

Model Question Paper
Third Semester M. A Degree Examination
English Language and Literature
Elective Course 2: Paper XII
EL 534.1- European Fiction
(2022 Admission)

Time: 3 Hours

Max. Marks: 75

I. Answer any **five** of the following questions in about **50 words**:

1. Comment on the character- naming in *Don Quixote*.
2. Describe the setting of 'A Passion in the Desert'
3. How is St. Petersburg represented in *Crime and Punishment*.
4. Why does the Chair rot away?
5. Comment on the character of Sibel in 'Distant Relations'.
6. Explain the use of Doubling as a technique in 'The Secret Sharer'
7. Explain Joseph's last words in Kafka's *The Trail*.
8. Explicate the narrative style of *Tin Drum*.

(5 x 2 = 10 Marks)

II. Answer any **five** of the following questions in about **100 words**

9. French Enlightenment
10. German Expresssionism
11. Black Humour
12. Comment on the use of irony in 'A Dead Women's Secret'?
13. Enumerate the Postmodern elements in *If on a Winter's Night a Traveller*.
14. Evaluate *Madame Bovary* as a psychological novel.
15. How is Home represented in *The Tin Drum*?
16. Consider *Don Quixote* as a metafictional narrative.

(5 x 5 = 25)

III. Answer any **two** of the following questions in about **300 words** choosing **one** from each group.

Group – A

17. Evaluate *Crime and Punishment* as a novel that explores the psychological depths of man.
18. Analyze the subversive politics of Jose Saramago's 'The Chair'.
19. Discuss Realism as a reaction against Romanticism.

Group – B

20. Evaluate the surrealist and existential elements in *The Trial*.
21. Discuss the allegory in 'A Passion in the Desert'.
22. Discuss Realism and Naturalism as representatives of early European fiction.
(2 x 15 = 30)

IV. Answer any **one** of the following questions in about **150** words.

23. Present the main argument in the given passage in not more than two sentences and attempt a one-page critical note on the passage.

Some of my readers may imagine that my young man was a sickly, ecstatic, poorly developed creature, a pale, consumptive dreamer. On the contrary, Alyosha was at this time a well-grown, red-cheeked, clear-eyed lad of nineteen, radiant with health. He was very handsome, too, graceful, moderately tall, with hair of a dark brown, with a regular, rather long, oval-shaped face, and wide-set dark gray, shining eyes; he was very thoughtful, and apparently very serene. I shall be told, perhaps, that red cheeks are not incompatible with fanaticism and mysticism; but I fancy that Alyosha was more of a realist than any one. Oh! no doubt, in the monastery he fully believed in miracles, but, to my thinking, miracles are never a stumbling-block to the realist. It is not miracles that dispose realists to belief. The genuine realist, if he is an unbeliever, will always find strength and ability to disbelieve in the miraculous, and if he is confronted with a miracle as an irrefutable fact he would rather disbelieve his own senses than admit the fact. Even if he admits it, he admits it as a fact of nature till then unrecognized by him. Faith does not, in the realist, spring from the miracle but the miracle from faith. If the realist once believes, then he is bound by his very realism to admit the miraculous also. The Apostle Thomas said that he would not believe till he saw, but when he did see he said, "My Lord and my God!" Was it the miracle forced him to believe? Most likely not, but he believed solely because he desired to believe and possibly he fully believed in his secret heart even when he said, "I do not believe till I see."

24. One of those sights in which most horror is to be encountered is, surely, the general aspect of the Parisian populace- a people fearful to behold, gaunt, yellow, tawny. Is not Paris a vast field in perpetual turmoil from a storm of interests beneath which are whirled along a crop of human beings, who are, more often than not, reaped by death, only to be born again as pinched as ever, men whose twisted and contorted faces give out at every pore the instinct, the desire, the poisons with which their brains are pregnant; not faces as much as masks; masks of weakness, masks of strength, masks of misery, masks of joy, masks of hypocrisy; all alike worn and stamped with the indelible signs of a panting cupidity?
25. Critically evaluate the impact of postmodernism on modern European novelists.

$$(1 \times 10 = 10)$$