

2125
M.A. (English) Third Semester
Paper – XII [Opt(iii)]: Introduction to Literary Genres-III

Time allowed: 3 Hours

Max. Marks: 80

NOTE: Attempt all questions. All questions carry 16 marks.

x-x-x

UNIT - I

- I. M. Rose argues that parody destabilizes the binary of originality and imitation by demonstrating that all texts are intertextual. Using this insight, analyse how Tharoor and Bhatia negotiate the burden of literary and cultural inheritance in their works.

OR

Drawing on M. Rose's argument that parody oscillates between critique and complicity, analyse how Gautam Bhatia's "The Material Ascetic" and "The Lion and the Critic" rework traditional and modern discourses of moral virtue, aesthetic authority, and intellectual power.

UNIT - II

- II. Patricia Waugh argues that metafiction foregrounds the process of its own making, questioning the relationship between fiction and reality. Examine how this self-conscious narrative mode operates in Jorge Luis Borges's "Borges and I" and John Barth's "Lost in the Funhouse." How do these texts blur the distinction between author and narrator, or between creation and creator, and what philosophical implications does this have for understanding subjectivity and authorship in postmodern fiction?

OR

In Chapter 13 of John Fowles's *The French Lieutenant's Woman*, the narrator directly intrudes into the fictional world, proclaiming his power—and his limitations—as author. Drawing upon Patricia Waugh's theoretical framework, discuss how Fowles's metafictional strategies destabilize the authority of the author and redefine the relationship between fiction, freedom, and determinism. Compare this with Borges's treatment of the authorial self in "Borges and I."

UNIT - III

- III. Drawing on Georges Gusdorf's "Conditions and Limits of Autobiography", discuss how autobiography functions as a moral and historical reconstruction of the self. How do Gandhi's *The Story of My Experiments with Truth* and Elie Wiesel's *Night* negotiate the tension between personal experience and collective history? In your answer, evaluate how each writer uses the act of remembering to redefine the relationship between the individual and the world.

(2)

OR

Gusdorf argues that autobiography is an act of self-understanding that presupposes a coherent self-capable of retrospection. How does this claim hold up when we read Wiesel's *Night*, a text marked by trauma and the fragmentation of identity? Compare this with Gandhi's construction of "truth" as both a spiritual and ethical pursuit. How do the limits of language and memory shape the way truth is represented in these autobiographical narratives?

UNIT - IV

IV. Using Duncan and Smith's theoretical framework of comics as a cultural text that reflects and shapes ideology, discuss how *Maus* and *The Amazing Spider-Man* articulate questions of identity, power, and difference. How do the anthropomorphic strategies in *Maus* and the superhero persona in *Spider-Man* construct identity in relation to cultural trauma, social norms, and the politics of visibility? What does this reveal about the comic book as a site of resistance and conformity within popular culture?

OR

According to Duncan and Smith, comics oscillate between realism and fantasy, documentary and myth. Compare how *Maus* and *The Amazing Spider-Man* situate themselves along this spectrum. How does Spiegelman's documentary realism in *Maus* challenge the boundaries of "truth" in visual storytelling, and how does Lee and Ditko's mythic world in *Spider-Man* function as a social allegory? What does this duality reveal about the comic book's capacity to represent both historical trauma and popular mythology?

UNIT - V

V. Drawing upon Lisle's "Between Fact and Fiction", examine how travel writing constructs the moral and political identity of the traveller. Compare the self-reflexive traveller in Naipaul's *An Area of Darkness* with the empathetic observer in Dalrymple's *Nine Lives* and Ghosh's *At Large in Burma*. How do these writers negotiate the tension between witnessing and othering, or between empathy and superiority?

OR

Using Lisle's notion of the "genetic boundaries of travel writing", discuss how travel narratives function as both aesthetic and political acts of knowledge-making. In what ways do Naipaul, Dalrymple, and Ghosh differently conceptualize "India" and "Asia" as sites of discovery, crisis, and transformation? To what extent do their texts reproduce or resist imperial and orientalist epistemologies?