

Ex/CL/PG/3.4/62/2018

**MASTER OF ARTS EXAMINATION, 2018**

**(2nd Year, 3rd Semester)**

**COMPARATIVE LITERATURE**

**Course - CL/PG/3.4**

**(Comparative Cultural Studies)**

Full Marks : 30

Time : Two Hours

*All questions carry equal marks.*

Answer *all* questions *either* in English *or* in Bangla  
but all *three* in the same language.

1. (a) Write an essay on your understanding of how the vision and scope of a *comparative* Cultural Studies may be appropriate for our times. Base your response on a critical analysis of “The Emergence of Cultural Studies and the Crisis in the Humanities”, “Talks in China” and “Gendered Violence, National Boundaries and Culture”.

*Or,*

- (b) When women started enacting and writing in response to nationalist historiography, how did they differ while still following a somewhat similar template? Discuss with reference to Uma Chakravarti’s “Whatever Happened to the Vedic Dasi”.

[*Turn over*]

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2. (a) Showing how Tagore's Nationalism foreshadows the violence depicted in Manto's *Siya Hashiye*, discuss if these texts have contemporary relevance or not.

*Or;*

- (b) The film *Partition* and Zaheda Hina's story "Kumkum Theek Theek Hai", both represent cultural identity as being "at odds with the geometry of selves put into place by partition" (Mufti) in South Asia. What is the significance of such cultural challenges to the political identities imposed by borders? Discuss on the basis of close analytical readings of these two texts.

3. (a) What are the differences between Gandhi's and Ambedkar's paradigms of nationhood and caste that emerge from their critically different understanding of religion and *varna*? Explain with close reference to the texts you have studied.

*Or;*

- (b) Does 'rememory' offer both affective recovery of history and healing of personal loss? Focusing on the strategic invocation of memory in *Beloved* discuss the possibilities of the reclamation of collective and intimate history.