Maulana Azad National Urdu University

Programme: **M.A. (English)**

III Semester Examination, November-2025

Course Title: **Comparative Literature** Course Code: **MAEN303CCT**

Time: **3 hours** Max. Marks **70**

Note: This question paper consists of (3) parts: Part – A, Part-B and Part-C. Number of words to answers each question is only indicative. Attempt all parts.

Part–A contains (10) compulsory questions of multiple choice/fill in the blank/very short answer type question. Answer all questions. Each question carries (1) mark. **(10x1=10-marks)**

Part-B contains (8) questions of which students are supposed to answer (5) questions. Answer each question in approximately 200 words. Each question carries 06 marks. **(5x6=30 marks)**

Part-C contains (5) questions of which students are supposed to answer (3) questions. Answer each question in approximately 500 words. Each question carries (10) marks. **(3x10=30 marks)**

Part-A

1. Choose the correct option:

i. Rabindranath Tagore's idea of "Visva Sahitya" emphasizes:
a. Universal humanism b. Strict nationalism c. Literary isolationism d. Political revolution

ii. David Damrosch argues that comparative literature should remain confined within national boundaries. (T/F)

iii. In "King Lear", blindness operates as a symbol for:
a. Physical suffering b. Moral and emotional ignorance c. Political power d. Madness

iv. "A Thousand Acres" reimagines "King Lear" through the lens of:
a. Postcolonial identity b. Feminist and environmental critique c. Gothic horror d. War trauma

v. In "Jane Eyre", the narrative is written in the third person to maintain objectivity. (T/F)

vi. Sarah Shoemaker's "Mr. Rochester" is best described as:
a. A feminist reinterpretation of *Jane Eyre* b. A prequel to *Jane Eyre* from Rochester's viewpoint
c. A comic parody d. A sequel about their married life

vii. Chinua Achebe's poem "Dereliction" deals with:
a. Colonial pride and progress b. Moral decay and cultural abandonment
c. Imperial heroism d. Religious salvation

viii. Maya Angelou's "Still I Rise" uses irony and repetition to express resilience against oppression. (T/F)

ix. Christina Rossetti's "No, Thank You, John" expresses:
a. Rejection of unwanted romantic advances b. Nostalgia for lost love
c. Devotion to divine love d. Mourning for a dead lover

x. Sarojini Naidu's "Indian Weavers" symbolically represents:
a. The three stages of human life b. The cycles of nature only
c. Industrial labour d. The glories of monarchy

Part-B

2. Explain what Damrosch means by "comparative literature as a discipline" and cite an example from the syllabus.
3. State two features of Tagore's vision of literature that make it suitable for comparative study.
4. How does A Thousand Acres re-interpret themes of family and inheritance found in 'King Lear?
5. Define "re-telling" in comparative literary studies and name one pair of texts from the syllabus illustrating it.
6. Comment briefly on the narrative voice of 'Jane Eyre' and its significance in feminist readings.
7. Identify one shared theme between Maya Angelou's 'Still I Rise' and Rumi's 'I am a Sculptor, A Molder of Form', explaining each poet's approach.
8. In what ways do Pablo Neruda's 'Die Slowly' and Sarojini Naidu's 'Indian Weavers' differ in tone and vision of life?
9. Mention one formal device Christina Rossetti employs in 'No, Thank You, John' to convey refusal and give a brief example.

Part-C

10. Discuss David Damrosch's main arguments in 'Rebirth of a Discipline: The Global Origins of Comparative Studies' and evaluate their relevance to comparative literary pedagogy today.

11. Compare the treatment of patriarchy, land, and inheritance in Shakespeare's 'King Lear' and Jane Smiley's 'A Thousand Acres', focusing on how social contexts shape each work.

12. Analyse 'Jane Eyre' and Sarah Shoemaker's 'Mr. Rochester' as companion narratives. How does Shoemaker's version reshape ideas of gender, power, and perspective in Brontë's novel?

13. Choose any three poems/texts from Unit IV (for example, Maya Angelou, Pablo Neruda, Sarojini Naidu). Discuss how each uses imagery and tone to construct cultural identity and resistance.

14. Taking a comparative or translation-based approach, connect Tagore's concept of 'Visva Sahitya' with contemporary world-literature classrooms. Outline a possible argument and examples from the prescribed texts.

*****