

7. "The Manichaeans struggles sketched in her work derive their angry energy from their dramaturgy of reduction and (over)simplification, just as the frisson of a live sporting event depends on the straightforwardly oppositional nature of the enterprise." Comment on Jelinek's *The Piano Teacher* in light of the above statement.
8. Saramago's *The Stone Raft* is a novel about the complexities that lie behind the greater integration of the Iberian Peninsula into mainland Europe. Discuss.
9. Examine the connection between the episode of the entrance exam and the rioting episode that structures Isaac Babel's story "The Story of my Dovecote" into two halves.
10. Comment on Dubravka Ugresic's idea of the impact of exile on the act of writing.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1665

H

Unique Paper Code : 12037621

Name of the Paper : DSE Twentieth Century
European Fiction

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

Semester : VI

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. This question paper has **2 parts—Part A and Part B. Part A** will have **5** questions (short answers) and **Part B** will have **5** questions (long answers).
3. Students will attempt **3** questions each out of **5** from **Part A and Part B. Part A** carries $3 \times 10 = 30$ marks. **Part B** carries $15 \times 3 = 45$ marks.

Part A

(Attempt any **THREE** questions)

1. Critically evaluate Camus' choice of French Algeria as the backdrop of the political/ existential crisis in *The Stranger*.

2. Identify, contextualise and comment:

"The Yugoslav and the Turk have a congenital hatred of women. The Viennese locksmith hates a woman only if she's unclean or wastes money on makeup. This money can be spent on something more useful, more durable.

3. Identify, contextualize and critically comment on the following passage :

"He took the elm branch from Joana Carda's hands and said, You can break it, throw it away, burn it, they're no longer useful, your stick, Joaquim Sassa's stone, José Anaiço's starlings, they no longer serve any purpose, they're like those men and women who were useful only once, José Anaiço is right, what counts is the moment, we only serve the moment..."

4. Identify, contextualize and critically comment on the following passage: "Over the whole area there floats the lazy licentious smell of sin, and the houses, the shops, the people seem sometimes no more than a shiver on its feverish body, the gooseflesh of its febrile dreams. Nowhere as much as there do we feel threatened by possibilities, shaken by the nearness of fulfilment, pale and faint with the delightful rigidity of realization. And that is as far as it goes."

5. Identify, contextualise and comment :

"The first was the universally-acknowledged claim that responsibility for the war, its sufferings and its crimes, lay with the Germans. "They" did it.... Moreover, this focus upon Germany made it possible to resolve by neglect certain tricky subjects such as the postwar status of Austria."

PART B

(Attempt any **THREE** questions)

6. Kafka places the body of Gregor Samsa as the *ungeziefer* or vermin at the centre of "The Metamorphosis" as a comment on the creation of the abject in the personal and political domains. Do you agree? Discuss.