

Seat No. : _____

AC-104

April-2025

M.A., Sem.-IV

EA : 508 : English

(Literature and Gender)

Time : 2:30 Hours]

[Max. Marks : 70

- Instructions :** (1) Attempt **all** questions.
(2) **All** questions carry equal marks.

1. Explore how *The Yellow Wallpaper* critiques the patriarchal structures of the 19th century. 14

OR

1. Discuss how gender inequality leads to the psychological breakdown of the protagonist in *The Yellow Wallpaper*. 14

2. Analyse the character of Marlene and how she embodies the complexities of feminist ideals versus capitalist values. 14

OR

2. Elaborate how *Top Girls* critiques the concept of female success in a patriarchal society. 14

3. Examine how Indian women writers across different periods address the themes of female agency and resistance in their works. 14

OR

3. In what ways do women writers from India engage with and critique the dominant political ideologies of their time ? 14

4. Examine how Dhiruben Patel portrays feminine sensibility in *Flowers of the Silk-Cotton Tree* through the experiences and inner lives of her female characters. 14

OR

4. How does *Our Wretched Lives* reflect the intersections of caste, gender and domestic oppression in the lives of Dalit women ? 14

5. Attempt any **seven** MCQs : 14

- (1) What literary technique does Gilman use to depict the narrator's mental decline ?
(A) Flashback narration
(B) Stream of consciousness
(C) Third-person omniscient perspective
(D) Linear storytelling

- (2) How does the narrator initially describe the wallpaper ?
 (A) Delightful and charming (B) Faded but pleasant
 (C) Dull and irritating (D) Bright and cheerful
- (3) What does Angie’s character symbolize in the play ?
 (A) The power of education for working-class women
 (B) The consequences of maternal neglect
 (C) The ambition of young girls in a patriarchal society
 (D) The future of female leadership
- (4) Which historical figure at the dinner party disguised herself as a man to achieve success ?
 (A) Lady Nijo (B) Dull Gret
 (C) Isabella Bird (D) Pope Joan
- (5) Which genre is most commonly used by Indian women writers to voice their personal and social struggles ?
 (A) Autobiography and memoir (B) Science fiction
 (C) Epic poetry (D) Travel literature
- (6) Which Indian woman writer is famous for the autobiographical work *My Story* ?
 (A) Arundhati Roy (B) Kamala Das
 (C) Shashi Deshpande (D) Ismat Chughtai
- (7) In which year did Dhiruben Patel receive the Sahitya Akademi Award ?
 (A) 1980 (B) 1995
 (C) 2001 (D) 2019
- (8) What is the central theme of the poem “A Prayer for My Daughter” ?
 (A) The speaker’s desire for his daughter’s happiness and peace
 (B) The importance of wealth and power
 (C) The inevitability of death and decay
 (D) The need for fame and recognition
- (9) Who is the protagonist of the story “The New Dress” ?
 (A) Mrs. Dalloway (B) Mabel Waring
 (C) Clarissa Vaughan (D) Lily Briscoe
- (10) Who explains the concept of the matriarchal society to Sultana in her dream ?
 (A) Her mother (B) Her friend
 (C) The Queen (D) The narrator
- (11) What is the name of the clan that Okonkwo belongs to ?
 (A) Umuofia (B) Mbanta
 (C) Himba (D) Zulu
- (12) Which American city is the story of *Beloved* set in ?
 (A) Chicago, Illinois (B) Cincinnati, Ohio
 (C) Atlanta, Georgia (D) Detroit, Michigan

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April-2025

M.A., Sem.-IV

EB : 508 : English

(Introduction to Film Studies)

Time : 2:30 Hours]

[Max. Marks : 70

1. Discuss how B. D. Garga presents cinema as an art form in *The Art of Cinema*. 14
- OR**
1. Evaluate the contributions of Indian filmmakers as described by B. D. Garga in shaping film as a serious artistic medium. 14
2. Examine how *India Fifty Years After Independence* explores cinematic representations of national identity. 14
- OR**
2. Analyse the relationship between film and post-independence Indian socio-political change. 14
3. How does *Film and Feminism* interrogate gender constructs in cinematic narratives ? 14
- OR**
3. Discuss the feminist interventions in Indian cinema as presented by Jasbir Jain and Sudha Rai in *Film and Feminism*. 14
4. Compare the portrayal of identity and belonging in Jhumpa Lahiri's *The Namesake* and Mira Nair's film adaptation. 14
- OR**
4. How does Mira Nair's adaptation of *The Namesake* visualize the emotional and cultural complexities present in Jhumpa Lahiri's novel ? 14
5. Choose the correct answer from the given options : (Attempt any **seven**) 14
- (1) In *The Art of Cinema*, B. D. Garga argues that cinema is an art because _____.
- (A) It entertains audiences globally
- (B) It uses visual storytelling to reflect cultural and emotional truths
- (C) It is technologically advanced
- (D) It is supported by state funding
- (2) According to Garga, early Indian cinema was shaped by _____.
- (A) Hollywood's narrative structure
- (B) Western realism
- (C) Mythological and theatrical traditions
- (D) Newsreel formats

- (3) In *India Fifty Years After Independence*, film is viewed as _____.
- (A) A neutral medium
 (B) A tool for state propaganda
 (C) A reflection and construction of national identity
 (D) Purely commercial entertainment
- (4) Felicity Hand and Kathleen Firth argue that Indian films often :
- (A) Ignore post-independence history
 (B) Engage critically with cultural hybridity
 (C) Focus only on rural narratives
 (D) Follow colonial cinematic aesthetics
- (5) In *Film and Feminism*, one of the key critiques of mainstream cinema is _____.
- (A) Excessive use of experimental editing
 (B) Underrepresentation of rural settings
 (C) Stereotypical representation of women's roles
 (D) Neglect of music in films
- (6) In *India Fifty Years After Independence*, media and literature are analysed in terms of _____.
- (A) Technical quality (B) National discourse
 (C) Box office returns (D) Political campaigns
- (7) In *The Namesake* novel, Gogol's name is a symbol of _____.
- (A) Colonial education
 (B) Personal confusion and cultural dislocation
 (C) Patriarchal oppression
 (D) Religious devotion
- (8) Mira Nair's film adaptation highlights the immigrant experience by _____.
- (A) Focusing only on Ashima's character
 (B) Ignoring emotional aspects of migration
 (C) Using visual contrasts between India and America
 (D) Replacing all characters from the novel
- (9) What feature in *The Namesake* film most enhances its cross-cultural narrative ?
- (A) Linear plot
 (B) Use of Bollywood music
 (C) Cinematic juxtaposition of locations
 (D) Comic relief
- (10) Popular cinema in India is often defined by _____.
- (A) Minimal dialogues
 (B) Strict realism
 (C) Formulaic narratives and melodrama
 (D) Documentary-style editing
- (11) In *The Art of Cinema*, Garga highlights which key influence on Indian parallel cinema ?
- (A) Italian realism (B) Hollywood noir
 (C) French comedy (D) Japanese anime
- (12) In *Film and Feminism*, the concept of the "male gaze" is discussed to critique _____.
- (A) Editing pace (B) Camera angles
 (C) Visual objectification (D) Set design