

**Larbi Ben M'hidi University – Oum El Bouaghi**

**Faculty of Letters and Foreign Languages**

**Department of English Language**

**Level: M2 (Literature and Civilization)**

**First-Term Exam-Model Answers-**

**Question One: Ideological, historical, and critical limitations of Commonwealth literature.....5pts**

**Content should include, but is not limited to, the following points:**

\* Definition of Commonwealth literature as a category emerging from the British imperial context.

\*Limitations:

- Continued privileging of Britain as the central reference point, reinforcing colonial power hierarchies.
- Framing postcolonial literatures as permanently defined by their colonial past rather than by autonomous cultural development.
- Prioritization of English-language writing at the expense of indigenous and vernacular literary traditions.
- Reduction of diverse cultures, histories, and literary forms to a single, homogenizing category.
- Recognition of critical debates that have led to the rejection of the term and its replacement by postcolonial studies.

**Question Two: The Irish National Theatre as postcolonial performance.....5pts**

**Content should include, but is not limited to, the following points:**

- Historical context of colonial Ireland and cultural domination by Britain.
- Role of the Irish National Theatre (Abbey Theatre) in cultural nationalism.
- Use of Irish myths, folklore, history, and rural life on stage.
- Contribution of key figures such as Yeats, Lady Gregory, and Synge.
- Theatre as a site of cultural resistance and national self-definition.
- Construction of a distinct postcolonial Irish national identity.

**Question Three: Challenging Manichean binaries in postcolonial literature.....5pts**

**Content should include, but is not limited to, the following points:**

- Explanation of Manichean binaries (colonizer/colonized, center/periphery).
- Use of hybridity to destabilize fixed identities.
- Multiplicity of voices and perspectives to resist binary thinking.

- Rewriting or subversion of canonical European texts.
- Use of irony, ambivalence, and narrative fragmentation.
- Examples such as Derek Walcott's plays or Rushdie's fiction.
- Emphasis on complexity, negotiation, and cultural overlap.

**Question Four: Harikatha and nationalism in *Kanthapura*.....5pts**

- Definition of Harikatha as an oral, religious storytelling tradition.
- Raja Rao's adaptation of Harikatha as a narrative technique.
- Blending of myth, religion, and contemporary political events.
- Mythologizing of Gandhian nationalism and anti-colonial struggle.
- Representation of anti-colonial resistance as cultural, spiritual, and collective.

**N.B.**

**Answers should be written in short, coherent paragraphs/ Credit will be given for clarity, coherence, and relevance rather than length.**