

BACHELOR OF ARTS EXAMINATION 2018

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. Defoe's *Moll Flanders* perennially operates on the level of monetary forces. Is this a true assessment of her character? Give reasons for your answer.
2. 'Intending to write against the moralistic novels of Richardson, Fielding in *Tom Jones* manages to write his own moral tale.' Elucidate.
3. In Austen's *Pride and Prejudice*, both Elizabeth Bennet and Fitzwilliam Darcy undergo transformations. How does each change and how is the transformation brought about?
4. In what ways does Shelley deploy the technique of framed or embedded narrative in *Frankenstein*? Illustrate with suitable textual examples.

**Group B**

5. Is it valid to read Scott's *Ivanhoe* as a narrative about the emergence of the English people and the English nation? Argue your case with appropriate illustrations from the novel.
6. Do you think that any attempt to read Bertha Mason as a victimised other downplays the subversive potential of her character? Substantiate your answer with reference to Bronte's *Jane Eyre*.
7. 'In Dickens's *Hard Times*, an alternative view of the Gradgrind-Bounderby way of life is presented by Sleary's circus people.' Comment.
8. With reference to Carroll's *Through the Looking-Glass*, attempt short notes on any *two* of the following topics: (a) rhymes; (b) game of chess; (c) dreams; and (d) gender.