

2025

(NEP—2020)

(5th Semester)

ENGLISH (MAJOR1)**(Introduction to Folklore)**

Full Marks : 75

Time : 3 hours

*The figures in the margin indicate full marks for the questions***(SECTION : A—OBJECTIVE)**

(Marks : 10)

Tick (✓) the correct answer in the brackets provided :

1×10=10

1. Edwin Sidney Hartland claimed that folklorists are engaged in
 - (a) science of tradition ()
 - (b) art of tradition ()
 - (c) science of culture ()
 - (d) study of tradition ()
2. What did Cinderella ask her father to bring her?
 - (a) A dress to wear to the King's festival ()
 - (b) Glass slippers ()
 - (c) The first twig that brushes his hat ()
 - (d) Pearls and jewels ()
3. What did Little Red Riding Hood bring for her sick grandmother?
 - (a) A loaf of bread and soup ()
 - (b) Some porridge ()
 - (c) A blanket ()
 - (d) A bun and a pot of butter ()

4. What does the Sea Witch ask for in exchange for the transformation potion?
- (a) The mermaid's tears ()
 - (b) The mermaid's hair ()
 - (c) The mermaid's voice ()
 - (d) The mermaid's crown ()
5. The false story that the stork told the crab was
- (a) that the lake had been cursed ()
 - (b) that he was relocating to another forest ()
 - (c) that a twelve-year drought was coming ()
 - (d) that he had become a vegetarian ()
6. In *The Farmer's Wife*, the rogue claimed to be
- (a) a bachelor ()
 - (b) a thief ()
 - (c) a tradesman ()
 - (d) a widower ()
7. The crocodile's mate wanted to eat the monkey's
- (a) heart ()
 - (b) liver ()
 - (c) brain ()
 - (d) legs ()
8. The all-benevolent deity who created the earth and all that was around is known as
- (a) Khuanu ()
 - (b) Khuazingnu ()
 - (c) Siamtu ()
 - (d) Khuavang ()
9. What type of story is *How Creation Came to Be*?
- (a) A trickster tale ()
 - (b) An etiological myth ()
 - (c) A fable ()
 - (d) A parable ()
10. In the story of Mauruangi, on the third day, the catfish's bones had turned into
- (a) a ring ()
 - (b) a shawl ()
 - (c) a knife ()
 - (d) a necklace ()

(SECTION : B—SHORT ANSWERS)

(Marks : 15)

Answer *five* questions, taking at least *one* from each Unit :

3×5=15

UNIT—I

1. Who introduced the term 'folklore' into intellectual discourse, and in which year? Why was there a need to introduce and study folklore?
2. In what ways does Bronner address the relevance of Folklore in the digital age?

UNIT—II

3. Comment on the ending of Perrault's *Little Red Riding Hood*.
4. How does Andersen's *The Little Mermaid* differ from traditional 'happily-ever-after' narratives?

UNIT—III

5. In the story, *The Farmer's Wife*, why did the rogue decide to leave the woman at the river?
6. How does the monkey trick the crocodile into letting him go in *The Monkey's Heart*?

UNIT—IV

7. How did Khuazingnu create rain? Elaborate.
8. How was Mauruangi able to grow hale and hearty despite her stepmother feeding her insipid food?

(SECTION : C—DESCRIPTIVE)

(Marks : 50)

Answer *five* questions, taking at least *one* from each Unit :

10×5=50

UNIT—I

1. What do you understand by the term 'folklore'? Explain how the meaning and ideas on folklore have evolved and expanded over the years.
2. Discuss Simon J. Bronner's reconceptualization of the notion of 'folklore' in contemporary cultural studies and analyze its significance.

UNIT—II

3. Analyze any one of the folktales *Little Red Riding Hood*, *Cinderella* or *The Little Mermaid* to illustrate how European folktales reveal tradition as an evolving process responsive to shifting beliefs and cultural contexts.
4. Discuss the theme of suffering, justice and retribution in *Cinderella*.

UNIT—III

5. Analyze any one of the stories *The Stork and the Crab*, *The Monkey's Heart* or *The Farmer's Wife* to explore how narrative technique and animal symbolism in Indian folktales reinforce their moral and cultural relevance.
6. "Weapons cannot win that which stratagem can." Explain this line in the context of the story, *The Stork and the Crab*.

UNIT—IV

7. Discuss the cultural context of *How Creation Came to Be* and what it reveals of the traditional Mizo worldview.
8. Give a character analysis of Chhurbura as a trickster in Mizo folklore.

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