

This question paper contains 4 printed pages.

Roll No. 2001167

ENG-64T-254

B.A. (Hons.) (English Literature) Three/Four Year (IV Semester)

EXAMINATION-MAY, 2025

(Faculty of Arts)

(Twentieth Century Prose and Fiction)

Time Allowed : Three Hours

Maximum Marks: 120

No supplementary answer-book will be given to any candidate. The candidates should write the answers precisely in the main answer-book only.

Answers to short answers type questions must be given in sequential order. Similarly, all the parts of one question of descriptive part should be answered at one place in the answer-book.

Write your roll number on question paper before start writing answers of the questions.

***Part-A** question no. 1 is compulsory. Candidates will be required to explain 4 passage of reference to context with 5 marks each with a total of 20 marks.*

***Part-B** has 4 questions (with a limit of 150 words) of 10 marks from each unit. The candidate is required to attempt any 2 questions.*

***Part-C** of the question paper is divided into units comprising question numbers 6-9. There is one descriptive question from each unit with internal choice. Each question will carry 20 marks.*



Part-A

1. Attempt any FOUR reference to Context :-

[4×5=20]

- (i) At the same time, there is, perhaps, a special pleasure in re-learning the names of many of the flowers every spring. It is like re-reading a book that one has almost forgotten. Montaigne tells us that he had so bad a memory that he could always read an old book as though he had so bad a memory that he could always read an old book as though he had never read it before.
- (ii) The conditions, as they say, are eminently suitable. Here, one may indeed go in search of one's youth and reconstruct in the tranquillity of a sunny afternoon the emotions of a very small boy.
- (iii) With all its faults, Monday has a positive character. Monday brings a feeling of revolt; Tuesday, the base craven, reconciles us to the machine. I am not surprised that the recent American revivalists held no meetings on Mondays.
- (iv) Tragedy is too valuable to be allowed to die. There is no reason, after all, why the two kinds of literature - the Chemically Impure and the Chemically pure, the literature of the Whole Truth and the literature of Partial Truth- should not exist simultaneously, each in its separate sphere. The human spirit has need of both.
- (v) There is a dignity in people, a solitude; even between husband and wife, a gulf
- (vi) It was common enough during the first year of the war to meet people who took an aesthetic pleasure in the darkness of the streets at night. It gave them *un nouveau frisson*.
- (vii) No, it is impossible, it is impossible to convey the life- sensation of any given epoch of one's existence- that which makes its truth, its meaning- its subtle and penetrating essence. It is impossible. We live, as we dream-alone.
- (viii) A really efficient totalitarian state would be one in which the all-powerful executive of political bosses and their army of managers control a population of slaves who do not have to be coerced, because they love their servitude.
- (ix) If you get too attached to your roots in the old sense, you might actually become unrooted, fossilised. At least in form, at least in style, you must get into the new stream, get the new roots.

- (x) God has put us on earth to love our neighbours and to show it, and He is omnipresent, even in India, to see how we are succeeding.

PART-B

[II] Attempt any two questions from the following :

[2×10=20]

(with a limit of 150 words)

2. In *The Town Week*, E. V. Lucas satirises the experiences of a young boy visiting the town. What commentary does he offer on city life?
3. Examine how Virginia Woolf portrays time and consciousness through the character of Clarissa in *Mrs Dalloway*.
4. How does Naipaul depict the complexities of Indian identity in India: *A Million Mutinies Now*?
5. How does Huxley use satire in *Brave New World* to criticise contemporary trends in science, politics, or consumerism?

PART-C (Essay-type Questions)

6. How does Aldous Huxley explore the contrast between romanticising tragedy and accepting reality in *Tragedy and the Whole Truth*? [20 Marks]

OR

What does R. Lynd mean by "The pleasures of ignorance"? How does he use irony to defend his argument?

[20 Marks]

7. How does Conrad use the Journey into the Congo in *Heart of Darkness* as a metaphor for the darkness within the human soul? [20 Marks]

OR

Discuss the psychological depth of Clarissa Dalloway as a character. How do her thoughts and memories reveal her inner conflicts? [20 Marks]

8. Examine the ways in which Naipaul explores the tension between tradition and modernity in *India: A Million Mutinies Now*. [20 Marks]

OR

Discuss the theme of racial and cultural misunderstanding in *A Passage to India*. How does Forster portray colonial tensions? [20 Marks]

9. Explore why the society in *Brave New World* is more dystopian than utopian and share your thoughts. [20 Marks]

OR

Justify the significance of the title *Brave New Wor'd* by Aldous Huxley. [20 Marks]

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