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5. (a) *Sexing the Cherry* blends fantastic elements with historical events, thus departing from the patriarchal version of history". Do you agree? Elaborate with examples from the text.

Or

- (b) The structural inventiveness of *Sexing the Cherry* enables the decentering of a fixed coherent identity. Elaborate.
6. (a) Examine how family relationships in the play *My Beautiful Laundrette* reflect tensions between cultural expectations and individual desires.

Or

- (b) How does "Casualty" differ from traditional war poetry in its treatment of victims?
7. (a) Critically evaluate how post 1945 British fiction deploys postmodern narrative strategies to destabilize and subvert the mimetic conventions of traditional realism. Substantiate with reference to any two novels in your course.

Or

- (b) Critically evaluate the shifting paradigms of identity construction in Post World War II British Literature. Answer with reference to any two texts in your course.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 2517

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Unique Paper Code : 2033100018

Name of the Paper : British Literature Post World War-II (DSE)

Name of the Course : **Bachelor of Arts (Honours Course) English**

Semester : VI

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two** parts. Both parts are compulsory.
3. Candidates have to answer **ALL** the questions in **PART A** and **ANY THREE** questions in **PART B**.
4. Questions in **Part A** carry **10** marks each and questions in **PART B** carry **20** marks each.

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PART A

1. (a) Dr. Grogon functions as a moral and intellectual centre of *The French Lieutenant's Woman*. Do you agree? Give a reasoned answer.

Or

- (b) Write a short note on Mr Freeman as a representative of Victorian capitalism and the rising middle class in *The French Lieutenant's Woman*.
2. (a) Identify and critically examine the statement: "I resolved to set a watch on myself like a jealous father, trying to catch myself disappearing through a door just noticed in the wall. I knew I was being adulterous; that what I loved was not going on at home. I was giving myself the slip and walking through this world like a shadow".

Or

- (b) Write a short note on the fruit imagery in *Sexing the Cherry*.
3. (a) Write a short note on the laundrette as a symbol of social and economic transformation.

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Or

- (b) "The most unusual thing I ever stole? A snowman Midnight. He looked magnificent; a tall, white mute Beneath the winter moon. I wanted him, a mate with a mind as cold as the slice of ice within my own brain".

- (i) Identify the poem and the poet.
- (ii) Analyse how the poet uses imagery and symbolism to reveal the speaker's psychological state and sense of isolation.

PART B

4. (a) Critically analyse how Ernestina is portrayed across three different endings in the novel, *The French Lieutenant's Woman*.

Or

- (b) Critically analyse how Sam and Mary serve as foils to Charles and Ernestina and examine the way they challenge and subvert traditional nineteenth-century socio-economic hierarchies in *The French Lieutenant's Woman*.

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