

CBCS/ENG/UG/CORE/2.1/2019
BACHELOR OF ARTS EXAMINATION 2019
First Year Second Semester
ENGLISH (HONOURS)
The Growth of the Novel

Time: Two Hours

Full marks: 30

Answer any *three* questions (taking at least *one* from *each* group). All questions carry equal marks.

Group A

1. How does the narrative of Behn's *Oroonoko* valorise the Western written tradition over the non-Western oral tradition? Substantiate your answer with suitable examples from the novel.
2. Money is the only motivating force in the life of Defoe's eponymous heroine in *Moll Flanders*. Do you agree with this view? Justify your answer.
3. Analyse how Fielding reconciles the self-conscious narrative voice in *Tom Jones* with the novel's claim of being a "history".
4. "The basis of the marriage of Elizabeth Bennet and Fitzwilliam Darcy is very different from that of the other marriages in the novel." Do you agree? Comment critically.

Group B

5. In Shelley's *Frankenstein* is more monstrous, is it Victor Frankenstein or the Creature who is the true monster? Discuss with appropriate textual illustrations.
6. What is the significance of the individual histories of Rowena, Rebecca and Ulrica in the larger historical narrative that Scott is trying to construct in *Ivanhoe*?
7. 'In Dickens's *Hard Times*, the circus promotes gregariousness, escape, and expansion of borders between what is real and what is imaginary.' Comment.
8. In *Strange Case of Dr. Jekyll and Mr. Hyde* most of the story is related by Gabriel John Utterson. Why do you think Stevenson makes this choice? How would the story have been different if it, as it is in the concluding chapter, had been told by Henry Jekyll himself?