



- a) It invites the participation of reader in meaning making as they perceive the different images as part of a whole and completes the story
- c) It erases the scope for development of certain characters beyond their caricatures since comics as a form does not allow space for narrative complexity
- (viii) Select which of the following is not true of Stoker's vision in *Dracula*.
- a) The novel appeared at the height of the English industrial revolution and the British Empire offering a chiaroscuro vision of progress and science.
- c) The stories of the cholera pandemic and Irish famine shared with Stoker at an early age is said to have influenced the imagery for a blood-thirsty creature.
- b) It leads to the destruction of the narrative by interrupting character arcs
- d) It confines the story within a certain time by establishing a linear development of the plot
- b) Most of the descriptions of the customs and habits of Transylvania come from Stoker's research archives in the Dublin Library.
- d) The figure of the Count is inspired by Walt Whitman.
- (ix) Select the correct option - Why does Laura Lyons refuse to tell anyone why she missed her late-night appointment with Sir Charles?
- a) Because she killed him, dressing up like a massive hound and scaring him to death
- c) Because she is afraid of a public scandal
- b) Because she is protecting Stapleton, whom she thinks is in love with her
- d) Because she did not miss her late-night appointment
- (x) Estimate which of the following is true of terror as conceptualised by Ann Radcliffe.
- a) It is characterised by certainty
- c) It leads the readers away from the feeling of the sublime
- b) It destroys the reader's responsive capacity by unambiguous display of violence
- d) It is characterised by obscurity
- (xi) Choose which one of the following is associated with the significance of the yellow cover of the first edition of '*Dracula*'.
- a) Yellow covers were given to novels written by commoners.
- c) Yellow covers were reserved for comedies and funny novels so it was surprising for the readers to find a novel like '*Dracula*' having a yellow cover.
- b) Yellow covers were synonymous with the transgressive elements of the Victorian fin de siècle and were often used for the jackets of disreputable French novels.
- d) Yellow covers were given to cheap novels which were published at a low cost and meant for the entertainment of the masses.
- (xii) Choose which of the following reason has made critics remark that Jonathan Harker's characterisation mirrors that of traditional gothic heroines.
- a) Jonathan enjoys taking care of his appearance and seems to be excessively fixated on his looks.
- c) Jonathan's cowardice made him an accomplice in *Dracula*'s plans to take over London
- b) Jonathan is trapped within the Castle and repeatedly put in dangerous situations where his lack of power resembles feminine helplessness which is a common gothic trope.
- d) Jonathan was attracted to *Dracula* and even though he tried to resist it he could not stop hoping that he could remain in the Castle forever.
- (xiii) Choose the impact of the castle on Jonathan's psyche.
- a) Jonathan felt extremely empowered to fight against the Count.
- b) Jonathan felt as if he was in a trance and he always wanted to stay in the castle

- c) Jonathan was slowly losing grips on his sanity and his mind was always clouded by terrible imaginings
- d) Jonathan felt heartbroken at the plight of the Count and wanted to relieve him from suffering
- (xiv) Applying your knowledge of the text of *Ms. Marvel: No Normal*, choose how does Kamala's relationship with her parents evolve over the course of the graphic novel.
- a) It remains stagnant.
- b) It deteriorates as Kamala becomes more independent.
- c) It strengthens as Kamala learns to appreciate her parents' perspective.
- d) It becomes strained due to Kamala's secret activities as *Ms. Marvel*.
- (xv) Applying your knowledge of the themes in *Ms. Marvel: No Normal*, choose what thematic significance does Kamala's shapeshifting ability hold.
- a) It represents her desire for escapism from her mundane life.
- b) It symbolizes her struggle to find her true identity.
- c) It reflects the fluidity of identity and the ability to adapt to different situations.
- d) It serves as a plot device with no deeper meaning.

### Group-B

(Short Answer Type Questions)

3 x 5=15

2. Describe popular culture and its multiple connotations. (3)
3. Describe with examples three ways in which Raymond Williams defines culture. (3)
4. Describe the treatment of Kamala by Zoe Zimmer and group in the party in *Ms. Marvel: No Normal*. (3)
5. Articulate the significance of the character of Dr. Seward in *Dracula* with reference to the troubled history of Victorian Psychiatric practices. (3)
6. Analyse the use of surrealism in Jean Painleve's interpretation of vampirism in his documentary 'The Vampire'. (3)

OR

Analyse in brief the portrayal of the vampire Count Orlok in "Nosferatu" and its deviation from traditional depictions of vampires in folklore and literature. (3)

### Group-C

(Long Answer Type Questions)

5 x 6=30

7. Describe how does the myth of the Hound haunts and influences the Baskervilles family. (5)
8. Explain the element of crime in a Detective Fiction. (5)
9. State with textual references how *Dracula* explores the Victorian idea of the 'angel in the house'. (5)
10. Detective fiction is essentially a masculine genre. Criticise. (5)
11. Explain the struggle of self-acceptance and self-worth of Kamala Khan with reference to the comic *Ms. Marvel: No Normal*. (5)

12. Write a critical note on the way in which Sukumar Ray employs humor and satire in Abol Tabol to critique societal norms, political figures, or cultural practices prevalent during his time. (5)

OR

Write critically on the way in which Sukumar Ray parodies or subvert traditional literary genres, forms, or tropes in Abol Tabol. (5)

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