90**

Instructions for Candidates :

- Write your Roll No. on the top immediately on receipt of this question paper.
- This question paper contains **two** 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. Explain the symbolic significance of food and drink in the story "The Shroud" ?

OR

What is the role of marriage in the short story "The Quilt".

2. How does the character of Ashwatthama in *Andha Yug* reflect the moral and existential crisis of post-war Kuru dynasty ?

OR

What is the spiritual paradox explored in Tagore's poem "Light, Oh Where is the Light ?" and how does it relate to the poet's conception of the divine ?

3. Examine how Ibopishak's poem "The Land of the Half-Human" critiques the political corruption and social unrest in modernday Manipur.

OR

Write a short note on Master's role in Joseph Macwan's novel *The Stepchild*.

Part - B

4. Discuss Premchand's narrative technique in "The Shroud." How does he use language, tone and perspective to convey his message ?

OR

How does 'Rebati' reflect early feminist concerns in Indian Literature ? Support your answer with examples from the text.

5. *Andha Yug* re-imagines the final day of the Mahabharata war as a metaphor for modern India's ethical collapse post-Partition. Discuss how Bharati used myth to critique historical trauma and moral disintegration.

OR

G. M. Muktibodh's poetry reveals a tormented self, caught between ideological commitment and inner chaos, Discuss how "The Void" and "Sol Very Far" articulate the despair of a conscience that cannot reconcile with the world.

6125

4

Or

(b) Discuss the poet's evolving relationship with the divine in Tagore's 'When My Play was with Thee'.

6. (a) Critically discuss why Amrita Pritam implores Waris Shah "to speak up from his grave, and turn over a page of the Book of Love".

Or

(b) How does Joseph Mcwan in his novel "The Stepchild" depict the resistance of the Dalits and an assertion of their identities while at the same time challenging the dominant upper caste point of view?

7. (a) Discuss how the authors in your syllabus use literature to engage with themes of poverty, gender injustice, and identity crises. How do these themes help us understand the complexities of Indian society?

Or

(b) Examine the anti-war and anti-violence themes reflected in the writings of modern Indian authors, using examples from any two prescribed texts.

(15,500)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6125

J

Unique Paper Code : 2032102403

Name of the Paper : Indian writing in English
Translations

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

Semester : IV

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 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) Write a short note on rural life in Fakir Mohan Senapati's short story "Rebati".

Or

- (b) Identify, contextualise, and critically comment on:

"What an unjust custom! She who didn't have tattered rags to cover her body while alive must now have a new shroud."

2. (a) Identify, contextualize, and critically comment-

"Such a land is in the news; a land much talked about. The moon shines at night; the sun shines in the afternoon. There is no problem about poverty; dearth of food and clothes is unknown."

Or

- (b) Examine the ambiguity of Krishna's role in the play *Andha Yug*.

3. (a) Identify, contextualize, and critically comment on the following lines-

Someone has poured poison
into the waters of the five rivers
And these waters are now
irrigating the land with poison."

Or

- (b) Methi and Kanku in *The Stepchild* by Joseph Macwan emerge not just as victims of societal constraints, but also as powerful figures in the narrative. Explain.

Part B

4. (a) Critically comment on the deployment of a child narrator in Ismat Chughtai's 'The Quilt'.

Or

- (b) Discuss the impact of gender on life experience using any two of the prescribed three stories.

5. (a) In what ways does Dharamvir Bharati's *Andha Yug* draw upon the Mahabharata to critique the erosion of moral values in post-independence India?

6. (a) 'Stains' raises pertinent concerns about feminism, culture contrast, superiority-inferiority complex, taboo, standing up for self, and patriarchy. Comment.

OR

- (b) The short story "The Free Radio" sheds light on the horrors of emergency. Discuss.
7. (a) Critically analyse the theme of social oppression, prescriptive gender mores and taboo with reference to any two texts prescribed in your course.

OR

- (b) Critically analyse the depiction of women protagonists in the three stories prescribed in your course.

(15,000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6069

J

Unique Paper Code : 2032102402

Name of the Paper : INDIAN WRITING IN ENGLISH

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

Semester : IV

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** 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) With reference to context critically comment on the following lines

"I know how you work your fingers to the bone
As all mothers do, for unmarried sons
Ageing husband and liberated daughters-in-law."

OR

- (b) Write a brief note on how the poem 'My Grandmother's House' weaves within itself a deep nostalgic strain.

2. (a) What does the well signify in the novel *Clear Light of Day*?

OR

- (b) Discuss the role of Baba in the novel.

3. (a) Comment on the significance of the title of the short story, 'The Intrusion'.

OR

- (b) Comment on the narrator's prejudice against the thief's widow in Salman Rushdie's story, 'The Free Radio'.

Part B

4. (a) Discuss the symbolic significance of the birds in the novel *Clear Light of Day*.

OR

- (b) Discuss the significance of the library in Haider Ali's house.

5. (a) Derozio's poetry carries not only an aesthetic aspiration but also an objective of social change and building a strong national identity. Elucidate.

OR

- (b) The ideas of romantic love and desire amidst social divisions is explored in modern Indian poetry. Comment with reference to any two poems that you have studied.

the river bank, and the place where he used to go for picnics with his sister. How dear they all were to him! Would there be a coconut tree like this one in the place they were going to?"

6. (a) What are the simple philosophies of life that Sudha Murthy shares in *Wise and Otherwise*? Analyse with relevant examples from the text.

OR

- (b) In *Wise and Otherwise*, Murty depicts the changes that have come about in commemorating of historical, memorial and cultural events. What does she intend to convey to her readers? Explain with relevant examples.

7. (a) "Literature has the power to inspire and the potential to help us understand ourselves, our lives and the world around us." Discuss this statement in relation to any two prescribed texts in your syllabus.

OR

- (b) "In writing about the self, the writer often reveals the world." In relation to this statement, discuss how memoirs and life writings contribute to our understanding of the people around us. Answer with reference to any two prescribed texts.

(200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4473

J

Unique Paper Code : 2034001209

Name of the Paper : Life and Literature

Name of the Course : **GE : Common Programme Group**

Semester : II / IV / VI

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 paper consists of **two** parts, **Part A** and **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.

4473

2

PART A

1. (a) The section titled "The Sixth Tuesday - We Talk About Emotions" is central to Morrie's philosophy of life and death. What life lessons were you able to derive out of this section? Explain with a few relevant examples and anecdotes from the section.

OR

- (b) Morrie says: "There are a few rules I know to be true about love and marriage". Write a short note explaining the rules that Morrie talks about and what lessons Mitch gained from these rules.
2. (a) Who would you consider as the dreamer between Horihor Roy and Shorbojoya? Elaborate your answer with instances from the book.

OR

- (b) Analyse the character of Indir Thakrun and her struggle with the Roy family.
3. (a) While describing her experience with an honest boy in one of her stories, Murthy discusses "honesty" as a virtue and writes, "It cannot be taught at any university. In most people it springs from the heart". Why do you think Murthy feels honesty cannot be taught?

4473

3

OR

- (b) Write a short note on some of the issues related to women that Murthy explores in *Wise and Otherwise*.

PART B

4. (a) While *Tuesdays with Morrie* emphasises the universality of certain human experiences, it also highlights how humans may have different perspectives and approaches to them. Do you agree?

OR

- (b) Mitch's relationship with Morrie is instrumental in shaping Mitch's personality and helping him learn life's greatest lessons. Discuss.

5. (a) Discuss Bandopadhyay's portrayal of poverty through different characters in the novel.

OR

- (b) Based on the given excerpt below, critically comment on the portrayal of nature in *Pather Panchali*:

"Here was the house that had always been his home; there the bamboo grove, the mango orchard,

P.T.O.

1506

4

10. Comment on the ending of *Jane Eyre* in the light of the statement "Reader, I married him".

(100)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1506

J

Unique Paper Code : 62034401

Name of the Paper : Literary Cross Currents,
Selections from Living
Literatures: An Anthology of
prose and poetry

Name of the Course : B.A. Programme

Semester : IV

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-A and B. 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

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

In Breughel's Icarus, for instance: how everything turns away Quite leisurely from the disaster; the ploughman may Have heard the splash, the forsaken cry.

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

*The Feet, mechanical, go round - A Wooden way
Of Ground, or Air, or Ought- Regardless grown,
A Quartz contentment, like a stone*

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

Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
Your face, and the god-curst sun, and a tree,
And a pond edged with grayish leaves.

4. Write a short note on the theme of revenge and justice in 'The Hunt'.
5. Write a critical note on Jane's childhood in *Jane Eyre*.

Part B

6. "The Moon and the Yew Tree" is a poem about loneliness. Do you agree? Discuss with reference to the imagery of the poem.
7. Eliot's "Preludes" describes cityscapes that contrast nature and society. Elaborate.
8. Critically analyze the poem, "My Last Duchess" as a dramatic monologue.
9. Critically examine 'The Hunt' as a critique modern development and exploitation.

OR

(b) Malini Chib's *One Little Finger* stands as a poignant testament to the resilience and strength of the human spirit in the face of adversity. Discuss.

6. (a) Bama portrays powerfully the many layers of widespread misogyny that dalit women experience. Discuss.

OR

(b) 'Yes Sir' highlights the complexities of power dynamics in modern India where affirmative action policies have altered traditional hierarchies. Discuss.

7. (a) Discuss the representation of disability in any two texts in your syllabus.

OR

(b) With reference to any two texts in your syllabus, discuss how literature actively challenges dominant narratives and celebrates marginalized voices?

(300)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4466

J

Unique Paper Code : 2034001202

Name of the Paper : Marginalities in Indian Writing

Name of the Course : GE : English

Semester : II/IV/VI

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 are compulsory.
3. Candidates have to answer **ALL** 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.

4466

2

PART A

1. (a) Identify and critically comment on :

“She lay beside the Tapti with a swollen womb,
There buzzed a thousand bees inside her head
Her hands were wet with sweat,
Her trembling thighs spread.”

OR

- (b) Identify and critically comment on :

“By smearing the blood
And by sticking the feathers,
I will also dwell in the village ,
I will also cultivate the land.”

2. (a) Ambedkar makes a case against the caste based on the principle of the larger social good. Elucidate.

OR

- (b) Ajay Navaria's short story *Yes Sir* presents a nuanced exploration of caste in the urban workplace. Comment.

4466

3

3. (a) *One Little Finger* has the capacity to dismantle stereotypes and foster a more inclusive and equitable society .

OR

- (b) Identify and critically comment :

“You know how to make the program interesting
We shall ask and ask and reduce him to tears”

PART B

4. (a) Discuss the story *Orge* as showing the double marginalization of women.

OR

- (b) Sonawane says: “Adivasi culture, from the beginning, is based on the values of liberty, equality and fraternity. It was after the invention of private property that the system of exploitation came into existence. But the oral and written literature of Adivasis still reflects these human values.” Discuss.

5. (a) Raghuvir Sahay's 'Handicapped Caught in a Camera' is a critique of disability representation, exploring how the portrayal of disabled individuals in media can be dehumanizing and exploitative. Discuss.

P.T.O.

4944

4

Or

(b) Discuss the theme of Joan's manliness and militarism in Bernard Shaw's *Saint Joan*.

7. (a) With reference to any two plays in this paper comment on the critical significance of the submerging of women characters

Or

(b) Comment upon the importance of psychological implications and symbolism in any one play in your course.

(1200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4944

J

Unique Paper Code : 2034001204

Name of the Paper : Twentieth Century Drama

Name of the Course : GE : English

Semester : II/IV/VI

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 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.

4944

2

PART A

(10×3=30)

1. (a) Identify and explain with reference to context :

“Funny, you know? After all the highways. And the brains, and the appointments, and the years, you end up worth more dead than alive”.

Or

- (b) Critically examine the views that Willy is a victim of society and also of his own false values.

2. (a) How far can the play “Broken Images” be understood as the conflict between the self and the image, and between delusion and reality.

Or

- (b) Identify and explain the lines with reference to context: “This isn’t my home. I am an intruder here: someone external to the soul of this house - along with the cook, the maid and the nurse.”

3. (a) Identify and explain with reference to context: “Well, I have to find reasons for you, because you do not believe in my voices. But the voices come first; and I find the reasons after: whatever you may choose to believe”.

4944

3

Or

- (b) How does Joan reinforce an unmediated connection of God founded on her own unique principles.

PART B

(20×3=60)

4. (a) Comment upon Willy as a man who got trapped by the large city and also by his own dreams.

Or

- (b) How far is *Death of a Salesman* a tragedy of an average American? Discuss.

5. (a) Comment on Girish Karnad’s use of modern technology to explore the subject of alter ego and scattered self-images.

Or

- (b) How does Karnad address the question of language politics through “Broken Images”.

6. (a) Why do the religious, political, and military figures collide and deem Joan mad? How does that reflect upon the social attitudes of society in the context of the play?

P.T.O.

(b) Sherman Alexie's poetics weaves complex patterns of references to narrate the Native American trauma of loss of identity, and of marginalisation. Discuss with reference to the two poems in your course.

6. (a) How do Denver's changing relationships with Sethe, Beloved, and the surrounding community shape her transformation in *Beloved*? What does this transformation reveal about the possibility of healing and selfhood within a legacy of trauma and isolation?

OR

(b) How does Baby Suggs's failure to heal the community reflect the limitations of spiritual rejuvenation when confronted with the deep-seated trauma of slavery?

7. (a) An awakening/expansion of consciousness is a significant trope within the American literary canon. Discuss with reference to at least two texts in your course.

OR

(b) American literature often presents characters who display primal human qualities; they are "symbolic," and in a sense, "archetypal." Do you agree? Comment with reference to at least two texts in your course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6007

J

Unique Paper Code : 2032102401

Name of the Paper : American Literature

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

Semester : IV

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** 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.

6007

2

PART – A

(3×10)

1. (a) Identify, contextualise and critically comment on the following: “Ah Bartleby! Ah humanity!”

OR

- (b) Write a note on Leonce Pontellier in Kate Chopin’s *The Awakening*.

2. Identify, contextualise and critically comment on the following :

- (a) “(Ah Genoese, thy dream! thy dream!

Centuries after thou art laid in thy grave,

The shore thou foundest verifies thy dream!)”

OR

- (b) “Crow rides a pale horse
into a crowded powwow

But none of the Indians panic.

Damn, says Crow, I guess

they already live near the end of the world.”

3. Identify, contextualise and critically comment on the following :

- (a) “No, no. That’s not the way. I told you to put her human characteristics on the left; her animal ones on the right. And don’t forget to line them up.”

6007

3

OR

- (b) “‘I don’t know, man. Don’t look like it to me. I know Sethe’s mouth and this ain’t it.’ He smoothed the [newspaper] clipping with his fingers and peered at it, not at all disturbed.”

PART – B

(3×20)

4. (a) In Melville’s story “Bartleby, the Scrivener,” time and space and personal agency are redefined through the characters whose own body clock, sense of space and volition are at dissonance with that of their place of work. Comment.

OR

- (b) To what extent would you agree that Kate Chopin’s *The Awakening* is a novel about the search for identity, and not really a “feminist” novel as the term is understood today?

5. (a) Examine how Walt Whitman, in his poem “Passage to India,” succeeds in overcoming the limitations of a narrow national American identity by incorporating his transcendentalist vision, which is both expansive and inclusive?

OR

P.T.O.

(b) Explain the conceptual difference between the writer and the author-function. How does Foucault's notion of the 'author-function' transform the conventional understanding of texts and authors?

7. (a) Cultures can be understood as sites of contestation, conflict and negotiation, rather than being seen as harmonised wholes. Discuss

OR

(b) What differences can be perceived in the way men represent women and the way women represent themselves in fiction? Give a reasoned answer, with reference to the short stories in the syllabus.

(200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4472 J

Unique Paper Code : 2034001208

Name of the Paper : Culture and Theory
Generic Elective (GE)

Name of the Course : **Common Prog. Group**

Semester : II/IV/VI

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** 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.

4472

2

PART A

1. (a) Explain the significance of Nadya's meeting with Sasha in Moscow.

OR

- (b) Explain what Stuart Hall means when he writes that Identity is produced "within, not outside, representation".

2. (a) Explain the significance of the letter that Lulu writes to Pierre in Sartre's story 'Intimacy'.

OR

- (b) "[H]umanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being." Explain the significance of this sentence in Simone De Beauvoir's 'Introduction' to her book, The Second Sex.

3. (a) Explain the significance of the boat trip in Fenella's life in Mansfield's 'The Voyage'.

OR

- (b) What is the conceptual problem, according to Foucault, in hypothetically including the philosopher Nietzsche's laundry bill in his imagined Complete Works?

4472

3

PART B

4. (a) How is Chekhov's story 'The Bride' able to create a historical perspective for readers to engage with the themes of social decay and disillusionment?

OR

- (b) How does Stuart Hall pose the idea of 'difference' in his essay and in what ways can it be seen as constitutive of cultural identity?

5. (a) Discuss Lulu's relationship with Henri encompassing the twin ideas of comfort as well as constraint, in Sartre's 'Intimacy'.

OR

- (b) How is woman constituted as the gendered 'Other' in linguistic, social and cultural terms? Is this otherness universal i.e. prevalent across time and space?

6. (a) Discuss the way in which Katherine Mansfield's story 'The Voyage' uses dry humour to magnify the emotional states that Fenella journeys through.

OR

P.T.O.



SL No of QP:

///

UPC

: 62031901

Name of the course : B.A. Programme (LOCF)

Name of the paper : English Language Through Literature

Semester : IV

Marks : 75

Time limit : 3 hours

The paper contains 3 unseen texts.

Students will attempt any THREE out of FIVE questions in Part A and THREE out of FIVE questions in Part B.

Both parts A+B have to be answered.

Passage 1: [745 words in length]

My father's name was Pandharinath. He was a contractor by profession, but he had so generous a heart that he was called Karna, the epitome of generosity in the Mahabharata. An extremely kindhearted man, he had no craving for wealth. His only wish in life was to make people happy...

In those days, it was the custom to keep women at home, behind the threshold. The honour enjoyed by a family was in proportion to the restrictions imposed on the women of the house. When no one could see even a nail of the woman thus confined within the four walls of the house, then this 'honour' became the talk of the town—a byword among the relatives and friends in the surrounding villages. Then people would tell each other, how one Pandharinath Mistry kept his wife completely hidden in the house and how even the rays of the sun did not know her. My father had locked up my aai in his house, like a bird in a cage. Whatever money he earned, he would squander away. While his contracts lasted, there would be plenty of food, clothes and fun. But when he was out of work, we had to go without food even. My father gradually became an expert in his field. Even then, it used to be awfully difficult at times to get a little kerosene to light a single lamp in the house. My father loved to drink tea. Even during his lean days, he refused to go without tea. He would boil tea leaves without any sugar and happily drink the strong bitter brew. But he would never go without tea. My aai would always fight with him. 'What's the use of earning so much money?' she would grumble. 'You don't even have a hut in the village. What's the point? You earn so much and here we are, without even a few morsels. What will the children do?' Then my father tried to 'educate' her, 'Come on, can you only get happiness by hoarding money? I have earned a lot of merit, you see! Just as children inherit their parents' wealth, they also inherit their merits and sins. God sees to it that they do so. Don't you worry! Our children will be comfortable. If I do well unto others, I will earn a lot of merit. Then they will automatically get a share of my merit. They will be quite well off. Why do you unnecessarily worry about such petty matters? I don't care for money.'

My aai must have felt so oppressed, so suffocated! And that must have made her so insensitive, so cruel towards the others. She could never maintain good relations with her relatives, not even with her own mother and sister. She could never get along with people. She was basically a very difficult person, with scant regard for others. My father was the exact opposite of her. He loved people far more than he loved money. Thus they were two opposite poles. They never got along well with each other. Aai used to expose my father's so-called capital, that is, his sense of morality. If I was around, she used the opportunity to push a few lessons down my throat too, 'What have we earned with such values? We followed the path of morality all right but what have we gained? What has morality earned for us?' 'Morality! What rubbish!' She would say angrily. 'The world belongs to the man with money. Don't ever be taken in by your father's lovely words. There's no merit, no sin. It's only money that matters. Money whitewashes your sins. It's money that brings fame. Nobody is bothered about how you earned it. Be rich and people will willingly pluck ticks off your body. You can earn while you are young. Earn money you must, whichever way, then your children won't have to worry.' She often told me, 'Baby, you have only one brother. It is your duty to help him!' She would go on and on like this. I wonder whether this was her true nature or whether her poverty-stricken life made her speak in this way. Actually, she learnt to speak out only because she travelled to many cities with my father. It was staying in the cities that had taught her how to live. Whichever city my father went to, the only thought he had in his mind was of helping his people to survive.

Passage 2 [725 words]:

UMA RAO
SURESH RAO
CONSTABLE MUNSWAMY
ANARKALI

Sanskrit mantras fade in, the ones chanted during a Hindu wedding. Fire. The sound of the fire grows louder, drowning the mantras. A scream. The flames engulf the scream.

Interior. The office of the Superintendent of Police.

Whirring of fan (stays throughout the scene). Rustle of paper. Footsteps approaching.

MUNSWAMY. You may see the hijra now if you wish, madam.

UMA. Will she talk to me?

MUNSWAMY (chuckling). She! Of course it will talk to you. We will beat it up if it doesn't.

Rustle of paper. Pause.

Madam, if you don't mind me saying, why is a lady from a respectable family like yourself . . . ? There are so many other cases. All murder cases. Man killing wife, wife killing man's lover, brother killing brother. And that shelf is full of dowry death cases. Shall I ask the peon to dust all these files?

UMA. No. Maybe some other time. I think this particular one is of interest to me at this time.

MUNSWAMY. If you don't mind me saying, what is the use of talking with it? It will only tell you lies. I will bring it.

UMA. No. Can I meet her in there?

Prison gates clang shut.

Interior. The male section of Central Jail, Bangalore.

Banging of metal plates on the floor. Quite a din. Munswamy runs his stick on the bars of the prison.

MUNSWAMY. Quiet! Quiet!! (A whack on an arm followed by a yowl.) Quiet, I say. You sons of . . . loafers. Do you know who this madam is? She is the daughter-in-law of the Deputy Commissioner and the wife of our Superintendent!

Silence.

(Taps on bars with his stick.) Now come on, come on. Do namaskara to madam.

Silence.

UMA. Er—namaskara.

A chorus of meek male namaskars.

MUNSWAMY. Madam, once again I request you to take up some other case. Look at this man. He cut off his wife's nose. He will give you an interesting story.



UMA. I would like to meet Anarkali.

Titters from the prisoners.

Where is she?

MUNSWAMY. Anarkali! Come here.

ANARKALI (from far). No! I don't want to meet any journalist.

MUNSWAMY. I will come inside and beat you up, you worthless pig!

ANARKALI. I am not in the mood.

UMA. I am not a journalist.

ANARKALI. I don't care! I said I am not in the mood!

MUNSWAMY. Why do you want to bring this shame on your family, madam? I beg of you go home.

UMA. Anarkali! Please, help me.

ANARKALI. Go away!!

MUNSWAMY (nearly in tears). Madam! I beg of you! If Sir finds out I let you in here, he will have me transferred!

Silence.

UMA. All right. Perhaps I better look at some other . . . case.

MUNSWAMY. Yes! Come, madam, you can sit comfortably in the office. Will you like some tea or Pepsi? _

ANARKALI. Wait. (Approaches.) Are you really the wife of the big Munswamy? Or is this man lying so I will talk to you?

MUNSWAMY. Go away. Madam is no longer interested in your filthy lies.

ANARKALI. I didn't kill her. She was my sister!

MUNSWAMY (hits the bars with his stick). Ai! Go back! (Hits harder.) Back!

ANARKALI. Would you kill your sister?

MUNSWAMY (hits the bars again). Back! Beat it! Kick the hijra!

The other inmates begin to beat Anarkali up.

ANARKALI (hitting back at first). Ai! Don't touch me!

The other inmates scream with pleasure as they beat up Anarkali.

Aaagh! Aaaagh!

UMA (her voice almost drowned by the anarchy). Stop! Stop it!

Fade out. Interior. The bedroom of Suresh and Uma.

A Hindi movie fight scene blaring from a TV set in the next room.

SURESH. That is just the sort of name a hijra would fancy. (Chuckles.) Anarkali!

UMA. Why do they put her in a male prison?

SURESH. They are as strong as horses. Wear the purple one.

UMA. I wore that last night.

SURESH. Again.

Silence. Uma opens the wardrobe.

Good.

UMA. She is being beaten up by all the male prisoners.

SURESH. How do you know?

UMA. She told me. (Takes a nightie off a hanger.)

Munswamy brought her into your office, just as you instructed.

SURESH (gets up). Good. (Goes towards the bathroom.) Don't believe a word of anything it says. They are all liars. (Opens the bathroom door and steps in.)

Passage 3 [748 words]:

"What do you mean not enough rooms?" I said to Arijit Banerjee, the lobby manager of the Goa Marriott.

"See, what I am trying to explain is..." Arijit began in his modulated, courteous voice when mom cut him off.

"It's my daughter's wedding. Are you going to shame us?" she said, her volume loud enough to startle the rest of the reception staff.

"No, ma'am. Just a shortage of twenty rooms. You booked a hundred. We promised eighty then. We hoped to give more but the chief minister had a function and..."

"What do we tell our guests who have come all the way from America?" Mom said.

"If I may suggest, there is another hotel two kilometers away," Arijit said.

"We have to be together. You are going to ruin my daughter's wedding for some sarkaari function?" my mother said, bosom high, breath heavy – classic warning signs of an upcoming storm.

"Mom, go sit with Dad, please. I will sort this out," I said. Mom glared at me. How could I, the bride, be doing all this in the first place? I should be worried about my facials, not room allocations.

"The boy's side arrives in less than three hours. I can't believe this," she muttered, walking to the sofa at the center of the lobby. My father sat there along with Kamla bua, his elder sister. Other uncles and aunts occupied the remaining couches in the lobby – in a Mehta takeover of the Marriott. My mother looked at my father, a level two glare. It signified: 'Will you ever take initiative in life?'

My father shifted in his seat. I re-focused on the lobby manager.

"What can be done now, Arijit?" I said. "My family is all here."

We had come on the morning flight from Delhi. The Gulatis, or the boy's side, would take off from Mumbai at three p.m. and land in Goa at four p.m. Twenty hired Innovas would bring them to the hotel by five. I checked the time. 2:30 p.m.

"See, ma'am, we have set up a special desk for the Mehta-Gulati wedding," Arijit said. "We are doing the check-ins for your family now."

He pointed to a makeshift counter at the far corner of the lobby where three female Marriott employees with permanent smiles sat. They welcomed everyone with folded hands. Each guest received a shell necklace, a set of key cards for the room, a map of the Marriott Goa property and a 'wedding information booklet'. The booklet contained the entire programme for the week.

"My side will take fifty rooms. The Gulatis need fifty too," I said.

"If you take fifty, ma'am, we will have only thirty left for them," Arijit said.

"Where is Suraj?" I said. "We will manage last minute" is what he told me. Suraj was the owner of Moonshine Events, the event manager we had appointed for the wedding.

"At the airport," Arijit said.

My father ambled up to the reception desk. "Everything okay, beta?"

I explained the situation to him.

"Thirty rooms! Gulatis have a hundred and twenty guests," my father said.

"Exactly." I threw my hands in the air.

Mom and Kamla bua came to the reception as well. "I told Sudarshan also, why all this Goa business? Delhi has so many nice banquet halls and farmhouses. Seems like you have money to throw," Kamla bua said.

I wanted to retort but my mother gave me the Mother Look.

They are our guests, I reminded myself. I let out a huge breath.

"How many from our side?" my mother said.

"Mehta family has a hundred and seventeen guests, ma'am," Arijit said, counting from his reservation sheets.

"If we only have eighty, that is forty rooms for each side," I said. "Let's reallocate. Stop the check-ins for the Mehtas right now."

Arijit signaled to the smiling ladies at the counter. They stopped the smiles and the check-ins and kept the shell necklaces back in the drawer.

"How can we reduce the rooms for the boy's side?" my mother said in a shocked voice.

"What else to do?" I said.

"How many rooms are they expecting?" she said.

"Fifty," I said. "Call them now. They will readjust their allocations on the way here."

"How can you ask the boy's side to adjust?" Kamla bua said. "Aparna, are you serious?"

"But how can we manage in only thirty rooms?" I said and turned to my father, "Dad, Call them."

Part A

Attempt any three questions in 200-250 words each. (3x10=30 marks)

1. In passage 1, the behavior and personality traits of the writer's mother and father are shaped by gender inequality. Comment on the given statement with reference to the events and conversations described by the writer.
2. In Passage 2, what are the different attitudes to the character of Anarkali ? Would you say the class/gender of the various characters makes them respond differently? Frame your answer quoting words, phrases or statements from the passage that allow you to draw your conclusions.
3. In the dramatic extract (Passage 2), Uma is seen in two different contexts and spaces (the prison and the bedroom). Describe her behaviour in each of these spaces and the differences you observe. Analyse how the other characters respond to Uma.
4. From your reading of Passage 3, what idea of the relative roles and status of bride's and groom's families do you get from the passage? You can use or quote words, or phrases or statements from the passage that allow you to draw your conclusions.
5. Who is the narrator in Passage 3? How does the narrator view the hotel and its staff? What is the narrator's family like? Frame your answer in about 250-300 words. You can use or quote the words, or phrases or statements that allow you to draw your conclusions.

Part B

Attempt any three questions in 300-350 words each. (3x15=45 marks)

6. Imagine you are the writer's mother. Write a diary entry describing the fight that you had with your husband (the writer's father), and the way his behavior impacts you and your family.
7. Continue the dramatic extract in Passage 2 further, imagining that Uma has been able to manage a short interview with Anarkali for her research. Keep in mind the existing characterisation and the conflict in the plot. Use dialogue and stage directions to develop the plot further.
8. Imagine you are Uma from the dramatic extract in Passage 2. Write an entry for your research journal recording your observations and comments about the conditions in prison for inmates. Keep in mind that a research journal should use a formal register.
9. Assuming the narrator's dad calls the Gulatis, write a dialogue between them describing the discussion in 15 dialogues each.
10. Three female staff of the hotel, who are described as having "permanent smiles" are observed by the narrator. Imagine you are one of these three female staff members attending to the marriage party with your "permanent smile." Write your real feelings of the scene described in the passage. You may write using essay, novel, or dialogue format.

URL:<https://www.thehindu.com/opinion/india-education-system-mindset-shift/article66534525.ece>

(d) A chapter titled "Interpretations of Early Indian History" by Romila Thapar, published in the book Readings in Indian History, edited by R.S. Sharma, Orient Blackswan, New Delhi, 2003, pages 22-45.

(e) A YouTube video titled How to Overcome Distractions by Gaur Gopal Das, uploaded on July 10, 2021, on the channel "Gaur Gopal Das." Accessed on April 17, 2025. URL: <https://www.youtube.com/watch?v=ykN8F0tr-mU>

[This question paper contains 24 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4678

J

Unique Paper Code : 2035002001

Name of the Paper : English Language Through Literature

Name of the Course : **Common Programme Group**

Semester : IV/GE Language 2

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 paper contains 3 unseen passages and questions based on them.
3. The questions are in two parts, **A and B. Both** parts are compulsory. Candidates have to answer **ANY THREE** 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.

Passage 1

On a quiet stretch of the northern coast, far from any city or town, stood a tall white lighthouse called Eirengard Point. Surrounded by sharp cliffs and roaring waves, the lighthouse had been guiding ships away from danger for more than a hundred years. While most lighthouses around the world had been automated long ago, Eirengard Point still had a human keeper. His name was Ansel Mirek, and he was the last official lightkeeper in the country.

Ansel was 55 years old. He had spent more than three decades living in the lighthouse, far away from the noise of the modern world. He enjoyed the silence. His days were slow but steady-checking the light, recording weather data, and maintaining the equipment. He talked very little, mostly to himself or to the sea.

- (15)
- (b) Convert each of the entries below into a proper MLA citation as it would appear in a Works Cited page. (5)
- (a) A book titled *Wings of Fire: An Autobiography* by Dr. A.P.J. Abdul Kalam and Arun Tiwari, published by Universities Press, Hyderabad, 1999.
- (b) An article by Vandana Shiva titled "Biodiversity, Biotechnology, and the Politics of the Patent Regime," published in *Economic and Political Weekly*, Volume 35, Issue 15, 2000, pages 1236-1242.
- (c) An online article titled "India's Education System Needs a Mindset Shift" written by Anurag Behar, published in *The Hindu* on February 20, 2023. Accessed on April 17, 2025.

8. Imagine you are a concerned college student from South Asia. Write a formal letter to the Union Minister for Environment, Forest and Climate Change, expressing your concern over the increasing frequency of extreme weather events in your region. (20)

9. In a fast-changing world, the ability to 'learn, unlearn, and relearn' is considered a critical leadership skill.

Discuss how the growth mindset equips leaders to thrive in times of complexity and disruption. Support your answer with two strategies or examples from the passage. (20)

10. (a) You are reporting for a leading daily and are covering the keynote address delivered by Sunita Narain at an international symposium. Write a news article titled: "A Heated Future: Why Climate Justice Must Be at the Heart of Global Policy."

His only contact with the outside world was through supply drops every two weeks and a working radio for emergencies.

Most people would have found such a life lonely, but Ansel found peace in the waves, the wind, and the rhythm of routine. He believed the sea had its own voice, and over time, he had learned to listen.

One summer, a request arrived from a university student named Elira Das. She was studying marine psychology and wanted to spend a few weeks at the lighthouse for her research on how isolation affects the human mind. At first, Ansel was unsure. He hadn't had company in years. But something about her letter—her curiosity, her respect for the sea—moved him. He agreed.

Elira was 21 years old, full of questions and energy. She arrived with notebooks, a laptop, and a recorder. Her first few days were filled with wonder. Everything

was new-the sound of the waves at night, the endless horizon, even the silence. At first, Ansel kept to himself, answering her questions with short replies. But slowly, he began to open up.

Each evening, they climbed to the top of the lighthouse and lit the lamp together. Elira would ask about the stars, the sea, and Ansel's past. He told her about storms he had faced, ships he had helped, and how even in silence, he never felt alone. In return, she shared stories of her college life, her dreams, and how people today were always rushing but rarely listening.

Over time, a quiet friendship formed between them. They ate together, kept separate journals, and sometimes sat in silence watching the sea. Elira began to understand the depth of Ansel's connection with nature. What seemed like a lonely life was actually full of meaning.

PART B

Answer **any 3** of the following in about 300-350 words:

(3x20= 60)

Questions **6 & 7** are based on **Passage 1**;

Question **8** is based on **Passage 2**;

Questions **9 and 10** are based on **Passage 3**.

6. As Ansel, write a diary entry a year after Elira's visit, expressing how her presence continues to shape your life and choices. (20)
7. Create a conversation between Elira and her professor where she explains how her time at the lighthouse changed her view on life and learning. Write 15 turns of dialogue to present this conversation. (20)

3. In Passage 2, Sunita Narain describes climate change as both a "challenge" and an "opportunity." Discuss what she means by this dual framing. In what ways can climate change be viewed as an opportunity for rethinking development and cooperation? (10)

4. Discuss how our current models of development, particularly in the energy sector, are contributing to the climate crisis. Cite two examples from the speech and explain how they reflect a larger global pattern of unsustainable growth. (10)

5. Describe a situation—real or imagined—where someone turned a failure into a learning opportunity by changing their mindset. Why is this shift important for long-term growth? (10)

Then came the storm.

One night, the sky darkened quickly. Winds grew wild, waves crashed harder, and the lighthouse shook. Satellite signals were lost. Electricity flickered. The emergency radio crackled a fishing boat had lost its way near the rocks and needed help. Ansel and Elira acted fast. They climbed the slippery stairs of the tower and manually adjusted the light. Ansel used his old logbooks and experience to calculate the boat's likely position. Elira stayed by the radio, updating the log and calling out signals. For hours, they worked together in the storm. Finally, the light caught the boat's eye. The vessel turned away from danger and made it back safely. When the storm ended, the sky cleared. The sea was calm again, but both of them knew something had changed.

A few days later, Elira left the lighthouse. As she boarded the supply boat, she turned and smiled. "Thank you," she said. "For everything."

Weeks passed. Then, one morning, Ansel found a letter in his mailbox. It was from Elira. It read:

"Dear Ansel,

You once told me the sea speaks in waves, winds, and silence. Now, I understand. Thank you for teaching me that some lights don't just guide ships—they guide people too.

Ansel folded the letter and placed it in his journal. Then, for the first time in many years, he walked out onto the cliff and smiled—not just at the sea, but at the memory of a visitor who had reminded him that even the quietest lives could touch others deeply.

Years went by, and Ansel remained at Eirengard Point, still lighting the lamp each evening. But he was no longer the same man. Elira's visit had opened a window in his heart—a reminder that connection could bloom even in the loneliest places. He began writing more

QUESTIONS

PART A

Answer **any 3** of the following in about 250-300 words:
(3×10=30)

Questions **1 and 2** are based on **Passage 1**;

Questions **3 and 4** are based on **Passage 2**;

Question **5** is based on **Passage 3**.

1. Describe how Ansel's life changes after Elira's visit. What does this say about the impact of human connection? (10)
2. What does the story suggest about the value of silence, solitude, and storytelling in today's fast-paced world? (10)

The Way Forward

In an age marked by complexity, disruption, and rapid technological advancement, the ability to learn, unlearn, and relearn has become a cornerstone of effective leadership. The growth mindset offers a potent framework for leaders not just to survive change, but to harness it for transformation—within themselves, their teams, and their organizations.

As psychologist and leadership scholar Warren Bennis once said, "The most dangerous leadership myth is that leaders are born—that there is a genetic factor to leadership. That's nonsense; in fact, the opposite is true. Leaders are made rather than born." The science of growth mindset supports this assertion—and invites a future where leadership is not a position, but a lifelong developmental process.

(751 words)

regularly, not just logs but reflections. Sometimes, a student or researcher would write, and Ansel always responded. The lighthouse still guided ships. But now, it also guided minds. In silence and in storms, Ansel had become more than a keeper of light. He had become a keeper of stories, and of human hope.

(788 words)

Passage 2

"On Thursday the World Meteorological Organization announced that 2010 was the warmest year recorded in large parts of the world. South Asia was particularly warm. IMO said that there is clear evidence now that the world is warming its signs are evident in the changing and variable and extreme weather events.

Just think of last year: Forest fires in Russia, which destroyed vast wheat fields; floods in Pakistan - worst ever in human memory; recent floods in Australia, in

Sri Lanka, in Brazil. Think of how extreme the weather is becoming. Think of how rainfall patterns are changing – it does not rain - it pours.

Let us be clear about the following:

(a) Climate change - the warming of the Earth's surface is caused by the burning of fossil fuels that we need for economic growth. It is human made.

(b) Climate change is real, it is already dangerous.

(c) The world needs to act. It needs to act urgently.

Why do I say so? It is human made: Climate change is linked to economic growth, as we know it today. If we break down the cause of emissions we find that the bulk come from the energy sector burning of coal in power stations, which fuel our factories, give us light and air conditioning. It comes from burning oil in our cars. These sectors contribute some 70 per cent

3. Coaching and Reflective Practice: Offering executive coaching that reinforces self-awareness and adaptive thinking.

4. Modeling from the Top: Leaders who openly share their learning journeys, admit mistakes, and model vulnerability inspire trust and courage within teams.

An impactful example is Google's Project Oxygen, which initially sought to prove that managers did not significantly influence team performance. Contrary to expectations, the research found that effective managers—those who coached, communicated well, and supported development had the most productive teams. These behaviors are deeply aligned with growth mindset thinking and enable the workplaces to manage conflicts and impact the work culture as well as the bottom line in a positive way.

activation when confronted with errors, suggesting a heightened cognitive engagement with mistakes, rather than a withdrawal or avoidance response. For leaders, this capacity to process failure constructively is not only crucial for personal development but also for role-modeling behavior for their teams.

The application of growth mindset to leadership is not automatic; it requires intentional design within leadership development frameworks. Organizations that have successfully embedded this orientation emphasize the following strategies:

1. Feedback-rich Environments: Encouraging real-time, constructive feedback as a tool for learning rather than criticism.
2. Reframing Failure: Normalizing experimentation and setbacks as pathways to innovation.

of the emissions in the world today. Carbon dioxide and methane are the key gases. The problem is complicated because CO₂ has a particularly long life -what you emit today remains for 50100 years. This is why the world worries about the cumulative impact created by the historical emissions.

It is dangerous: Scientists say that the world must remain below 20 C to avoid catastrophic damage even this is considered too high). As I said before it is emissions from growth that have led to this temperature increase. The world has already increased temperature by 0.8 degree Celsius. It has also pumped so much gas in the last 100 years or so that another 0.8 C is now inevitable. So a very small window of opportunity remains. It demands drastic action; The world has to reduce emissions by 85 per cent over its 2000 levels by 2050. The same emissions that give it growth. This is the challenge.

Why the world needs to act; We in south Asia are most vulnerable. Climate change is about extreme

events. It is also difficult to estimate. We cannot say that this flood or this extreme winter or even this heat wave is 'because of climate change. We 'cannot. 'But we can. We 'can say that the increased frequency of extreme and variable weather events is because of climate change. We can say that increased intensity and frequency of storm surges and tropical storms is because of climate change.

But estimating increased frequency requires long-term trends that are still not available. Remember the world is making history now. Science will not be certain. It cannot lead policy into action. 'But we must be clear: Our climate is changing. This change has the potential to devastate our world. This is not acceptable. So what do we do?

The 3-truths of climate change. This is where the 3-truths of climate change must be understood.

by growth mindset principles. As a result, Microsoft not only regained market relevance but also became one of the most admired and valuable companies globally. Nadella himself credits Dweck's theory as a foundational philosophy for organizational transformation (Nadella, 2017).

The Neuroscience of Growth Mindset in Leaders

Emerging research from neuroscience and neuroplasticity supports the idea that adult brains retain the capacity to form new neural connections-what is often referred to as brain plasticity. This scientific basis underlines the potential for leaders to reshape their thinking patterns, decision-making frameworks, and even emotional responses through deliberate practice and cognitive reappraisal.

A study published in *Frontiers in Psychology* (2019) by Mangels et al. revealed that individuals with growth mindsets demonstrated greater prefrontal cortex

in the face of obstacles. Such leaders also encouraged a culture of continuous improvement within their teams, viewing failures as learning opportunities rather than threats to personal or organizational identity.

Growth Mindset and Transformational Leadership

Transformational leadership is characterized by four key elements: idealized influence, inspirational motivation, intellectual stimulation, and individualized consideration. Leaders who possess a growth mindset naturally align with these principles. Their orientation towards learning enables them to model resilience and adaptability, essential traits in volatile and uncertain environments.

A notable case study is that of Satya Nadella, CEO of Microsoft, who upon taking the reins in 2014, initiated a cultural shift from a "know-it-all" to a "learn-it-all" organization. Nadella's leadership emphasized empathy, innovation, and learning-traits underpinned

- (a) Climate change is related to economic growth. No country in the world has built a low carbon growth economy (as yet).
- (b) Climate change is about sharing growth between nations and between people - think of the atmosphere as a glass filled with water (emissions of Co₂). Countries for their growth have filled this glass, with emissions as they have grown. If we take even the recent period 1950-2000 - the cumulative emissions of one country - the US occupy some 30 percent of the atmospheric space. China with a quarter of the world's people occupied some 10 percent of the space.
- (c) Climate change is about cooperation and it is about collaboration. Let us be clear, unless the world has an agreement based on equity and fairness, there will be no cooperation on climate change. Equity is a prerequisite for agreement on climate change. We cannot agree to a world which does

not give the poor the right to development."

(Above is an excerpt taken from the Speech delivered at Asian University for Women Symposium: Imagining Another Future for Asia: Ideas and Pathways for Change, held at Dhaka, Bangladesh in January 2011: "The challenge and opportunity for our world" by Sunita Narain, the then Director General, Centre for Science and Environment)

(761 words)

Passage 3

In recent decades, a significant body of research in psychology and organizational behavior has converged on the idea that leadership is not merely a function of charisma or strategic ability, but also of cognitive adaptability and belief systems-especially the concept of growth mindset. Coined by psychologist Dr. Carol S. Dweck, the growth mindset refers to the belief that abilities and intelligence can be developed through

effort, learning, and persistence. In contrast, a fixed mindset assumes that talent and intelligence are static traits.

Growth Mindset: Origins and Evidence

Carol Dweck's pioneering research in the early 2000s with school children demonstrated that students praised for their effort, rather than innate intelligence, were more willing to tackle challenging tasks and showed higher levels of resilience. The notion gained further traction with the rise of positive psychology, which emphasized strengths-based development, grit (Duckworth, 2016), and self-efficacy (Bandura, 1997).

In a 2014 study by Harvard Business Review, organizations that embedded growth mindset cultures reported increased employee engagement, stronger ethical behavior, and improved overall performance. Leaders with growth mindsets were observed to be more collaborative, open to feedback, and persistent

1908

4

10. Critically analyse the ways in which Arun Kolatkar critiques conventional life with reference to religion and secularism in the poems "A Low Temple" and "The Bus".

(100)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1908 J

Unique Paper Code : 12035911 / 62035508

Name of the Paper : Indian English Literatures

Name of the Course : **GE English**

Semester : II/IV/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. 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**.

P.T.O.

1908

2

4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 15 marks each.

Part A

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

1. Comment on R.K. Narayan's depiction of the socio-political environment of the period through the experiences of Swaminathan in *Swami and Friends*.
2. Write a short note on the father-son relationship in *Trying to Grow*.
3. Critically analyse Bharati's character in Mahesh Dattani's *Tara*.
4. Write a critical note on Certainly-Mary in Salman Rushdie's "The Courter".

1908

3

5. Critically comment on the significance of the house as a metaphor in Kamala Das's poem "My Grandmother's House".

Part B

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

6. Discuss the theme of colonial education and its impact on young minds in *Swami and Friends*.
7. Comment on the significance of the title *Trying to Grow*.
8. "Dattani's use of female characters in *Tara* explores the idea of internalized patriarchy". Explain.
9. Comment on the use of letters as a narrative device in Rohinton Mistry's "Swimming Lessons".

P.T.O.

This question paper contains 3 printed pages]

Roll No.

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S. No. of Question Paper : 5213

Unique Paper Code : 2034001203

Name of the Paper : Indian Classical Literature

Name of the Course : GE : English

Semester : II/IV/VI

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) Write a short note on Duhsasana in the episode of dicing in the *Mahabharata*.

Or

- (b) Write a short note on Vikarna in the episode of dicing in the *Mahābhārata*.

P.T.O.

2. (a) Write a short note on the character of Gautami in the *Abhijnānaśākuntalam*.

Or

- (b) Write a short note on the episode of love-letter writing in the *Abhijnānaśākuntalam*.

3. (a) Briefly describe *purāṇ* poetry, with reference to 'The Book of Vanci'.

Or

- (b) "O lovely woman who looks like Valli!

Who are you that stands in the shade

Of the sweet kino tree having lost a breast ?

We shudder in our hearts"

Explain the above lines with reference to the context.

Part B

4. (a) With reference to the peace proposal and the temptation of Karna, discuss Krishna's attempts to prevent war in the *Mahabharata*,

Or

- (b) Explain the significance of the silence of the men in the assembly hall in the Dicing episode of the *Mahabharata*.

5. (a) Critically comment on the importance of hermitages in the union and reunion of Sakuntala and Duhsanta in the *Abhijnānaśākuntalam*.

Or

- (b) Discuss the *Abhijnānaśākuntalam* as an examination of the institution of marriage.
6. (a) Write an essay on the failure of justice with respect to the life of Kannaki in 'The Book of Vanci'.

Or

- (b) Explain how the idealisation of Kannaki reflects the social and cultural values of the Sangam period.
7. (a) Examine the concept of *karma* in Indian classical literature with reference to any *two* texts in your course.

Or

- (b) Write an essay on the masculine codes of honour in Indian classical literature, as depicted in any *two* prescribed texts.

Or

(b) Derozio's concern with the orphan girl unearths the truth of a selfish, hypocritical, and harsh patriarchy pervading the age. Do you agree? Discuss.

6. (a) Discuss the significance of the title of the story, "The Intrusion". Provide relevant textual details to support your answer.

Or

(b) Do you agree that Manjula Padmanabhan in her story "Stains" compels the readers to interrogate the construct of women's cultural identity? Critically analyse her views.

7. (a) Critically comment on the writer's use of personal experiences to shape socio-political themes in their works, with reference to any two writers.

Or

(b) Do you agree that both male and female writers prescribed in this paper respond sensitively in the same measure to women's issues? Substantiate your argument with reference to two texts of your choice in this course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 7313

J

Unique Paper Code : 2032202401

Name of the Paper : Indian Writing in English

Name of the Course : Bachelor of Arts English

Semester : IV – DSC

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, **A** and **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.

7313

2

PART - A

(3×10=30)

1. (a) Write a note on the portrayal of Mira Masi as seen from the eyes of the two Das sisters.

Or

- (b) Critically comment on the following lines:

“Yes, yes, you are perfectly right, Tara—it was so for all of us—for the whole family, and everyone we knew, here in this neighbourhood. Nineteen forty-seven. That summer. We could see the fires burning in the city every night—”

2. (a) Read the lines given below and answer the questions that follow :

“And what are thy shrines, and kine and kindred,
What are thy gods to me?

- (i) Name the poem, the poet, and the addressee. (2)
- (ii) Examine the context in the light of the words “gods” and “shrine”, and explain the poet’s idea as contained in the poem. (5)
- (iii) Explain the significance of the alliterative words ‘kine’ and ‘kindred’. (3)

7313

3

Or

- (b) Examine the poet’s emotions in the words :

“...when first/ He knew that he was free!-” in the poem, “Freedom to the Slave”.

- 3 (a) How and why does Rushdie use the motif of namelessness in “The Free Radio”? Elaborate.

Or

- (b) What does the ‘sea’ symbolise for the narrator of “The Intrusion”? Discuss.

PART - B

(3×20=60)

4. (a) Do you agree that *Clear Light of Day* is the story of daughters trapped in familial responsibilities “who let the brothers enjoy”, as expressed by Mishra Uncle? Give a reasoned answer.

Or

- (b) Do you agree that Anita Desai excels in portraying the women in her novel within the complex web of the story? Give a reasoned answer.
5. (a) Discuss how Naidu’s poetry explores the social and religious tensions of the times.

P.T.O.

7428

4

6. (a) Shashi Deshpande's "The Intrusion" examines the trauma of marital rape and consent in marriage. Comment.

Or

- (b) Rushdie's "The Free Radio" offers a critique of the Emergency. Do you agree? Substantiate your answer with specific references from the story.
7. (a) Examine any two writers' engagement with nation and nationalism. You may choose two texts from your course to substantiate your answer.

Or

- (b) How do women writers/poets intertwine deeply personal experiences to challenge gender norms? Answer with reference to any two texts from your course.

(2500)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 7428

J

Unique Paper Code : 2032202401

Name of the Paper : Indian Writing in English

Name of the Course : Bachelor of Arts English

Semester : IV – DSC

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, **A** and **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.

7428

2

PART – A

(3×10=30)

1. (a) Write a note on the Mishra sisters.

Or

- (b) Comment on the significance of Raja's letter to Rim.

2. Identify the poem and the poet and critically comment on the following lines :

- (a) "...I who have lost
My way and beg now at stranger's doors to
Receive love, at least in small change?"

Or

- (b) "I am sorry, Palem,
...I only turned out to be a small man,
With small dreams and living a small life."

3. (a) Comment on the unreliability of the narrator in "The Free Radio" with examples from the story.

7428

3

Or

- (b) Write a note on Sarah's character in "Stains".

PART B

4. (a) Examine how the negligence of the Das parents towards their children's lives has a profound impact on the four siblings. Illustrate with examples from the text.

Or

- (b) The Das home at Bela Road is more than a setting for the novel. It is a symbol which reinforces the themes of dysfunction, abandonment, and entrapment. Comment with reference to the text.

5. (a) Ngangom's poems weave the personal and the political. Comment with reference to the poems in your course.

Or

- (b) Kamala Das's confessional poetry is a powerful critique of patriarchy. Comment with reference to the poems in your course.

P.T.O.

6. How does Amrita Pritam's poem, "I Say Unto Waris Shah", respond to the tragedy wrought by the Partition of the Indian Subcontinent? What role does she expect poets like Waris Shah to play in representing the Partition in Punjabi literary traditions? What does this reveal about Pritam's relationship with the past?

OR

What role do women play in Joseph Macwan's novel *The Stepchild*? Are they victims of caste and patriarchy, or are they able to push the boundaries of their marginalization? Discuss.

7. The conception of India cannot be a homogenous idea but a gathering of multiple identities. Comment on the statement with reference to any **two** texts in the paper.

OR

Gender and Caste are significant categories that modern Indian writing has to engage with. Reflect on the role of literature in representation of marginalities with suitable examples from the syllabus.

[This question paper contains 4 printed pages]

Your Roll No. :

Sl. No. of Q. Paper : **7493**

Unique Paper Code : 2032202402

Name of the Course : **BA (Prog) DSC**

Name of the Paper : Indian Writing in
English Translation

Semester : IV

Time : 3 Hours **Maximum Marks : 90**

Instructions for Candidates :

- Write your Roll No. on the top immediately on receipt of this question paper.
- This question paper contains **two** 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. Explain the symbolic significance of food and drink in the story "The Shroud" ?

OR

What is the role of marriage in the short story "The Quilt".

2. How does the character of Ashwatthama in *Andha Yug* reflect the moral and existential crisis of post-war Kuru dynasty ?

OR

What is the spiritual paradox explored in Tagore's poem "Light, Oh Where is the Light ?" and how does it relate to the poet's conception of the divine ?

3. Examine how Ibopishak's poem "The Land of the Half-Human" critiques the political corruption and social unrest in modernday Manipur.

OR

Write a short note on Master's role in Joseph Macwan's novel *The Stepchild*.

Part - B

4. Discuss Premchand's narrative technique in "The Shroud." How does he use language, tone and perspective to convey his message ?

OR

How does 'Rebati' reflect early feminist concerns in Indian Literature ? Support your answer with examples from the text.

5. *Andha Yug* re-imagines the final day of the Mahabharata war as a metaphor for modern India's ethical collapse post-Partition. Discuss how Bharati used myth to critique historical trauma and moral disintegration.

OR

G. M. Muktibodh's poetry reveals a tormented self, caught between ideological commitment and inner chaos, Discuss how "The Void" and "Sol Very Far" articulate the despair of a conscience that cannot reconcile with the world.

6125

4

Or

(b) Discuss the poet's evolving relationship with the divine in Tagore's 'When My Play was with Thee'.

6. (a) Critically discuss why Amrita Pritam implores Waris Shah "to speak up from his grave, and turn over a page of the Book of Love".

Or

(b) How does Joseph Mcwan in his novel "The Stepchild" depict the resistance of the Dalits and an assertion of their identities while at the same time challenging the dominant upper caste point of view?

7. (a) Discuss how the authors in your syllabus use literature to engage with themes of poverty, gender injustice, and identity crises. How do these themes help us understand the complexities of Indian society?

Or

(b) Examine the anti-war and anti-violence themes reflected in the writings of modern Indian authors, using examples from any two prescribed texts.

(15,500)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6125

J

Unique Paper Code : 2032102403

Name of the Paper : Indian writing in English
Translations

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

Semester : IV

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 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) Write a short note on rural life in Fakir Mohan Senapati's short story "Rebati".

Or

- (b) Identify, contextualise, and critically comment on:

"What an unjust custom! She who didn't have tattered rags to cover her body while alive must now have a new shroud."

2. (a) Identify, contextualize, and critically comment-

"Such a land is in the news; a land much talked about. The moon shines at night; the sun shines in the afternoon. There is no problem about poverty; dearth of food and clothes is unknown."

Or

- (b) Examine the ambiguity of Krishna's role in the play *Andha Yug*.

3. (a) Identify, contextualize, and critically comment on the following lines-

Someone has poured poison
into the waters of the five rivers
And these waters are now
irrigating the land with poison."

Or

- (b) Methi and Kanku in *The Stepchild* by Joseph Macwan emerge not just as victims of societal constraints, but also as powerful figures in the narrative. Explain.

Part B

4. (a) Critically comment on the deployment of a child narrator in Ismat Chughtai's 'The Quilt'.

Or

- (b) Discuss the impact of gender on life experience using any two of the prescribed three stories.

5. (a) In what ways does Dharamvir Bharati's *Andha Yug* draw upon the Mahabharata to critique the erosion of moral values in post-independence India?

6. (a) 'Stains' raises pertinent concerns about feminism, culture contrast, superiority-inferiority complex, taboo, standing up for self, and patriarchy. Comment.

OR

- (b) The short story "The Free Radio" sheds light on the horrors of emergency. Discuss.
7. (a) Critically analyse the theme of social oppression, prescriptive gender mores and taboo with reference to any two texts prescribed in your course.

OR

- (b) Critically analyse the depiction of women protagonists in the three stories prescribed in your course.

(15,000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6069

J

Unique Paper Code : 2032102402

Name of the Paper : INDIAN WRITING IN ENGLISH

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

Semester : IV

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 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) With reference to context critically comment on the following lines

"I know how you work your fingers to the bone
As all mothers do, for unmarried sons
Ageing husband and liberated daughters-in-law."

OR

- (b) Write a brief note on how the poem 'My Grandmother's House' weaves within itself a deep nostalgic strain.

2. (a) What does the well signify in the novel *Clear Light of Day*?

OR

- (b) Discuss the role of Baba in the novel.

3. (a) Comment on the significance of the title of the short story, 'The Intrusion'.

OR

- (b) Comment on the narrator's prejudice against the thief's widow in Salman Rushdie's story, 'The Free Radio'.

Part B

4. (a) Discuss the symbolic significance of the birds in the novel *Clear Light of Day*.

OR

- (b) Discuss the significance of the library in Haider Ali's house.

5. (a) Derozio's poetry carries not only an aesthetic aspiration but also an objective of social change and building a strong national identity. Elucidate.

OR

- (b) The ideas of romantic love and desire amidst social divisions is explored in modern Indian poetry. Comment with reference to any two poems that you have studied.

the river bank, and the place where he used to go for picnics with his sister. How dear they all were to him! Would there be a coconut tree like this one in the place they were going to?"

6. (a) What are the simple philosophies of life that Sudha Murthy shares in *Wise and Otherwise*? Analyse with relevant examples from the text.

OR

- (b) In *Wise and Otherwise*, Murty depicts the changes that have come about in commemorating of historical, memorial and cultural events. What does she intend to convey to her readers? Explain with relevant examples.

7. (a) "Literature has the power to inspire and the potential to help us understand ourselves, our lives and the world around us." Discuss this statement in relation to any two prescribed texts in your syllabus.

OR

- (b) "In writing about the self, the writer often reveals the world." In relation to this statement, discuss how memoirs and life writings contribute to our understanding of the people around us. Answer with reference to any two prescribed texts.

(200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4473

J

Unique Paper Code : 2034001209

Name of the Paper : Life and Literature

Name of the Course : **GE : Common Programme Group**

Semester : II / IV / VI

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 paper consists of **two** parts, **Part A** and **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.

4473

2

PART A

1. (a) The section titled "The Sixth Tuesday - We Talk About Emotions" is central to Morrie's philosophy of life and death. What life lessons were you able to derive out of this section? Explain with a few relevant examples and anecdotes from the section.

OR

- (b) Morrie says: "There are a few rules I know to be true about love and marriage". Write a short note explaining the rules that Morrie talks about and what lessons Mitch gained from these rules.
2. (a) Who would you consider as the dreamer between Horihor Roy and Shorbojoya? Elaborate your answer with instances from the book.

OR

- (b) Analyse the character of Indir Thakrun and her struggle with the Roy family.
3. (a) While describing her experience with an honest boy in one of her stories, Murthy discusses "honesty" as a virtue and writes, "It cannot be taught at any university. In most people it springs from the heart". Why do you think Murthy feels honesty cannot be taught?

4473

3

OR

- (b) Write a short note on some of the issues related to women that Murthy explores in *Wise and Otherwise*.

PART B

4. (a) While *Tuesdays with Morrie* emphasises the universality of certain human experiences, it also highlights how humans may have different perspectives and approaches to them. Do you agree?

OR

- (b) Mitch's relationship with Morrie is instrumental in shaping Mitch's personality and helping him learn life's greatest lessons. Discuss.
5. (a) Discuss Bandopadhyay's portrayal of poverty through different characters in the novel.

OR

- (b) Based on the given excerpt below, critically comment on the portrayal of nature in *Pather Panchali*:

"Here was the house that had always been his home; there the bamboo grove, the mango orchard,

P.T.O.

1506

4

10. Comment on the ending of *Jane Eyre* in the light of the statement "Reader, I married him".

(100)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1506

J

Unique Paper Code : 62034401

Name of the Paper : Literary Cross Currents,
Selections from Living
Literatures: An Anthology of
prose and poetry

Name of the Course : B.A. Programme

Semester : IV

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-A and B. 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

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

In Breughel's Icarus, for instance: how everything turns away Quite leisurely from the disaster; the ploughman may Have heard the splash, the forsaken cry.

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

*The Feet, mechanical, go round - A Wooden way
Of Ground, or Air, or Ought- Regardless grown,
A Quartz contentment, like a stone*

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

Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
Your face, and the god-curst sun, and a tree,
And a pond edged with grayish leaves.

4. Write a short note on the theme of revenge and justice in 'The Hunt'.
5. Write a critical note on Jane's childhood in *Jane Eyre*.

Part B

6. "The Moon and the Yew Tree" is a poem about loneliness. Do you agree? Discuss with reference to the imagery of the poem.
7. Eliot's "Preludes" describes cityscapes that contrast nature and society. Elaborate.
8. Critically analyze the poem, "My Last Duchess" as a dramatic monologue.
9. Critically examine 'The Hunt' as a critique modern development and exploitation.

OR

(b) Malini Chib's *One Little Finger* stands as a poignant testament to the resilience and strength of the human spirit in the face of adversity. Discuss.

6. (a) Bama portrays powerfully the many layers of widespread misogyny that dalit women experience. Discuss.

OR

(b) 'Yes Sir' highlights the complexities of power dynamics in modern India where affirmative action policies have altered traditional hierarchies. Discuss.

7. (a) Discuss the representation of disability in any two texts in your syllabus.

OR

(b) With reference to any two texts in your syllabus, discuss how literature actively challenges dominant narratives and celebrates marginalized voices?

(300)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4466

J

Unique Paper Code : 2034001202

Name of the Paper : Marginalities in Indian Writing

Name of the Course : GE : English

Semester : II/IV/VI

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 are compulsory.
3. Candidates have to answer **ALL** 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.

4466

2

PART A

1. (a) Identify and critically comment on :

“She lay beside the Tapti with a swollen womb,
There buzzed a thousand bees inside her head
Her hands were wet with sweat,
Her trembling thighs spread.”

OR

- (b) Identify and critically comment on :

“By smearing the blood
And by sticking the feathers,
I will also dwell in the village ,
I will also cultivate the land.”

2. (a) Ambedkar makes a case against the caste based on the principle of the larger social good. Elucidate.

OR

- (b) Ajay Navaria's short story *Yes Sir* presents a nuanced exploration of caste in the urban workplace. Comment.

4466

3

3. (a) *One Little Finger* has the capacity to dismantle stereotypes and foster a more inclusive and equitable society .

OR

- (b) Identify and critically comment :

“You know how to make the program interesting
We shall ask and ask and reduce him to tears”

PART B

4. (a) Discuss the story *Orge* as showing the double marginalization of women.

OR

- (b) Sonawane says: “Adivasi culture, from the beginning, is based on the values of liberty, equality and fraternity. It was after the invention of private property that the system of exploitation came into existence. But the oral and written literature of Adivasis still reflects these human values.” Discuss.

5. (a) Raghuvir Sahay's 'Handicapped Caught in a Camera' is a critique of disability representation, exploring how the portrayal of disabled individuals in media can be dehumanizing and exploitative. Discuss.

P.T.O.

4944

4

Or

(b) Discuss the theme of Joan's manliness and militarism in Bernard Shaw's *Saint Joan*.

7. (a) With reference to any two plays in this paper comment on the critical significance of the submerging of women characters

Or

(b) Comment upon the importance of psychological implications and symbolism in any one play in your course.

(1200)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4944

J

Unique Paper Code : 2034001204

Name of the Paper : Twentieth Century Drama

Name of the Course : GE : English

Semester : II/IV/VI

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 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.

4944

2

PART A

(10×3=30)

1. (a) Identify and explain with reference to context :

“Funny, you know? After all the highways. And the brains, and the appointments, and the years, you end up worth more dead than alive”.

Or

- (b) Critically examine the views that Willy is a victim of society and also of his own false values.

2. (a) How far can the play “Broken Images” be understood as the conflict between the self and the image, and between delusion and reality.

Or

- (b) Identify and explain the lines with reference to context: “This isn’t my home. I am an intruder here: someone external to the soul of this house - along with the cook, the maid and the nurse.”

3. (a) Identify and explain with reference to context: “Well, I have to find reasons for you, because you do not believe in my voices. But the voices come first; and I find the reasons after: whatever you may choose to believe”.

4944

3

Or

- (b) How does Joan reinforce an unmediated connection of God founded on her own unique principles.

PART B

(20×3=60)

4. (a) Comment upon Willy as a man who got trapped by the large city and also by his own dreams.

Or

- (b) How far is *Death of a Salesman* a tragedy of an average American? Discuss.

5. (a) Comment on Girish Karnad’s use of modern technology to explore the subject of alter ego and scattered self-images.

Or

- (b) How does Karnad address the question of language politics through “Broken Images”.

6. (a) Why do the religious, political, and military figures collide and deem Joan mad? How does that reflect upon the social attitudes of society in the context of the play?

P.T.O.