

Seat No. : _____

AD-117

April-2025

M.A., Sem.-IV

509 : English

(EA : New Literatures)

Time : 2:30 Hours]

[Max. Marks : 70

1. Discuss the major themes and narrative strategies commonly found in Indian Partition literature. 14

OR

1. Examine the representation of Human relationships and trauma in Indian novels dealing with the Partition. 14

2. Analyse the representation of communal violence in Bhisham Sahni's *Tamas*. 14

OR

2. Discuss the role of ordinary individuals in the unfolding tragedy in *Tamas*. 14

3. How does J.M. Coetzee's *Disgrace* address themes of race, power and post-apartheid transition ? Discuss. 14

OR

3. Examine the personal and political dimensions of disgrace in Coetzee's novel. 14

4. In what ways does James Reaney's *Donnelly Trilogy* engage with myth, history, and regional identity ? 14

OR

4. Comment on the narrative structure and stylistic innovation in the *Donnelly Trilogy*. 14

5. Choose the correct answer from the given options : (Attempt any **seven**) 14

(1) According to Sharma and Joshi, the Partition novel typically reflects _____.

(A) Historical neutrality

(B) Cultural nostalgia

(C) Psychological trauma

(D) Political satire

(2) In *Tamas*, the character of Nathu is significant because he _____.

(A) joins a political movement

(B) unwittingly initiates violence

(C) represents urban elite

(D) escapes to Pakistan

- (3) What literary technique is prominent in *Disgrace* ?
- (A) Magic realism (B) Stream of consciousness
(C) Psychological realism (D) Surrealism
- (4) Coetzee's protagonist, David Lurie, is portrayed as _____.
- (A) a revolutionary (B) a university professor
(C) a politician (D) a journalist
- (5) The *Donnelly Trilogy* incorporates elements of :
- (A) Lyric poetry (B) Historical drama
(C) Farce (D) Gothic romance
- (6) Reaney's use of theatrical form in *Donnelly Trilogy* emphasizes _____.
- (A) Naturalistic dialogue
(B) Visual montage and choral structure
(C) Linear storytelling
(D) Satirical comedy
- (7) In *Disgrace*, Lucy's decision to stay on the farm reflects _____.
- (A) her resistance to authority (B) her acceptance of social change
(C) her desire for revenge (D) her rejection of the land
- (8) *Tamas* critiques religious conflict through the lens of _____.
- (A) Colonial administration (B) Urban poverty
(C) Personal vendettas (D) Human helplessness
- (9) In Derek Walcott's *Pantomime*, the interaction between characters reflects _____.
- (A) Colonial mimicry and resistance (B) Religious satire
(C) Economic transactions (D) Familial tension
- (10) In *The Lion and the Jewel*, Wole Soyinka portrays Baroka as _____.
- (A) a failed leader (B) a comic figure
(C) a cunning traditionalist (D) a foreign-educated reformer
- (11) In David Diop's *Africa*, the continent is portrayed as _____.
- (A) a land of perpetual suffering (B) a proud and dignified motherland
(C) a colonial frontier (D) a utopian future
- (12) Brenda Walker's *The Wing of Night* centres on _____.
- (A) Post-colonial identity
(B) Women's memory of war and grief
(C) Ethnographic narrative
(D) Children's trauma
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(EB : Contemporary Theories)

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[Max. Marks : 70

1. How does Foucault examine the relationship between knowledge and power in his essay *Truth and Power* ? 14

OR

1. Discuss Foucault's critique of the traditional concept of intellectuals in *Truth and Power*. 14

2. How does Derrida's essay *Structure, Sign and Play* challenge structuralist thinking in literary criticism ? 14

OR

2. Discuss Derrida's idea of "free play" and its implications for the concept of meaning in a text. 14

3. Analyse Stuart Hall's concept of cultural identity in the essay *Cultural Identity and Diaspora*. 14

OR

3. How does Stuart Hall link diaspora with the formation of cultural identity ? 14

4. What does Mikhail Bakhtin mean by "heteroglossia" in *Discourse in the Novel* ? 14

OR

4. Discuss Bakhtin's views on language and dialogism in the novel as presented in *Discourse in the Novel*. 14

5. Choose the correct answer from the given options : (Attempt any seven) 14

(1) In *Truth and Power*, Foucault argues that truth is _____ .

- (A) universal and fixed (B) produced by power relations
(C) rooted in metaphysics (D) derived from religion

(2) According to Derrida, a "center" in a structure traditionally serves to _____ .

- (A) eliminate chaos (B) guarantee balance and order
(C) limit the play of meaning (D) establish aesthetic taste

- (3) Stuart Hall considers identity as _____.
- (A) a fixed essence (B) a historical fiction
(C) a stable inheritance (D) a production, always in process
- (4) Bakhtin's concept of "dialogism" suggests that _____.
- (A) novels are monologic
(B) language exists in isolation
(C) every utterance is shaped by previous and future discourse
(D) characters in novels never interact
- (5) In Derrida's theory, "difference" refers to _____.
- (A) final meaning
(B) the act of deferring and differing in meaning
(C) binary opposition
(D) historical truth
- (6) Hall suggests that cultural identity is formed through _____.
- (A) Biological inheritance (B) Representation and experience
(C) Genetic memory (D) Formal education
- (7) According to Bakhtin, the language of a novel _____.
- (A) must follow poetic rules (B) is always unified
(C) is stratified and socially embedded (D) ignores everyday speech
- (8) Foucault associates the modern intellectual with _____.
- (A) universal knowledge dissemination
(B) silence and neutrality
(C) engaged criticism within power structures
(D) religious authority
- (9) New Criticism emphasizes _____.
- (A) author's biography (B) social function of literature
(C) close reading and textual analysis (D) political context
- (10) Marxist criticism primarily concerns itself with _____.
- (A) Aesthetic pleasure (B) Economic and class structures
(C) Linguistic ambiguity (D) Mythical archetypes
- (11) Eco-feminism explores the relationship between _____.
- (A) Science and religion (B) Women and nature
(C) Technology and war (D) Myth and narrative
- (12) Minority discourse seeks to _____.
- (A) assimilate all identities
(B) silence marginal voices
(C) affirm the cultural expressions of oppressed groups
(D) focus only on literature from Europe