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Your Roll No.....

1317

B.A. (Hons.)/II

D

ENGLISH—Paper V (a)

(Nineteenth Century European Realism)

Time : 3 Hours

Maximum Marks : 100

(Write your Roll No. on the top immediately on receipt of this question paper.)

Note :— The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning. These marks will, however, be scaled down proportionately in respect of the students of regular colleges, at the time of posting of awards for compilation of result.

All questions are compulsory.

Each part of each question has to be answered.

P.T.O.

I. Reference to context : 3×15=45

(a) "He already understood that to rise to the top in this world's complex play of forces, he needed himself to hitch himself to some vehicle in motion." Trace the changes in Rastignac as he sheds his naiveté and learns the ways of the world.

Or

"He could see his daughters were ashamed of him. He saw he simply had to sacrifice himself, so sacrifice himself he did, because he's a father." Discuss the significance of the father figure in *Old Goriot*.

(b) "He was no longer his own master..... He needed that woman to live as one needs to eat and drink."

How far has Zola been successful in establishing his novel to be a product of scientific experimentation ?

Or

“Once Camille’s ghost had been raised, he came to sit between the two newly-weds, opposite the blazing fire.”

Does the use of ghosts, dreams and hallucinations in *Therese Requin* contribute to or contradict the ‘naturalism’ of the text ?

- (c) “Aristocracy, Liberalism, progress, principles— if you think of it, what a lot of foreign—and useless words! No Russian needs them, even as a gift.”

How do you reconcile the above statement with the conflicts explored in the novel ?

Or

“Had she not been rich and independent, she would perhaps have thrown herself into the struggle, and have known passion.”

How does the above statement examine the idea of passion in the novel ?

P.T.O.

2. In the light of Gustave Flaubert's essay, outline the importance of the depiction of the everyday in the formation of Realism as a genre.

Or

What innovation does Emile Zola try to achieve by subjecting the aesthetic of the novel form to the discipline of science ? 8

3. With reference to the texts in your course comment on how money plays a crucial role in determining social relations.

Or

Critically comment on the representation of 'radical' characters in the 19th century Russian Novel. Substantiate your argument with illustrations from texts in your syllabus. 7

4. Critically examine the reasons for Emma's disappointment with the men in her life.

Or

Comment on the thematic relevance of Flaubert's *free indirect style* in *Madame Bovary*. 20

5. Raskolnikov is partially redeemed at the end of *Crime and Punishment* while Svidrigaylov commits suicide. Critically explore the different impulses each represent in the novel.

Or

Would you agree that Sonya's is a heroic martyrdom in the novel *Crime and Punishment* ? Explore critically. 20