

Total Pages : 4

End Semester Examination of Semester–III, 2015

Subject : ENGLISH (HONS.) (UG)

Paper : VII

Full Marks : 40

Time : 2 Hrs

The figures in the margin indicate the marks corresponding to the question.

Candidates are requested to give their answers in their own word as far as practicable.

Illustrate the answers wherever necessary.

1. Attempt **any two** of the following questions : 10X2=20
 - a) Write a note on the significance of the title of the novel, Pride and Prejudice.
 - b) Consider David Copperfield as a 'bildungsroman' novel.
 - c) Assess David Copperfield as a social document of the Victorian England.
 - d) Do you think that the Hardy draws Bathsheba as an unconventional Victorian woman? Justify your answer.

2. Answer **any two** of the following questions : 5X2=10
 - a) Comment on the first line of the novel, Pride and Prejudice.

- b) Write a note on the role of letters in Pride and Prejudice.
 - c) How does Dickens depict motherhood in the novels, David Copperfield?
 - d) Comment on the role of the headmaster Mr. Creakle in David Copperfield.
 - e) Choose one instance of chance and co-incidence from the novel, Far from the Madding Crowd and show how it contributing to the plot.
 - f) What role does fanny Robin play in the novel, Far from the Madding Crowd?
3. Give the substances of the following prose passage and add a critical note. 1×10=10

a) Although feminism is a western-derived notion, pre-colonial India was no stranger to ideas relating to women. In fact, every society, modern or pre-modern, have to address issues pertaining to women's role in the prevalent social structure in order to make it stable and enduring.

Feminism was theorized differently in India from that in the West. Historical circumstances and values in India make women's issues different from the western feminist rhetoric. Patriarchy has been operative in the Indian society from the earliest times and informs both pre-Aryan and Aryan culture. Indian sastras, which include the Vedas, the Upanishads and the Sanhitas, are replete with reference to norms humiliating and hostile to women. In colonised India, traditional patriarchy combined with the colonial version to make gender asymmetry

even more egregious. Today's Indian women have to negotiate survival through an array of oppressive patriarchal family structures: age, ordinal status, relationship to men through family of origin, marriage and procreation as well as patriarchal attributes — dowry, siring sons etc.—Kinship, caste, community, village, market and the state. The protean nature of the Indian patriarchic institutions and multiplicity of its operative machinery necessitate that there should be multiple feminism to counter those. As such, Indian scholars and activities, being fully aware that the western-derived feminism will surely be found wanting in understanding and interpreting the Indian gender reality, have to struggle to carve a separate identity for feminism in India. No wonder, feminism in India is not a singular theoretical orientation; it has changed overtime in relation to historical and cultural realities, levels of consciousness, perceptions and actions of individual (women and women as a group. Since the postcolonial India is still struggling to make sure to what extent it should get over the colonial hang-over, and to what extent it should take care to preserve the beneficial colonial legacy, feminism itself is caught in a web of indeterminacy and time warp.

OR

b) We think that, as civilization advances, poetry almost necessarily declines. Therefore, though we *fervently* admire those great works of imagination which have appeared in dark ages, we do not admire them the more because they have appeared in dark ages. On the contrary, we hold that the most wonderful and splendid proof of genius is a great poem produced in a civilized age. We cannot understand why those who believe in that most *orthodox* article of literary faith that

the earliest poets are generally the best, should wonder at the rule as if it were the exception. Surely the *uniformity* of the phenomenon indicates a corresponding uniformity in the cause.

The fact is, that common observers reason from the progress of the experimental sciences to that of the imaginative arts. The improvement of the former is gradual and slow. Ages are spent in collecting material, ages more in separating and combining them. Even when a system has been formed, there is still something to add, to alter or reject. Every generation enjoys the use of a vast hoard *bequeathed* to it by antiquity, and *transmits* the hoard, *augmented* by fresh acquisition, to future ages. In these pursuits, therefore, the first speculators lie under the great disadvantages and, even when they fail, are entitled to praise. Their pupils, with far inferior intellectual powers, speedily surpass them in actual attainments.
