

(i) Printed Pages : 2

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Master of Arts (English) 3rd Semester
(2122)

POST COLONIAL LITERATURES-I

Paper : XI, Opt. (i)

Time Allowed : Three Hours]

[Maximum Marks : 80

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

1. In the Introduction to *Orientalism*, Edward Said writes : "Every writer on the Orient (and this is true even of Homer) assumes some Oriental precedent, some previous knowledge of the Orient, to which he refers and on which he relies." Do you agree that Orientalism as an authoritative body of knowledge is something entirely constructed by the West to create a representation rather than a "natural" description of the Orient ?

OR

Bring out the theme of Nature versus Art in Shakespeare's *The Tempest*.

2. Pennycook, in his essay 'English and the Cultural Constructs of Colonialism', is interested in the manner in which 'certain meanings in a sense become attached to a language'. Elucidate his claim that the English language comes laden with the weight of their civilization.

OR

How, in your view, does Daniel Defoe attempt to create a text of cultural imperialism in *Robinson Crusoe* ?

3. Frantz Fanon was deeply anxious about the need to resist not only 'the great white error' of racist stereotyping but also 'the great black mirage' of an essentialist 'African' identity for black people. Explain this contradiction as brought out in his essay 'The Pitfalls of National Consciousness' (*The Wretched of the Earth*) while describing the role of the nationalist bourgeoisie in the making of a new nation.

OR

Is Okonkwo, the hero of Chinua Achebe's novel *Things Fall Apart*, the embodiment of Ibo values of his time or a wrong-headed hero who is very single minded and literal ? Elaborate.

4. Write a critical essay on Gandhi's sustained attack on modern civilization as a turn away from god.

OR

Would you consider Raja Rao's *Kanthapura* to be history or fiction ?

5. Benedict Anderson has written of the inevitable paradox of the 'objective modernity of nations' juxtaposed against their 'subjective antiquity' in his book *Imagined Communities*. How can a nation be both modern and antique ?

OR

What is the implication of the polemics between Foe and Susan Barton over which story deserves telling ?