

MASTER OF ARTS EXAMINATION 2017
Second Year Third Semester
ENGLISH
New Woman Novels

Time: Two Hours

Full Marks: 30

Answer any *three* questions. All questions carry equal marks.

1. 'New Woman fiction offers the readers' of today perhaps the most convenient entrée into the maze of *fin-de-siècle* sexual politics.' Bring out the efficacy of this statement in light of any *two* novels prescribed in your syllabus.
2. (a) Show how Olive Schreiner explores religion, feminism, and colonialism in *The Story of an African Farm*.
OR
 (b) Trace the transformation of Gregory Rose from a vain and self-centred man into a nurturing 'female' nurse in Olive Schreiner's *The Story of an African Farm*.
3. (a) '*Diana of the Crossways* is George Meredith's portrait of the artist as a young woman.' Elucidate.
OR
 (b) In what ways do the male characters navigate the course of Diana Merion Warwick's life in George Meredith's *Diana of the Crossways*? Answer with close reference to the novel.
4. (a) Does George Gissing succeed to depart from his earlier misogyny and faithfully uphold the cause of the New Woman in *The Odd Women*? Argue your case with appropriate textual illustrations.
OR
 (b) 'While Monica turns to marriage rather than work, Rhoda rejects Everard Barfoot based on her desire for fulfilment as a professional woman.' In light of this remark, examine the roles played by Monica Madden and Rhoda Nunn in George Gissing's *The Odd Women*.
5. (a) Do you think that Grant Allen's *The Woman Who Did* is an anti-feminist novel disguised as a New Woman novel? Justify your argument with suitable examples from the text.
OR
 (b) Is it possible to view Herminia Barton's suicide at the end of Grant Allen's *The Woman Who Did* as an act of martyrdom? Give reasons for your answer.
6. (a) Ideologically speaking, motherhood and the New Woman are not mutually conflicting concepts. Critique this observation with reference to Thomas Hardy's *Jude the Obscure*.
OR
 (b) Analyse the ways in which Thomas Hardy thematises the 'deadly war waged between flesh and spirit' in *Jude the Obscure*.
7. (a) In *The Beth Book* Sarah Grand's scrutiny of the Contagious Diseases Acts in the context of a troubled marriage makes us see how Victorian women were disadvantaged in both public and private spheres of life. Elaborate.
OR
 (b) With reference to Sarah Grand's *The Beth Book*, write detailed notes on any *two* of the following tropes: (i) convention-bound mother versus free-spirited daughter; (ii) husband as villain; (ii) seamstress in the garret.