Q1a) Doris Lessing's *Love, Again* is not about woman and ageing but about women and passion. Discuss. **25**

OR

b) Show how Doris Lessing uses the form of the journal or diary as innovative narrative strategy in *Love, Again.*

Q2a) Discuss the novel *Bashai Tudu* by Mahasweta Devi as a modern myth of a tribal peasant revolutionary who turns up whenever the landless farm labourers are driven to a crisis. **25**

OR

b) Discuss the use of documentary realism and revolutionary fantasy history and fiction in *Bashai Tudu* by Mahasweta Devi.

Q3a) *Beloved* by Toni Morrison questions the facticity of official history be rewriting American black history from a feminist perspective. Discuss **25**

OR

b) In *Beloved* by Toni Morrison makes the reader confront official history and innovatively retells Black Women's lives from an alternative perspective. Discuss

Q4a) Show how in the *The Penelopiad* the author Margaret Atwood has rewritten the narrative of Penelope from the ancient epic *Odyssey* but give it a strong feminist perspective. **25**

OR

b) Evaluate the story-telling perspectives employed in the novel *The Penelopiad* by Margaret Atwood which brilliantly capture themes of the double standards between the sexes and the classes and the fairness of justice.