

OR

b. Discuss how the visual medium has been redefined within popular culture, with reference to the essays by kajri Jain and Sandria Freitag included in your course.

9. a. With reference to any two texts from your course, examine how the authors have depicted the socio-cultural realities of contemporary times.

OR

- b. Critically analyze how the term "Popular Literature" has been re-examined with the help of any two texts from your course.

(2000)

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5099

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Unique Paper Code : 2032104701/2032204701

Name of the Paper : Indian Popular Literature

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

Semester : VII

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 must 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 20 marks each.

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PART A

1. a. Within the context of Devakinandan Khatri's Chandrakanta, discuss how the author has used the trope of the 'tilism' in the narrative.

OR

- b. Discuss the role of Tej Singh in the plot of Chandrakanta.

2. a. "I know at last what I am. I am a planet." What does this statement in Vandana Singh's titular story in The Woman Who Thought She was a Planet imply?

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The Mystery of the Elephant God provides a unique blend of faith, superstition and religious profiteering. Do you agree with this statement? Give reasons.

OR

- b. Saradindu Bandyopadhyay has curated the character of Byomkesh Bakshi as a representative of emergent indigenous identity subverting the Eurocentric dominance of detective fiction in the early part of the twentieth century. Discuss.

8. a. How does the narrative of Bhimayana provide a critical insight into the practices of untouchability experienced by Dr. B. R. Ambedkar?

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Woman Who Thought She was a Planet. Answer with reference to at least 2 stories in the anthology.

OR

- b. Examine (with reference to 2 or more stories), how speculative and fantastical elements in the stories included in Vandana Singh's anthology *The Woman Who Thought She was a Planet*, serve as a vehicle to explore complex issues such as mental health, individual isolation, eco-consciousness, or even cultural norms in India.

7. a. The setting of Satyajit Ray's *Joy Baba Felunath*/

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OR

- b. Examine the various interpretations of the Tetrahedron in Vandana Singh's anthology *The Woman Who Thought She was a Planet*.

- a. "All I can say is that in our otherwise boring and eventless life, Machchli Baba is an event, an excitement..." With respect to the given statement, discuss the importance of Machchli Baba in Satyajit Ray's *Joy Baba Felunath*/ *The Mystery of the Elephant God*.

OR

- b. Discuss the appropriateness of the name Golap

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Colony in Saradindu Bandyopadhyay's The Menagerie.

3. a. Bhimayana successfully champions the idea that tribal art can depict contemporary issues and represent ideas on social democracy. Explain

OR

- b. Based on your reading of Kajri Jain's 'More than meets the eye: The circulation of images and the embodiment of value', discuss how Jain dwells upon the ideas of 'calendar' or 'bazaar art' as acquiring 'different frames of value'.

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PART B

5. a. Discuss how Devakinandan Khatri's Chandrakanta essentially deals with the eternal conflict between good and evil.

OR

- b. Chandrakanta's world is dominated by an epic romance in the midst of adventures, fantasy and heroism. Explain
6. a. Critically analyze the intersection of gender, domesticity and self-discovery in the stories which are a part of Vandana Singh's anthology The