

Ex/CL/PG/2.1/2019

**MASTER OF ARTS EXAMINATION, 2019**

**(1st Year, 2nd Semester)**

**COMPARATIVE LITERATURE**

**Course - CL/PG/2.1**

**(Narrative Mode - 2)**

Full Marks : 30

Time : Two Hours

*All questions carry equal marks.*

Answer *three* questions *either* in English *or* in Bangla  
but all *three* in the same language.

1. (a) Literary Realism of the 19th century has been seen as the perfect representation of the ordinariness and stagnation of daily life. What techniques did the authors employ thematically and structurally to capture this ordinariness? Answer with reference to *Madam Bovary* and *Bleak House*.

*Or,*

- (b) How does Dickens employ 'heteroglossia' in his novel *Bleak House*? In what way is his approach different from that of Balzac in his *Old Goriot*? Answer with reference to both novels mentioned.

[*Turn over*]

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2. (a) Does the dialogic approach towards language and the construction of the novel run contrary to objective representation, which is considered to be the chief characteristic of European Realism? Discuss with reference to *Crime and Punishment*.

*Or*

- (b) Comment on the tension, transformation and mediation of residual genres in the making of Fakir Mohan Senapati's *Six Acres and a Third* in light of their historical significance. Do you find the survival of any 'residual genres' in *Crime and Punishment*? Answer with close reference to both novels.
3. (a) Analyse how truth is validated through the full retrieval of memory in Western autobiographical writings. Do you think this validation is overturned when Tolstoy looks at the past as 'dimly-lit' and 'blurred with tears'? Comment, focusing on *Childhood, Boyhood, Youth*, and the generic significance of memory.

*Or,*

- (b) Are the parameters of *autos* adequate to understand the socio-literary significance of *atmo*? Explain with close reference to Tolstoy's *Childhood, Boyhood, Youth* and Rasasundari's *Amar Jibon*.