

- b) Refreshing to its 'minute details of social life', Sisir Kumar Das regards Fakir Mohan Senapati's *Six Acres and a Third* as 'the culmination of the tradition of realism in modern Indian literature'. Do you agree ? Discuss critically.
3. a) Does the 'dimly-it memory' of the 'I' fail to retrieve the past in Tolstoy's *Childhood Boyhood Youth* ? Comment in this light on the tension between Romanticism and Realism in late 19th century autobiographical narratives.

OR

- b) Taking the notion of 'autos' from Tolstoy and a *prachina's* life spoken in the name of God from Rasasundari, comment on two different interpretive frameworks of autobiography as a genre.

**MASTER OF ARTS EXAMINATION, 2018**

( 1st Year, 2nd Semester )

**COMPARATIVE LITERATURE****COURSE – CL/PG/2.1****NARRATIVE MODE : II**

Full Marks : 30

Time : Two hours

Answer *three* questions either in Bangla or in English but all *three* in the same language. All questions carry equal marks.

1. a) Do Realist novels engage only with the idea of decaying societies ? Answer with close textual reference to any two of the 19th century European novels in your syllabus.

OR

- b) 'Flaubert viewed life as a static force. What interested him in phenomena was not energy or motion but rather tones and nuances.' Do you think that this description can be attributed only to *Madame Bovary* or to other Realist novels in your syllabus as well ? Discuss.
2. a) How far do you think Fakir Mohan Senapati's *Six Acres and a Third* and Fyodor Dostoyevsky's *Crime and Punishment* conform to the aesthetics of European Realism ?

OR