

[This question paper contains 2 printed pages.]

Sr. No. of Question Paper : 1302                      D                      Your Roll No.....

Unique Paper Code                      : 203403

Name of the Course                      : **B.A. (Hons.) English**

Name of the Paper                      : 19th Century European Realism (ii)

Semester    : IV

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. All questions are compulsory.

**Reference to Context (3×10=30 marks)**

1. He went straight over to the glass screen which separated the onlookers from the corpses, pressed his face up against the glass and looked in. Rows of grey slabs stretched out in front of him. Here and there naked bodies stood out in patches of colour, green and yellow, white and red, against the slabs; some of them had kept their flesh intact in the rigidity of death while others looked like heaps of bloody rotting meat.

**OR**

“I don’t wish any harm. They brought me up, took me in and protected me from destitution ... But I would have preferred abandonment to their hospitality.”

2. For love in Paris, is unlike love anywhere else... In Paris above all love is basically boastful, shameless, wasteful, an ostentatious fraud.

**OR**

He looked at her with a kind superhuman sadness. To properly represent his appearance, this Paternal Christ, we’d have to hunt through all the masterpieces ever painted on our Saviour’s Passion, as He suffered for all mankind.

*P.T.O.*

3. ...from dwelling on this image and from calling up the memory of the original, Emma's features gradually blurred in his mind, as if the living and the painted faces, rubbing one against the other, were both being obliterated.

**OR**

Emma sat in an armchair (they were arranging her things around her), thinking about her own wedding-bouquet, packed in its bandbox, and wondering, vaguely, what would happen to it, if she should die one day.

**Answer the following questions. (3×15=45 marks)**

4. In *Pere Goriot* Balzac shows a facet of the New France emerging from evolutionary upheaval. Discuss in reference to his representation of characters who respond to the Post- Revolutionary society.

**OR**

In what ways has Balzac's masterpiece *Pere Goriot* contributed to the development of the style and capacities of the modern novelistic form ?

5. "In *Therese Raquin* I set out to study temperament, not character." Examine Zola's statement with reference to the novel.

**OR**

Discuss the impact of her childhood on the later life of Therese.

6. "Emma was rediscovering in adultery the platitudes of marriage." In the light of this statement, comment on the relationship between adultery and marriage in *Madame Bovary*.

**OR**

"*Madame Bovary* is a novel about a woman who has read too many novels".  
Comment.