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OR

(b) Since its emergence, American literature has been seen to emphasise romance and individualism. Discuss with reference to at least two texts prescribed in the syllabus.

(10,000)

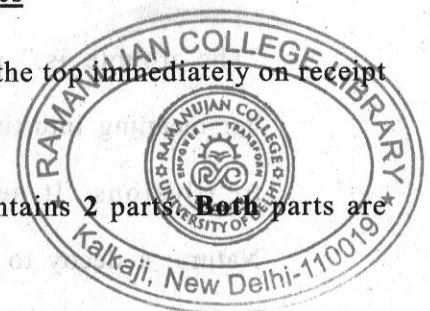
[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5108 **H**
Unique Paper Code : 2032102401
Name of the Paper : American Literature
Name of the Course : Bachelor of Arts (Honours Course) English : DSC
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 the characters Turkey and Nippers in Melville's 'Bartleby, the Scrivener'.

OR

- (b) Comment critically on the following lines, where Edna Pontellier is in conversation with Dr Mandelet:

"The trouble is," sighed the Doctor, grasping her meaning intuitively, "that youth is given up to illusions. It seems to be a provision of Nature; a decoy to secure mothers for the race. And Nature takes no account of moral consequences, of arbitrary conditions which we create, and which we feel obliged to maintain at any cost."

6. (a) How does Toni Morrison's *Beloved* use a non-linear narrative structure to represent the lingering trauma of slavery experienced by the characters in the novel?

OR

- (b) "She played with me and always came to be with me whenever I needed her. She's mine, *Beloved*. She's mine." Discuss Denver's changing relationship with the ghost of her sister in Toni Morrison's *Beloved*.

7. (a) Examine how the tropes of voyage and arrival are used in American literature. Discuss with reference to at least two texts prescribed in the syllabus.

(b) Many critics have held that Edna Pontellier's suicide marks a retreat from the radical feminist possibilities her character otherwise consistently embodies throughout the novel. Do you agree? Provide a reasoned answer.

5. (a) Walt Whitman's poem 'O Captain! My Captain!' represents simultaneously both a moment of triumph as well as tragedy by allegorising a critical moment in the nation's history. Comment critically.

OR

(b) How does Sherman Alexie use religious symbols and allusions to represent the story of exploitation and repression of native American history and destiny in his poem 'Crow Testament'? Give a reasoned answer.

"Yes," she said. "The years that are gone seem like dreams—if one might go on sleeping and dreaming—but to wake up and find—oh! well! perhaps it is better to wake up after all, even to suffer, rather than to remain a dupe to illusions all one's life."

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

(a) "Lo, soul! Seest thou not God's purpose from the first

The earth to be spann'd, connected by network,

The races, neighbors, to marry and be given in marriage,

The oceans to be cross'd, the distant brought near,

The lands to be welded together."

OR

(b) "and when the last Indian has pawned everything

but his heart, Buffalo Bill takes that for twenty
bucks

closes up the pawn shop, paints a new sign over
the old

calls his venture THE MUSEUM OF NATIVE
AMERICAN CULTURES ..."

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

"We are not crouching now we are standing but
my legs are like my dead man's eyes I cannot
fall because there is no room to the men without
skin are making loud noises I am not dead the

bread is sea-colored I am too hungry to eat it
the sun closes my eyes those able to die are in
a pile"

OR

(b) Write a note on Baby Suggs's feast in Toni
Morrison's *Beloved*.

PART - B

4. (a) Would you agree with the assertion that in
Melville's 'Bartleby, the Scrivener', Bartleby is a
'psychological double' of the narrator? Provide a
reasoned answer.

OR