

(i) Printed Pages : 3

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(ii) Questions : 10 Sub. Code :

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Master of Arts (English) 4th Semester
(2055)

POST COLONIAL LITERATURES-II

Paper-XVI : Opt. (i)

Time Allowed : Three Hours] [Maximum Marks : 80

Note :— Attempt FIVE questions in all, selecting ONE question from each unit.

UNIT—I

1. *Wide Sargasso Sea* is widely regarded as a postcolonial rewriting of Jane Eyre, reimagining Bertha Mason's origins from a decolonial perspective. How does Rhys challenge Charlotte Bronte's representation of the "madwoman in the attic," and in what ways does her reconfiguration of Bertha/Antoinette reflect broader concerns of colonialism, race, and gender ? 16
2. Language functions as a crucial mechanism of power in *Wide Sargasso Sea*. How does the novel's use of fragmented, polyphonic narrative voices reflect Antoinette's struggle for self-definition within colonial and patriarchal discourses ? 16

UNIT—II

3. Rege foregrounds the necessity of addressing the intersection of caste and gender within Dalit narratives. How does *Karukku* exemplify this intersectional framework, particularly in its representation of the specific oppressions faced by Dalit women ? 16

4. The act of writing one's own history in *Karukku* is deeply entangled with questions of agency and resistance. How does Bama negotiate the tension between personal memory and collective testimony in her narrative ? 16

UNIT—III

5. Gilroy argues that the history of slavery is foundational to Western modernity and cannot be relegated to the margins of historical discourse. How does this argument complicate dominant narrative of progress and civilization in modernity ? 16
6. Gilroy's theory of the Black Atlantic highlights the importance of alternative cultural productions – music, oral narratives, and literature – as sites of resistance. How does *Beloved* function as a literary counter-history that challenges dominant historiographical methods ? 16

UNIT—IV

7. Atwood's protagonist struggles with a fractured sense of national and personal identity. How does this struggle reflect Canada's own postcolonial tensions, and how might Galeano's framework of economic and cultural dependency be used to analyse it ? 16
8. Given the contemporary global crises of climate change, indigenous displacement, and neoliberal capitalism, how might *Surfacing* and *Open Veins of Latin America* be read as prescient texts that continue to speak to twenty-first-century struggles ? 16