

M. A. Examination 2025

Semester IV

English

M. Op. 52: Literature of the Absurd

(For Regular and Back Candidates)

Time: 3 hours

Full Marks: 40

All questions are of equal value

Answer Question no 1 and any three from the rest.

1a) What is meant by the term “Absurd Drama”? Choose any two playwrights to show how their plays reveal some of its features.

Or

b) Do you agree with the view that “Absurd movement moves from the nothingness whence it came towards the nothingness where it must end. Existence is thus both anguished and absurd.” Discuss.

2) Consider the view that Beckett’s *Endgame* is an expression of social morbidity, emptiness and loneliness.

3. Following Albert Camus' 'absurd reasoning' critically analyse how the modern artist and the modern worker manifest the condition of the absurd.

4) Beckett's *Murphy* stretches the fiction of social and psychological realism to a point where it bears out the absurdity of existence. Discuss.

5) Do you think that Badal Sircar’s *Evam Indrajit* is a play which emphasises the concept of existentialism in modern urban life? Justify your answer.

6) Discuss how Stoppard uses Hamlet's story to develop themes of mortality and uncertainty.

MA Examination 2025

Semester IV

English

M. Op. 15: Literature and the Visual Arts

(For Regular and Back Candidates)

Time: 3 Hours

Full Marks: 40

All questions are of equal value

Answer Question No. 1 and any three from the rest

1. a) Discuss at least two texts in your syllabus in the light of Lessing's theory of the limits of poetry and painting.

or

b) More than just a visual diversion, *ekphrasis* represents the desire in poetry to attain totality as an art-form. Discuss with reference to any two texts you have studied.

2. Hogarth satirises contemporary society through his narrative paintings. Substantiate with reference to *Marriage A-La-Mode*.

3. a) Grotesque originates as a term in art but its most interesting use is in the context of the carnival. Would you agree? Justify.

or

b) Tennyson's Mariana and Millais's Mariana are ultimately two distinct persons. Would you agree? Give reasons for your answer.

4. *The Moon and Sixpence* defies easy categorization as a Modernist fable on art and the artist.

5. In *Shey*, Tagore's scheme of his black-and-white drawings to accompany his fantastical tales encourages his readers to explore total reality. Do you agree? Discuss.

6. Critically analyse the graphic visuals of *Maus*.

M.A. Examination 2025

Semester IV

English

M 4.3 (Core): Postcolonial Literature

(For Regular and Back Candidates)

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question no.1 and three other questions

1. (a) Postcolonialism tries to “displace an activist culture with textual culture”. How would you critically respond to this statement based on your theoretical and textual readings in this course?

Or

(b) Analyse critically the significance of ‘national culture’ in postcolonial discourse with reference to the texts prescribed in your syllabus.

2. Do you think Badal Sircar’s *Indian History Made Easy* deals with the most significant period in the history of India and British colonialism? Discuss with references from the text.
3. Discuss how the characters in *Sea of Poppies* are resilient in their own ways.
4. Discuss how Arun Kolatkar’s minimalist style and use of concrete imagery contribute to the themes of everyday life and urban experience in his poetry.
5. Would you consider Buchi Emecheta’s *Joys of Motherhood* an exercise in intersectional feminism? Justify your answer with suitable references from the text.
6. (a) Consider how A. D. Hope’s ‘Australia’ analyses Australia’s barrenness and disconnection from its indigenous roots.

or,

(b) Discuss how Gabriel Garcia Marquez deploys magic realism in the short story 'A Very Old Man with Enormous Wings.'

M.A. Examination, 2025
Semester IV
English
M 4.2 (Core): Literary Theory II
(For Regular and Back Candidates)

Time: 3 hours

Full Marks: 40

Questions are of equal value

Answer four questions choosing at least one question from each of the three groups.

Group A

1. Bring out the full significance of Habermas's statement, "... there arises in the modern period a differentiation of the value spheres of science and knowledge, of morality and of art" in his thesis on the unfinished nature of the project of modernity.
2. Establish, after Lyotard, the distinctions and relationships between the modes of realism, modernism, and postmodernism in his theorisation of postmodernism as presented in the essay included in your syllabus.

Group B

3. Jauss redefines literary history from the perspective of the reception of literary works. Would you agree? Substantiate.
4. Comment, with reference to Stanley Fish's 'Interpreting the Variorum', on the role of interpretive communities in the process of meaning-making.

Group C

5. a) Virginia Woolf establishes that fiction is integral to tracing the history of the woman author. Respond with reference to Chapters 3 and 5 of *A Room of One's Own*.

or

- b) Comment on the feminist significance of 'intertextuality' in Alice Walker's "In Search of Our Mothers' Gardens."

6. Write an essay on place-based ecocriticism.

M. A. Examination 2025

Semester IV

English

M.4.1: Literary Theory – 1

(For Regular and Back Candidates)

Time: 3 hours

Full Marks: 40

All questions are of equal value

Answer any four questions taking at least one from each group

Group - A

1. (a) Examine critically, after Marx, the formation of social consciousness as conceptualised in the 'Preface' to *A Contribution to the Critique of Political Economy*.

or,

(b) "In the social production of their existence, men inevitably enter into definite relations which are independent of their will..." Analyse with reference to Marx.

2. "... because the visible unrest of the town, in a whole action, is compared not with the whole knowable community of the rural region, but with the condition and point of view of 'men with a considerable banking account'." Comment critically after *The Country and the City*.

Group – B

3. Give a comparative analysis of the two typologies developed by Freud – 'conscious-preconscious-unconscious' and 'id-ego-superego'.

4. Discuss, with reference to the text in your syllabus, Freud's analysis of the various stages of dream formation.

Group – C

5. How far would you concur with Roland Barthes's propositions in "The Death of the Author"? Give a reasoned answer.

6. What is "author function"? Discuss after Michel Foucault the primary features of "author function" with your own examples.

M.A. Examination 2024
English
Semester IV
M. Op. 57: Literature and the City

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question no.1 and any three other questions

1. (a) Industrialisation and urbanisation are concurrent, contributive but ultimately contradictory processes. How would you respond to this statement? Substantiate your answer.
or,
(b) Compare and contrast European and American urban experiences on the basis of your reading.
2. "The mass was the agitated veil; through it Baudelaire saw Paris." Bring out the significance of this observation in Benjamin's essay "On Some Motifs in Baudelaire".
3. In Virginia Woolf's "Portrait of a Londoner" the city is perceived in a manner antithetical to that of the flâneur. Would you agree? Explain with references from the text.
4. (a) What are the 'modern' attributes of Jibanananda Das's engagement with Calcutta? Discuss with reference to the poems you have read.
or,
(b) Discuss how the class dynamics of mid-nineteenth century Paris is reflected in Charles Baudelaire's poem "Ragpickers' Wine."
5. Critically analyse a woman detective's relation with the city and the genre of detective fiction in C. L. Pirkis's "The Black Bag Left on a Door-Step."
6. As an early twentieth-century city James Joyce's Dublin is both generic and particular. Critically assess this statement with reference to the stories from *Dubliners* that you have read.

M.A. Examination 2024
English
Semester IV
M. Op. 57: Literature and the City

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question **no.1** and **any three** other questions

1. (a) Industrialisation and urbanisation are concurrent, contributive but ultimately contradictory processes. How would you respond to this statement? Substantiate your answer.
or,
(b) Compare and contrast European and American urban experiences on the basis of your reading.
2. "The mass was the agitated veil; through it Baudelaire saw Paris." Bring out the significance of this observation in Benjamin's essay "On Some Motifs in Baudelaire".
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6. As an early twentieth-century city James Joyce's Dublin is both generic and particular. Critically assess this statement with reference to the stories from *Dubliners* that you have read.

M.A. Examination 2024
English
Semester IV
M. Op. 67: Text and Performance

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question **no.1** and **any three** other questions

1. (a) Explicate theatrical adaptation as a form of storytelling citing examples from the plays you have watched.

or,
(b) "It is the *mise en scène* that is the theatre much more than the written and spoken play." Comment critically on this statement by Antonin Artaud.
2. Discuss *Macbeth Mirror* as a neo-performance text.
3. Examine critically the theatrical devices used by Sahityika's rendition of *The Jewish Wife* to create a Brechtian alienation effect.
4. Critically discuss how folktales have been reinvented as a part of the 'theatre of roots' movement in India, analysing the two plays you have studied.
5. Elucidate Kanhailal's *Draupadi* as performance of a culture of defiance.
6. Comment on the use of dramatic irony in the theatrical performance of Habib Tanvir's *Charandus Chor* that you have seen.

M.A. Examination 2024
English
Semester IV
M.4.3: Postcolonial Literature

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Attempt question no.1 and three other questions

1. (a) Critically comment on the debate around 'national allegory' as a defining feature of 'Third World Literature'.

or.

(b) "I am a Negro—but of course I do not know it, simply because I am one." In the light of this statement critically analyse the construction of the Negro myth.

2. (a) Discuss the relation between the interior and the exterior in A. K. Ramanujan's poetry.

or,

(b) A. D. Hope depicts Australia as "a nation of trees, drab green and desolate grey" in his poem by the same name. Discuss with reference to the text.

3. Analyse the connection between the history of opium trade and the Empire as 'world order' with suitable references from *Sea of Poppies*.

4. How does Badal Sircar engage with the theme of exploitation in *Sukhopathya Bharater Itihas*? Discuss critically.

5. Analyse how "The Quilt" explores gender and class oppressions.

6. "The Boy Who Sold an Airfield" demonstrates the impact of colonial legacies in a postcolonial society. Analyse critically.

M. A. Examination 2024
English
Semester IV
M.4.2: Literary Theory - 2

Time: 3 hours

Full Marks: 40

All questions are of equal value

Answer *any four* questions taking at least *one from each group*

Group A

1. Write how, in "Modernity: An Unfinished Project," Habermas analyses the relationship between 'cultural modernity' and 'social modernization' in the 'life-world' during the modern age.
2. According to Lyotard, "Postmodernism... is not modernism at its end but in the nascent state, and this state is constant". Critically respond to his view.

Group B

3. The real object of reading is "the structure of the reader's experience" shaped by her interpretative communities rather than "any structure available on the page." Discuss with reference to Stanley Fish's essay in your syllabus.
4. Comment critically on the notion of "horizon of expectations" developed by Hans Robert Jauss in his argument concerning the importance of literary history.

Group C

5. a) Comment on the feminist significance of Chapter Three of *A Room of One's Own*.

or,
b) Critically evaluate how Alice Walker's "In Search of our Mothers' Gardens" challenges the white middle-class assumptions of Virginia Woolf's *A Room of One's Own*.
6. Postcolonial Ecocriticism is the most inclusive field in the discourse of Ecocriticism.

M. A. Examination 2024
English
Semester IV
M.4.1: Literary Theory - 1

Full Marks: 40

Time: 3 hours

All questions are of equal value

Answer *any four* questions taking at least *one from each group*

Group - A

1. (a) Critically examine what Karl Marx means by "Then begins an era of social revolution" in the 'Preface' to *A Contribution to the Critique of Political Economy*.

or,

(b) "The productive forces developing within bourgeois society create also the material conditions for a solution of this antagonism." Analyse the statement.

2. Comment on Raymond Williams's discussion regarding 'pastoral – counter pastoral' and 'knowable communities' in *The Country and the City*.

Group - B

3. "The poor ego... has to serve three harsh masters, and has to do its best to reconcile the claims and demands of all three". Bring out the full significance of this observation by Freud.

4. Write an essay, following Freud, on the different stages of dream-formation and the roles 'condensation' and 'displacement' play in it.

Group – C

5. How far would you consider Roland Barthes's position in "Death of the Author" poststructuralist?

6. What, according to Michel Foucault, is an author? How far would you agree with his contentions in "What is an Author"?

MA Examination 2023

Semester: IV

English

M.4.3 (Core)

Postcolonial Literature

Time: 3 hours

Full Marks: 40

Questions are of equal value

Question no. 1 is compulsory. Choose any three from the rest.

1. a) Postcolonial theory is built around the concepts of opposition and subversion. Do you agree? Discuss.

Or

b) Discuss the concept of mimicry giving examples from any of the texts you have studied.

2. Comment on the politics of the title *Sea of Poppies*.
3. Do you think the exploitative nature of colonial rule in India has been reflected in Badal Sircar's *Indian History Made Easy*? Discuss.
4. Critically examine Manto's use of madness in "Toba Tek Singh."
5. Critically discuss the idea of belonging and identity in Temsula Ao's "The Boy Who Sold an Airfield."
6. (a) Critically respond to A.D. Hope's description of Australia as "a nation of trees, drab green and desolate grey".

Or

(b) Comment on the interface between the private and the public in the poetry of A. K. Ramanujan.

MA Examination 2023
Semester IV
English
M.4.2 (Core)
Literary Theory – II

Time: 3 hours

Full marks: 40

All questions are of equal value

Answer *four* questions taking *one* from each group

Group A

1. Analyse what Habermas means by “scientific discourse, moral and legal enquiry, artistic production and critical practice are now institutionalized within the corresponding cultural systems as the concern of experts” in “Modernity: An Unfinished Project.”
2. How does Lyotard distinguish between realism, modernism, and postmodernism in the essay, “An Answer to the Question: What is the Postmodern?”

Group B

3. Comment critically on the contribution of Jauss to Reception Aesthetics.
4. Write an essay on the concept of “interpretive communities” as developed by Stanley Fish.

Group C

5. (a) Virginia Woolf’s *A Room of One’s Own* explores how women’s deprivation in material and psychological terms and their sexual exploitation have prevented them from becoming writers. Discuss with reference to the first three chapters of *A Room of One’s Own*.

Or

(b) Alice Walker’s essay “In Search of our Mother’s Gardens” challenges Woolf’s assumptions about women and writing as expressed in *A Room of One’s Own*. Would you agree? Write with at least three instances from Walker’s essay.

Group D

6. (a) Critically evaluate at least two place-based approaches to ecocriticism.

Or

(b) Critically comment on the contribution of Vandana Shiva and Maria Mies to ecofeminism.

M. A. Examination 2022
English
Semester IV
M.4.1
Literary Theory - 1

Time: 3 hours

Full Marks: 40

All questions are of equal value

Answer any four questions taking one from each group

Group - A

1. (a) According to Marx, "From forms of development of the productive forces these relations turn into their fetters. Then begins an era of social revolution." Critically comment with reference to the context.

Or

1. (b) Analyse Marx's proposition "The bourgeois mode of production is the last antagonistic form of the social process of production" from 'Preface' to *A Contribution to the Critique of Political Economy*.

2. Bring out the basic dichotomy of the 'country' and the 'city' as presented in *The Country and the City*.

Group - B

3. Evaluate Freud's role in ushering in a new way of analysing the workings of the human mind, as evident in the excerpts of his writing titled "The Structure of the Unconscious".

4. "In every dream an instinctual wish is displayed as fulfilled." Discuss the importance of this observation vis-à-vis Freud's essay, "The Theory of Dreams."

Group - C

5. What major shifts in the ideas of authorship and textuality does Ronald Barthes invoke in "Death of the Author"? How far would you agree to his propositions?

6. Michel Foucault uses some of Barthes's ideas as his points of departure, but goes on to engage with the problem of authorship from an altogether new perspective. Discuss critically.

M.A. Examination 2022

English

Semester IV

M. Op. 29: Literature and Environment/Ecology

Time: 3 hours

Full Marks: 40

Questions are of equal value

Answer Question Number 1 and any three from the rest

1.a) Discuss the importance of place in ecocriticism.

Or

b) Discuss the significance of the new trajectories in ecocriticism.

2. Is *The Woodlanders* more relevant to a study of ecological harmony or its destruction? Justify your answer.

3. What, according to you, is Rabindranath Tagore's stance regarding environmental and colonial control in *Muktadhara* [*The Waterfall*]? Discuss critically.

4. Attempt an ecocritical analysis of Rachel Carson's *Silent Spring*.

5. Did Hardy and Hopkins primarily celebrate or criticize the condition of nature in their poetry? Discuss ecocritically.

6. Do you think that modern British poetry represents a sense of futility in its approach towards the environmental conditions? Discuss with reference to the poems that you have read.

MA Examination 2022
English
Semester IV
M 4.3 (Core)
Postcolonial Literature

Time: 3 Hours

Full Marks: 40

Questions are of equal value

Answer **one** question from Group A and **any three** from Group B

Group A

1. The relationship between the coloniser and the colonised is problematised by hybridity. Comment.
2. How is language used as a tool of resistance in postcolonial literature? Critically comment.

Group B

3. Buchi Emecheta's, *The Joys of Motherhood* demonstrates the gendered nature of labour. Discuss.
4. How does Badal Sircar engage with the theme of exploitation in *Sukhapathya Bharater Itihas*? Comment.
5. Why do you think A.D. Hope depicts Australia as a barren country in his poem by the same name? Discuss.
6. How does Marquez depict the Latin American reality through his stories? Discuss with reference to the short stories you have read.

M.A. Examination 2022
English
Semester IV
Paper –M Op. 13
(Gender and Sexuality in Popular Culture)

Time: 3 Hours

Full Marks: 40

Answer one question from Group A and any three from Group B

Questions are of equal value

Group A

1. A quasi scientific interest in the relation between “non-normative gender” and sexuality mark the discourse of the late nineteenth and early twentieth century. Comment critically.
2. Foucault’s engagement with the memoirs of Herculine Barbine stem from his interest in the modern medico-legal obsession with determining the “true sex” of a person. Discuss.

Group B

3. In his film *Chitrangada* or *The Crowning Wish*, Rituparno Ghosh deliberately “misreads” the narrative of Rabindranath’s play/dance –drama *Chitrangada* as the story of a woman trapped in a male body. Discuss with reference to both texts.
4. The first person narrative of a naïve young girl in “Lihaaf” is a clever strategy to mask queasiness about non-normative female sexuality. Would you agree? Justify.
5. Rewriting the fairy tale is an effective feminist poetics of foregrounding how patriarchal strictures about heteronormativity destroy lives. Discuss with reference to Suniti Namjoshi’s prose fiction that you have read.
6. Critically comment on the title of either “Sheila ki Jawani” or “Geeli Pucchi.”

M.A. Examination 2021
Semester IV
English

M.4.2 (Core): Literary Theory II

Time 3 hours

Full marks 40

Questions are of equal value

Answer any **four** questions taking **one from each group**

Group A

- 1 What measures does Habermas suggest to stop the process of the impoverishment of the 'lifeworld' and why? Answer with reference to the text.
2. "A work can become modern only if it is first postmodern." Evaluate the full significance of Lyotard's comment in the context of, "Answering the Question: What Is Postmodernism?"

Group B

3. Stanley Fish raises the issue of a "base of agreement with the experience of the work" within a community of readers. Would you agree? Discuss critically.
4. Wolfgang Iser's theory of reading argues for a dynamic process. Discuss.

Group C

5. a) Comment critically on the significance of literary androgyny in Virginia Woolf's *A Room of One's Own*.
- Or
- 5 b) Comment on how Alice Walker uses intertextuality to foreground the issue of race in feminist inquiry in her essay "In Search of our Mothers' Gardens."
 6. Critically discuss the central tenets of postcolonial ecocriticism.

M.A Examination 2021
Semester IV
English
Course: M Op 7 (Optional)
(Indian Women's Fiction in English)

Full Marks: 40.

Time: Three hours

Questions are of equal value

Answer Question 1 and any three other questions

1 a) Indian women's fiction in English allows scope for "her-stories" within the history of its times. Comment critically with reference to at least three texts.

Or

1 b) Contrary to common assumptions, women do not only write autobiographical fictions. Would you agree? Comment with reference to two very different and distinctive generic experiments.

2. Does a woman's consciousness serve as the link between the private and the public/political world in Jhumpa Lahiri's stories? Justify your answer with suitable references to the texts in your syllabus.

3. *The God of Small Things* explores many layers of transgression of "love laws" and its repercussions. Comment critically with reference to the novel.

4. Families have dark secrets and one of these is the story of the madwoman. Comment with reference to the novel *A Girl and a River*.

5. Why is rewriting fables an important feminist preoccupation? Answer with reference to the short fictions by Suniti Namjoshi.

6. Fear of unwanted pregnancy and foeticide is a specifically female experience of body and sexuality that women writers can best articulate. Comment with reference to the two stories by Shashi Deshpande in your syllabus.

M.A. Examination, 2021
Semester IV
English
Course: M Op.24 (Optional)
(Travel Writing)

Time: Three Hours

Full Marks: 40

Questions are of equal value

Question No 1 is compulsory; choose **any three** from the rest

1. a. Travel writing explores a wide range of genres and disciplines. Discuss.
Or
b. "Place, people, environment are all key constituents of travel writing". Discuss with reference to the texts in your syllabus.
2. "Abu Taleb's *Travels* depicts an Indian response to Western technological modernity". Discuss.
3. "The role of women in society is a key issue in Tagore's *Letters From A Sojourner in Europe*". Do you agree? Elucidate.
4. "The journey into memory and selfhood is a major theme in Ruskin Bond's *All Roads Lead to Ganga*". Discuss.
5. Comment on Biswanath Ghosh's representation of small town India in *Chai Chai*.
6. "The challenges and perspectives of travel are often gendered". Comment with reference to *A Woman's Journey through India*.

M.A. Examination 2021

Semester IV

English

Course: [M 4.3 (Core)]

(Postcolonial Literature)

Time: 3 Hours

Full Marks: 40

Question No 1 is compulsory; choose any three from the rest

All questions are of equal value

1 a) The discourse of colonialism posits the 'other' as a feminine site to be conquered. Discuss.

OR

1 b) How would you situate the reality of Latin America within the postcolonial discourse?

2. *Midnight's Children* ushers in a new strategy of representation. Discuss

3. Postcolonial African literature often represents African women as doubly marginalized. Discuss Buchi Emecheta's *The Joys of Motherhood* in the light of this statement.

4. How does Marquez represent the impact of government on society? Answer with reference to the text prescribed in your syllabus.

5. Pablo Neruda represents the problems of the voiceless and marginalized people. Justify this statement with reference to his poems.

6. Badal Sircar's *Sukhopathya Bharater Itihas* is a retelling of the colonial history of India. Discuss.

M.A. Examination 2021
Semester IV
English

M.4.1 (Core) Literary Theory I

Time 3 hours

Full marks 40

Questions are of equal value

Answer any **four** questions taking *one from each group*

Group – A

1. 'The mode of production of material life conditions the general process of social, political and intellectual life'. Explain with reference to the 'Preface' to *A Contribution to the Critique of Political Economy*.
2. Critically examine how Raymond Williams brings out the politics of representation of 'the country' in literature.

Group – B

3. Bring out, with reference to the text, the significance of the ideas like 'condensation' and 'displacement' in Freud's theory of dreams.
4. Write an essay on the Freudian model, "Id – Ego – Superego" as developed in the essay, "The Structure of the Unconscious".

Group – C

5. '[T]he modern writer is born simultaneously with the text; he is in no way supplied with a being which precedes or transcends his writing.' How far would you agree with this Barthesian contention?
6. What, for Michel Foucault, is an author? Answer critically.

M. A. Examination 2023
English
Semester IV
M.4.1 (Core)
Literary Theory - I

Time: 3 hours

Full Marks: 40

All questions are of equal value

Answer four questions taking at least *one from each group*

Group - A

1. (a) According to Marx, 'It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness'. Critically comment with reference to the context.

Or

(b) How does Marx explain the base-superstructure model in the 'Preface' to *A Contribution to the Critique of Political Economy*?

2. Analyse the way Raymond Williams establishes an alternative view of the country in *The Country and the City*.

Group - B

3. Write an essay on the two topographical models Freud developed in his writings: preconscious – conscious – unconscious, and id – ego – superego.

4. Analyse the importance of the Freudian ideas of "displacement" and "condensation" in his theory of dreams.

Group - C

5. Discuss the implications of Roland Barthes' idea of the "death of the author" for modern textual practices.

6. For Michel Foucault the "author function" is marked by infinite contingencies. Discuss critically.

M.A. Examination, 2019

Semester IV

English

Course: M.4.3 (Core): Postcolonial Literature (New Syllabus)

Core X: Postcolonial Literatures (Old Syllabus)

Time: Three Hours

Full Marks: 40

Questions are of equal value

Answer Question 1 and *any three* from the rest

1. (a) Postcolonialism is an umbrella term involving many different theorists and theories. Discuss some of the major similarities and differences expressed by different postcolonial theorists.

Or

- (b) Postcolonial theory is a method of interpreting, reading and critiquing the cultural practices of colonialism. Discuss with suitable references.
2. Apart from the story of the Partition of India, *Ice Candy Man* can also be read as a narrative of the protagonist's journey from innocence to experience. Do you agree? Answer with references from the text.
3. In her novel *The Joys of Motherhood* Buchi Emecheta highlights how the 'joys of motherhood' also includes anxiety, obligation and pain. Discuss.
4. According to Elleke Boehmer, "The nature of [the] nationalist struggle in India and Africa is identical." Discuss this in the light of the poems prescribed in your syllabus.
5. (a) Explain why the protagonist at the end of Chimamanda Ngozi Adichie's story "Checking Out" calls himself "a thing to be removed"?

Or

- (b) Show how generational conflict complicates the lives of characters living in the diaspora in Shauna Singh Baldwin's story "We Are Not in Pakistan".
6. (a) Do you think Badal Sircar's *Sukhapathya Bharater Itihas (Indian History Made Easy)* is a play about the mechanism of colonial exploitation? Justify your answer with reference to the text.

Or

- (b) Comment on the significance of the title of Derek Walcott's play *Pantomime*.
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M.A. Examination, 2019
Semester-IV
English
Paper M 4.1 (Core)
(Literary Theory I)

Time: 3 hours

Full marks: 40

Questions are of equal value

Answer any **four** questions taking *one from each group*

Group - A

1. (a) According to Marx, how does the “whole immense superstructure” transform itself? What are the modalities of such transformation/s?

OR,

1. (b) “It is not the consciousness of men that determines their being, but on the contrary it is their social being that determines their consciousness”. Discuss critically with reference to the “Preface” to *A Contribution to the Critique of Political Economy*.

2. What role does literature play in the reception (and dissemination) of the country-city divide as posited in *The Country and the City*? Critically discuss.

Group - B

3. What according to Kakar are the three essential elements needed for undertaking the project of writing an inner biography? Discuss.

4. In “The Theme of the Three Caskets” the tales that Freud examines distort the motif of the necessity of death by presenting it as its opposite – the choice of love as a wish-fulfillment fantasy of overcoming death. Discuss.

5. A knowledge of psychoanalysis can help a student of literature to find the inner workings of a text much like what takes place in the ‘dream work’ connecting the latent and the manifest contents of a dream. Do you agree? Elucidate.

Group - C

6. Roland Barthes begins his essay “Death of the Author” by raising a few questions around a quotation and answers them through the essay. What are the questions? How does he address them?

7. “It is obviously insufficient to repeat empty slogans: the author has disappeared; God and man died a common death. Rather, we should reexamine the empty space left by the author’s disappearance.” How does Michel Foucault propose to ‘reexamine the empty space’ in “What is an Author”?

M.A. Examination 2024
English
Semester IV
[M. Op. 67]: Text and Performance

Time: 3 Hours

Full Marks: 40

Questions are of equal value
Attempt question **no.1** and **three other questions**

1(a). Theatrical adaptation has become an integral part of global cultural and political activities. Discuss critically.

Or

(b). In his essay "Theatre is in the Villages", Habib Tanvir emphasizes the need to preserve cultural traditions amidst urbanization. Do you agree? Critically elucidate your argument.

2. Discuss how *Macbeth Mirror* offers a specific cultural adaptation of Shakespeare's *Macbeth*.

3. Examine the *mise en scène* and political ramifications of a play you've recently watched in relation to the text.

4. Critically discuss how 'theatre of roots' experimented with the folk forms, giving examples from the plays you have studied.

5. Explain Kanhailal's *Draupadi* as a performance text of feminist palimpsest.

6. Discuss the significance of songs in Habib Tanvir's *Charandas Chor*.