

**MASTER OF ARTS EXAMINATION, 2025**  
**DEPARTMENT OF COMPARATIVE LITERATURE**  
**(1st Year, 2nd Semester)**  
**Subject Code : CL/PG/2.1**  
**NARRATIVE MODE II**

*Time : Two Hours*

*Full Marks : 30*

All questions carry equal marks.

Answer *either* in English *or* in Bangla, but all questions must be answered in the same language.

1. (a) Analyze how Stendhal deploys an innovative narrative style in *The Red and the Black* which captures the changing socio-political scenario in contemporary France with powerful effect, without portraying the change merely by reference to historical events.

*Or*

- (b) Do the monologous omniscient narrative in *Madame Bovary* and the double narratives in *Bleak House*, which include both the omniscient and the autobiographical modes, actually represent different points of view, or are they just variations of a single 'authoritative' voice? Discuss with reference to the novels mentioned.
2. (a) The intimate relationship between form and ideology is a major argument in Bakhtin's narrative theory. How do the creative designs employed by Senapati and Dostoevsky enable the discourse of justice and redemption? Cite suitable examples from *Chha Mana Atha Guntha* and *Crime and Punishment*.

*Or*

- (b) Ideas don't spring from action but are modes of being. How does Dostoevsky's 'higher realism' of 'qualitative verisimilitude' project ideas not as monologic closed ends but open to the world for various interpretations? Comment with suitable textual references from *Crime and Punishment*.
3. (a) When Tolstoy poses memory as a narrative tool to rearrange the factual details of his past life, they also get blurred for being recollected in emotion. Discuss this ambivalence with a close reading of *Childhood* and comment on the creative tension between Realism and Romanticism as integral to a mid-nineteenth-century text...

*Or*

- (b) Taking references from Tolstoy's *Childhood*, formulate an interpretive framework to understand the facets of the *autos* as the matter of literary representation in the nineteenth-century Europe.

★ ★ ★