

MASTER OF ARTS EXAMINATION, 2023

(1st Year, 2nd Semester)

COMPARATIVE LITERATURE

Course – CL/PG/2.1

(Narrative Mode II)

Full Marks: 30

Time: Two Hours

All questions carry equal marks.

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

1a. In what way is *Madame Bovary* a 'serious imitation of the ordinary'? Can you apply this definition of Realism in an uncontextualized way to all European Realist novels of the 19th century? Comment with special reference to *Madame Bovary* and *Bleak House*.

Or

1b. Is there a global literary Realism, or do the realist approaches in literature need to be assessed against particular historic-political contexts? Comment with reference to any two novels taught in this course.

2a "They call me a psychologist; this is not true, I am merely a realist in the higher sense, that is, I portray all the depths of the human soul"—in the light of this comment by Fyodor Dostoyevsky, examine critically the idea of 'higher realism' as well as the mode of narration in *Crime and Punishment*.

Or

2b. Do you think the difference in the creative designs in *Chha Mana Aath Guntha* and *Crime and Punishment* affects the nature of the novelistic discourse? Cite suitable references from the two texts to substantiate your answer.

3a. With a critical discussion of the author's placement of her own life and the strategy of the trope of devotionalism in *Amar Jiban*, examine the paradox inherent in Rasasundari Devi's shift from the traditional role of an ideal wife, yet her wholehearted performance of that very role.

Or

3b. Is 'autos' an adequate category to define a *prachina's* life spoken in the name of God? Taking references from *Childhood* and *Amar Jiban*, comment on two different interpretive frameworks for reading autobiography as a genre.