

(i) Printed Pages : 3

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(ii) Questions : 5

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Master of Arts (English) 4th Semester

(2056)

POST COLONIAL LITERATURES-II

Paper-XVI Opt. (i)

Time Allowed : 3 Hours]

[Maximum Marks : 80

Note :— Attempt all questions. Each question carries 16 marks.

1. *Wide Sargasso Sea* contains events that precede those of Charlotte Bronte's existing work, *Jane Eyre*. Show how the novel is a prequel to *Jane Eyre*.

OR

"In-betweenness" can be regarded as a byproduct of colonialism. How does Rhys underline this idea in her novel, *Wide Sargasso Sea*?

2. *Karukku* moves from individual to community through a narration of trauma. Discuss Bama's novel belonging to the genre of testimonio literature.

OR

Critically analyze how Bama's *Karukku* articulates the intersectionality of caste, class, gender, and religion in the lived experiences of Dalit women, with particular attention to the text's narrative structure, linguistic choices, and formal strategies.

3. Critically examine how Toni Morrison's *Beloved* deploys the acts of naming and re-naming as narrative and symbolic strategies to interrogate questions of cultural memory, political identity, and the construction of personal history.

OR

Toni Morrison recounts stories of African-American slavery and survival by employing multiple discourses and a fragmentary plotline. Discuss with reference to the text prescribed in your syllabus.

4. How does Margaret Atwood's *Surfacing* interrogate the relationship between environmental degradation and the subjugation of women? In your response, consider how the novel constructs a critique of dominant ideological structures through its treatment of nature, identity, and resistance.

OR

In Margaret Atwood's *Surfacing*, the criticism of anti-American sentiment emerges through oblique, often symbolic registers rather than direct polemic. Examine how the novel stages this critique, paying attention to its use of landscape, memory, and narrative fragmentation as modes of articulating cultural unease.

5. Analyze how Mohsin Hamid constructs Changez Khan in *The Reluctant Fundamentalist* as a reflexive transnational subject, negotiating and contesting cultural boundaries in a post-9/11 global milieu. In your response, consider the novel's narrative form and its engagement with questions of identity, power, and belonging.

OR

Through a postcolonial lens, analyze how Mohsin Hamid's *The Reluctant Fundamentalist* maps the ideological and cultural tensions between the 'East' and the 'West'. In your response, engage closely with the novel's narrative voice, shifting subjectivities, and its representation of cross-cultural encounter.