

STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086  
(For candidates admitted during the academic year 2015 – 16)

SUBJECT CODE: 15EL/PC/PC34

M.A. DEGREE EXAMINATION, NOVEMBER 2016  
BRANCH VII – ENGLISH  
THIRD SEMESTER

COURSE : MAJOR – CORE  
PAPER : POSTCOLONIAL STUDIES  
TIME : 3 HOURS

MAX. MARKS: 100

SECTION-A

I. Attempt any FOUR questions in 500 words (4x10=40)

- How does Gabriel Okara foreground the conflictual relationship between two cultures in “Piano and Drums?”
- Discuss the postcolonial resonances in the play *Radiance*.
- “Marlow’s anti-colonial stance in *Heart of Darkness* is a convenient façade” Discuss.
- How does Stephen Slemon problematize the term ‘Postcolonial’ and bring out its range and extent?
- Write an essay on the interface between ‘Memory’ and ‘Narrative’ in Joy Kogawa’s *Obasan*.
- How does Gabriel Okara showcase the importance of ‘Space’ in postcolonial discourse in “Ruins of a Great House?”

SECTION-B

II. Attempt any THREE questions in 1000 words each. (3x20=60)

- How does Edward Said justify that “Orientalism depends for its strategy on ... flexible positional superiority, which puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand”.
- Comment on Wole Soyinka’s observation that the play *Death and the King’s Horsemen* is “largely metaphysical”.
- Bring out the postcolonial implications in “The Train from Rhodesia,” with particular regard to the injustice of apartheid.
- Respond to the statement of Robert Young that the “The postcolonial has always been concerned with interrogating the interrelated histories of violence, domination, inequality, and injustice”.
- Discuss “Women’s Liberation” and “At Cooloola” as poems dealing with conflict and its resolution.

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