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Your Roll No. ....

6127

B.A. (Hons.)/III

E

ENGLISH—Paper IX(c)

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

Time : 3 Hours

Maximum Marks : 100

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

Note :— The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning. 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.

Attempt all *four* questions.

Question No. 1 has *three* parts.

Question No. 2 has *two* parts.

Each of these parts must be answered.

P.T.O.

1. (a) Read the following lines and answer the questions that

follow :

I willed my Keepsakes — Signed away

What portion of me be

Assignable — and then it was

There interposed a Fly —

With Blue—uncertain stumbling Buzz —

Between the light — and me —

And then the Windows failed — and then

I could not see to see—

(i) What is the speaker doing in the first three

lines ?

(ii) What are the implications of the word 'interposed' ?

How does it relate to the first two lines of the last

stanza ?

5

(iii) Discuss the significance of the last two lines. 5

*Or*

Critically analyse this passage :

I am silver and exact. I have no preconceptions

Whatever I see I swallow immediately

Just as it is, unmisted by love or dislike

I am not cruel, only truthful —

The eye of a little god; four cornered.

15

- (b) Write a note on how Anna, Molly, Marion individually reflect various kinds of women's struggles. What vision of freedom for women does Lessing's *The Golden Notebook* offer ?

Or

Identify the lines in their context and critically analyse :

I don't want to settle down. I can feel resignation creeping up already. And this house. It ought to be painted again. I simply don't want to start—painting and putting up curtains. Why is everything such hard work ? It isn't in Europe.

- (e) 'I'm pore, I'm black, I may be ugly and can't cook, a voice say to everything listening. But I'm here.

Amen, say Shug, Amen, Amen.'

Write a note on the role of Shug in the assertion of self by Celie in Walker's *The Color Purple*.

Or

'Dear God, Dear stars, dear trees, dear sky, dear peoples.

Dear Everything, Dear God.'

Why does Celie replace Dear God with the above line in her last letter in Walker's *The Color Purple* ? 15

2. (a) What are the conditions that Cora Kaplan feels will enable women to break down the taboos that bar women from public speech ?

Or

Sandra Gilbert and Susan Gubar write about the problems of 'being a woman writer in a culture whose fundamental definitions of literary authority are both overtly and covertly patriarchal.' Comment with illustrations from the prescribed essay. 8

- (b) Write a critical note on the social reform movements and their impact on gender relations in India.

Or

Write a note on same sex love with reference to the texts in the course. 7

3. (a) Critically analyse Jacob's dismantling of slavery through her questioning of the laws that instituted it.

*Or*

(b) Comment on the different techniques Nightingale uses to expose the unjust treatment of women in a patriarchal social system. 20

4. (a) What is the significance of the mothers being denied access to their babies in 'Bliss' and 'The Yellow Wallpaper' ?

*Or*

(b) What role does the domestic play in Mahashweta Devi's 'Draupadi' ? How does it mark this story as a woman writer's narration of the Naxal movement ? 20