

B.A. (H) English

Sem 6: Postcolonial literatures

Question Bank

Open Book Examination tests the comprehension, interpretation, and analytical skills of the students, among others. Open book examination does not require the student to apply rote learning into use. Rather, it facilitates students to apply their knowledge and understanding to construct their argument and present their answer in a critical manner, as is required in literary studies. You may consult your text books for the same or relevant essays for the background context.

Q 1. Gabriel Garcia Marquez in the narrative structure of his novel *Chronicle of a Death Foretold* resists a linear structure of human time. Illustrate the overlapping of the past and the present, present and the future in this novel. Give a brief analysis of why Marquez resists this linear knowledge of time. (15)

Q 2. *Chronicle of a Death Foretold* is a hybrid novel which combines the techniques of journalistic reportage, autobiographical account and whodunit fiction at the same time it draws on memory, auguries and prophecy, and fantasy. Illustrate the features and discuss the statement (15)

Q. 3. *Chronicle of a Death Foretold* is a parody of romance with ‘uncommon blending of fantasy, fable and fact’, as had been noted by Edith Grossman. Comment on how CODF is parody of romance, and discuss the elements ‘uncommon blending of fantasy, fable and fact’. (15)

Q 4. Honour in Marquez’s *CODF* rests upon public reputation than referring to the duty toward preserving moral right or wrong. Examine *CODF* as a critique of traditional honour culture in Latin American society and how Angela presents a re-definition of honour. (15)

Q 4. Women writers in Africa resist the twin forces of colonialism and patriarchy in their literary works. Examine this statement in the light of the short stories in your syllabus and comment on the politics of women's writing. (15)

Q. 5. The traditional song of mourning at the end of Grace Ogot's 'The Green Leaves' undermines individualism and invisibility at the same time. Discuss this song in particular and the short story in general as resistance to colonial perception of Africa. (15)

Q 6. Ama Ata Aidoo's 'The Girl Who Can' symbolizes the transforming power of female solidarity in a community that has deeply interiorized patriarchal notions of femininity. Examine the relationship of the three female in 'The Girl Who can' in the light of the given statement. In addition, give a nuanced analysis of Nana's character, the matriarch of the family. (15)

Q 7. Do you note in Bessie Head's 'The Collector of Treasures' a redefining of the tradition of victimization among women? If so, examine the nature of their agency (also the act of castration) within the structure of patriarchal oppression. (15)

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Part 2

Postcolonial Literature

Q1. "Okonkwo's tribe is struggling with changed notions of heroism as well as leadership. He fails as both due to his inability to incorporate the new changes in his persona." Discuss with reference to Okonkwo's rise and fall in Things Fall Apart.

Q2. Ezinma, Nwoye and Ikemefuna are harbingers of the new age that the Igbo community will witness after colonial forces have played their part. Do you agree?

Paper II Postcolonial poetry(part of same paper)

Q3. Both Neruda and Malouf stand with their people in their tryst with the changes in history and identity, yet in different ways. Discuss with reference to 'The way Spain was' and 'Revolving days.'

Q4. Mamang Dai's unique position in the canon of postcolonial poets stems from her focus on a very Indian kind of concern with 'nature' and 'woman'. Do you agree?
