

Total No. of Questions - 5]
(2062)

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M.A. Examination

ENGLISH

(19th Century Fiction)

Paper-IV

(Semester-I)

Time : Three Hours]

[Max. Marks :

**{ Regular : 60
Private : 75**

The candidates shall limit their answers precisely within the answer-book (40 pages) issued to them and no supplementary/continuation sheet will be issued.

OR

Note : Attempt *four* questions in all. Question No. 1 is compulsory. Select *three* other questions from remaining questions.

1. Compulsory Question

Write short answers of any *six* of the following :

- (a) What is the contrast between 'Wuthering Heights' and 'Thrusshcross Grange' ?
- (b) Recreate in your own words the opening of *Wuthering Heights*.

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- (c) Role of Nelly Dean in *Wuthering Heights*.
 - (d) Write a note on Utilitarian approach (*Hard Times*).
 - (e) What does the title *Hard Times* signify ?
 - (f) Note on Gradgrind's children's destiny ?
 - (g) Role and importance of Floss river in *Mill on the Floss*.
 - (h) Provincial atmosphere in *Mill on the Floss*.
 - (i) Character of Phillip in *Mill on the Floss*.
 - (j) Why is Maggie an introverted girl ?
 - (k) Angel's reactions to Tess's confessions.
 - (l) Is Alec's death at the end of *Tess justified* ?
2. 'I can think of no other novel than *Wuthering Heights* in which the pain, the ecstasy, the ruthlessness of love have been so powerfully set forth' (Somerset Maugham). Discuss.

OR

In what way does the wild nature/atmosphere coordinate with the character's response in *Wuthering Heights* ?

3. 'Dickens's sharpest attack on commerce/industry and its negative effects informs *Hard Times*.

OR

Detail the contradictions in the figure of Gradgrind.

4. How does George Eliot strongly portray child psychology in *Mill on the Floss* ?

OR

How many varieties of love relation do you find in *Mill on the Floss* ?

5. 'Tess appears in *Tess* a novel, as a pure woman, a victim, sufferer and finally a heroic figure'. Discuss.

OR

Role of chance, fate and circumstances is the main theme in the plot of *Tess*. Elaborate.
