

Group – B

4. How can you deploy the transnational perspective at different temporal scales and in various ways to critique the mediatized representation of Olivia Colman's 'Indian ancestry'?
5. Is it preposterous to suggest that in 2015 commercial Hindi cinema managed to produce a text that echoed Sadat Hasan Manto's invocation of the no-man's land as a transnational space?
6. How has nationhood as a supposedly invariable and perpetual correlate of modern citizenship been called into question by the persistent 'Goan' identity of the Goan diasporas in Mozambique and Portugal?

Or

Explain the complexity of the music scene in the Bhojpuri diaspora in the Caribbean and Fiji with special reference to *chowtal*, *birha* and *dantal*.

MASTER OF ARTS EXAMINATION, 2023

(1st Year, 2nd Semester)

HISTORY**Course : 10 (Hist/PG/2.5.2)****[TRANSNATIONAL/TRANSCULTURAL FRAMES FOR THE HISTORY OF MODERN INDIA]**

Time : Two hours

Full Marks : 30

*All questions carry equal marks.*Answer any **two** questions taking **one** from each group.**Group – A**

1. How has 'methodological nationalism' of modern-day history writing comes to be questioned? Does the alternative to nation-bound history-writing constitute a simple, homogeneous universe – whether ideological or methodological?
2. Critically read Rabindranath's writings and foreign travels in terms of a national/transnational dialectic.
3. Why was it impossible for Jewish studies to understand the Jews in/and India without devising Indo-Judaica as a distinctive specialization, different from conventional Jewish studies?

Or

Use the critical tools of race, class and gender to open up the world of the Indian 'coolie' in British Guiana/Guyana.