

Or,

- b) In *Imaginary Homelands* Rushdie had written : “... we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands,” Attempt a critical reading of *Shame* with this perspective in mind.
3. a) *Cinnamon Gardens* by Shyam Selvadurai throws light upon a particular historical juncture that sees diverse racial, ethnic, religious, class and gender identities trying to forge their own fragmented notions of nationhood within colonial Ceylon. Discuss with close reference to the text.

Or,

- b) Critically analyse how Amitav Ghosh in *The Shadowlines* has focused on the themes of relocation and displacement to highlight the notion of ‘contact’ and subsequently to uphold the idea of nationhood. Use relevant references to justify your arguments.

BACHELOR OF ARTS EXAMINATION, 2018

(3rd Year, 6th Semester)

COMPARATIVE LITERATURE

LITERATURES OF CONTACT

PAPER : CL/UG/6.4

Time : Two hours

Full Marks : 30

All questions carry equal marks

Answer *all* questions either in Bangla or English

but *all three* in the same language

1. a) Goethe’s *West-ostlicher Divan* was born out of a cross-cultural literary contact between two creative artists who not only belonged to two different spatio-temporal realities but also endorsed two completely different worldviews. Comment critically with close reference to the text.
- b) Can Negritude be understood as a singular phenomenon, working within a set of fixed paradigms ? Answer with references to essays and poems that you have read in this course.
2. a) Brecht believed that Chinese philosophy and culture had something to offer that Marxism lacked. – Discuss with reference to the legend of the chalk circle and its adaptations in China and in Germany.

[Turn over