

- (b) Discuss how the themes of power, control, and freedom are explored through the protagonists' experiences in *Metamorphosis*, *The Stranger* and *Blindness*.

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 9984 K

Unique Paper Code : 2033100022

Name of the Paper : Twentieth Century European Fiction DSE English

Name of the Course : **Regular and SOL**

Semester : VII

Duration : 3 Hours Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No: on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer **ANY THREE** questions in Part A and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry 10 marks each, and questions in **Part B** carry 20 marks each.

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Part A

1. (a) Comment on the themes of totalitarianism and censorship as explored in *If on a Winter's Night a Traveller*.

OR

- (b) Compare Ludmilla and Lotaria as readers in *If on a Winter's Night a Traveller*.

2. (a) Explain the following passage with reference to context :

"It's got to go.. .that's the only way, Father. You've got to get rid of the idea that it is Gregor. We've only harmed ourselves by believing it for so long. How can that be Gregor? If it were Gregor he would have seen long ago that it's not possible for human beings to live with an animal like that and he would have gone of his own free will."

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8. (a) Write a detailed note on the dehumanising degradation of the quarantine internees in the asylum in *Blindness*.

OR

- (b) Discuss in detail the beginning and conclusion of the epidemic of blindness in Saramago's *Blindness*.

9. (a) Explore the relationship between narrative experimentation and meaning in the works of Italo Calvino and Albert Camus. How do both these writers challenge traditional modes of storytelling?

OR

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OR

(b) Discuss in detail how "The Story of My Dovecote" captures the helplessness of intellect in a world riddled with savage violence.

7. (a) Comment on Camus's narrative style and tone in *The Stranger*. How does the use of a detached first-person narration contribute to the novel's philosophical meaning?

OR

- (b) "The tragedy of the mother stems from the fact that her widowhood and motherhood require her desexing." Discuss Ginzburg's "The Mother" in the light of this statement.

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OR

(b) Discuss the depiction of life in the Pale in Tsarist Russia in "The Story of My Dovecote".

3. (a) Attempt a short note on the portrayal of Meursault in *The Stranger*.

OR

- (b) "When they learnt that she had taken poison, they said she must have done it by mistake, otherwise the priest wouldn't come and bless her. ... But the boys didn't really know if heaven existed, because Grandpa said no, and Granny said yes, and their mother had once said that the dead went to a place where they were neither well nor ill, and that where you wish for nothing you rest and are wholly at peace."

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(i) How does Ginzburg use the boys' point of view to express the story's quiet tragedy? (5)

(ii) Explain how the mother's view of death reflects her disillusionment and emotional exhaustion. (5)

4. (a) "You didn't get me, said the doctor's wife, and take care, if your ammunition runs out, there are others here who would like to be leader too."

(i) Identify the text, the speaker, the addressee and the context of this speech. (5)

(ii) Is the threat issued in the speech justified? What is the outfall of this confrontation? (5)

OR

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(b) Write a short note on the blind thugs of ward three in *Blindness*.

Part B

5. (a) How does *If on a Winter's Night A Traveller* re-position the importance and meaning of the 'quest narrative' in the romance novel genre?

OR

(b) Critically comment on the struggle between the pressure to produce a definite storyline and an obsessive self-reflexive writerly/readerly occupation in *If on a Winter's Night a Traveller*.

6. (a) Explore the themes of isolation and alienation in Franz Kafka's *Metamorphosis*.

P.T.O.