

with respect to your understanding of the polyphonic discourse and suitable textual references.

Or

- b) Examine how Fakir Mohan Senapati and Fyodor Dostoevsky present the ethico-moral questions in the novelistic discourse through the interacting layers of external social justice and internal redemption. Answer with suitable textual references.
3. a) When Rasasundari considers her *jiban* as a journey towards Chaitanya, how can her agency be traced in the devotional moorings in her writing? How will you place Rasasundari's personal choices outside the definition of an ideal woman of nineteenth-century Bengal?

Or

- b) Is the framework of 'autobiography' adequate to interpret a woman's life spoken in the name of God in colonial Bengal? Taking references from Tolstoy's *Childhood* and Rasasundari's *Amar Jiban*, comment on two different interpretive frameworks of individual agency for nineteenth century Europe and colonial Bengal.

MASTER OF ARTS EXAMINATION, 2024

(1st Year, 2nd Semester)

COMPARATIVE LITERATURE

Course : CL/PG/2.1

[Narrative Mode II]

Time : Two Hours

Full Marks : 30

All questions carry equal marks.

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

1. a) "Politics in a work of literature is like a pistol shot in the middle of a concert, something crude which nevertheless one can't possibly ignore." In the light of the above remark analyse how Stendhal forges a negotiation between romanticism and realism in *The Charterhouse of Parma*.

Or

- b) Realism as a mode of presentation has evolved in many shades in Europe in the 19th century. Comment critically with reference to *The Charterhouse of Parma* and *Black House*.
2. a) How do *Chha Mana Atha Guntha* and *Crime and Punishment* negate the 'unconditional allegiance' demanded by an 'authoritative discourse'? Answer