

(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.

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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.”

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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.