

[This question paper contains 4 printed pages.]

988

Your Roll No. ....

**B.A. (Hons.) / III**

**J**

ENGLISH – Paper IX (c)

(Women's Writing in the 19th and 20th Century)

Time : 3 Hours

Maximum Marks : 100

Note :- The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning for the B.A. (Hons.). These marks will, however, be scaled down proportionately in respect of the students of regular colleges, at the time of posting of awards for compilation of result.

(Write your Roll No. on the top immediately on receipt of this question paper.)

Attempt all the **Four** questions.

Question No. 1 is in **three** parts  
and Question No. 2 is in **two** parts.  
Each of these parts must be answered.

1. (a) 'Tashi was happy that the initiation ceremony isn't done in Europe or America, said Olivia. Than makes it even more valuable to her.'

Write a critical note on Alice Walker's representation of Africa through the letters of the African American Nettie in *The Color Purple*.

**OR**

P.T.O.

'I just don't understand, say Miss Eleanor Jane. All the other colored women I know love children. The way you feel is something unnatural. I love children, say Sofia. But all the colored women that say they love yours is lying.'

Discuss Alice Walker's portrayal of Sofia in *The Color Purple* as a counter to the stereotype of the loyal and caring African-American woman working in white people's homes.

- (b) Comment on the role of the Fugitive Slave Law in betraying the hope of escaped and freed slaves in the North in Harriet Jacob's *Incidents in the Life of a Slave Girl*.

**OR**

'The woman who has sold herself for an establishment, in what is she superior to those we may not name?'

Comment on Florence Nightingale's perception of marriage as prostitution in *Cassandra*.

- (c) 'What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!'

Analyse Kate Chopin's rejection of romantic love as trivial as compared to a woman's right to self-assertion.

OR

'Now why should that man have fainted ? But he did, and right across my path by the wall, so that I had to creep over him every time!'

Comment on the freedom from patriarchal power that the woman experiences through her madness at the end of Charlotte Perkins Gilman's 'The Yellow Wallpaper'. (15×3=45)

2. (a) In *A Room of One's Own*, Woolf has been asked to speak on the topic 'Women and Fiction'. Her thesis is that 'a woman must have money and a room of her own if she is to write fiction'. Analyse this statement.

OR

What according to Gilbert and Gubar are the ways in which 19th century women writers challenge their socially prescribed subordination ? (8)

- (b) Why is the genre of autobiography specially suited to women's writing ?

OR

How did the reform movements of the 19th century in India influence women's writing ? (7)

P.T.O.

3. (a) In *Aurora Leigh*, the poet presents an argument on the kind of poetry that should be written in contemporary times. How do her recommendations differ from conventional poetic preferences ?

OR

- (b) Examine the way in which Sylvia Plath's poetry deploys the autobiographical mode in order to analyse her own darkest dilemmas and urges.

(20)

4. (a) By embedding Anna Wulf's psyche in the social and political movements of her time, Lessing suggests that the individual is inevitably shaped by history. Discuss with reference to the Red Notebook in Doris Lessing's *The Golden Notebook*.

OR

- (b) Discuss *The Golden Notebook* as Anna Wulf's struggle to integrate her fragmented identity.

(20)



1. Critically comment on the following :

(a) Christine in Strindberg's *Miss Julie*.

Or

Jean and Julie's dreams in Strindberg's  
*Miss Julie*. 15

(b) The significance of the Epilogue in Brecht's *The Good Person of Szechwan*.

Or

SHEN TEH : Oh, the divine commandments  
Are not much use against hunger.  
15

(c) IRMA : But bear in mind that the General, the Bishop and the Judge are, in real life ..... props of a display that they have to drag in the mud of the real and the commonplace. Here, Comedy and Appearance remain pure, and the Revels intact.

Or

The killing of Chantal in Genet's *The Balcony*. 15

2. (a) Discuss the centrality that George Steiner accords to "mythology" in his examination of the idea of a modern tragedy.

Or

Elaborate the aspects of the 'street scene' which Brecht uses to illustrate central principles of the Epic Theatre. 8

- (b) In twentieth century drama, it is the performance text rather than the playscript that matters. Discuss.

Or

The Epic theatre is thoroughly anti-Aristotelian in its intent and design. Discuss. 7

3. Ibsen's *Ghosts* is a play about ethical rather than physical debility. Discuss.

Or

The drawing room is the setting where issues of wide social import are raised. Discuss, with special reference to *Ghosts*. 20

4. The non-realistic style of Ionesco's *Rhinoceros* transforms the play's political critique into a commentary on the human condition. Discuss.

*Or*

Critically examine the view that Ionesco's *Rhinoceros* dramatises the struggle of the heroic individual against the forces of totalitarianism.

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