

IGNOU MEG-08 New Literatures in English

FREE SOLVED SAMPLE | July 2026 and January 2027 sessions | Assignment Code
MEG-08/TMA/2026-27

Three questions of the official 2026-27 booklet solved in the pattern the booklet asks for: about 500 words for each 10-mark answer. The facts below are taken from the booklet issued by the School of Humanities, IGNOU, read on 1 October 2026.

Item	As printed on the official booklet
Programme	Master's Degree in English (MEG)
Course	MEG-08 New Literatures in English, elective; the assignment covers Blocks 1 to 8
Assignment code	MEG-08/TMA/2026-27; one Tutor Marked Assignment of 100 marks
Valid for	July 2026 and January 2027 sessions
Pattern	Attempt all ten questions; about 500 words each; 10 marks each
Submit to and by	Coordinator of your Study Centre: 31 March 2027 (July 2026 session); 30 September 2027 (January 2027 session)
How to write	A4 paper, pages tagged, question number with each answer, in your own handwriting
Solved in this sample	Question 4 (A Grain of Wheat), Question 5 (A House for Mr Biswas), Question 6 (Ice-Candy-Man)

Study reference only. Never submit this file or copy from it. The booklet asks you to write the assignment in your own handwriting and to use your own critical appreciation of the texts. This sample shows the depth, structure and accuracy a good answer needs; your submitted assignment must be your own work.

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Read this first

What the official booklet tells you

- The assignment is concerned mainly with application and understanding of the course material. You are not required to reproduce chunks of information from the units; you are expected to use the skills of critical appreciation the course builds.
- Plan first: read the question, go through the units, jot down points and arrange them logically. Your introduction should say how you read the topic and how you will develop it; your conclusion should sum up your view.
- Write in simple, correct English, do not exceed the word limit, write neatly and underline the points you want to emphasise.
- Submitting the assignment is compulsory before the term-end examination. Keep a copy and take a receipt from your Study Centre.

First page of your response sheet, as the booklet prints it

Where on the first page	What to write
Top right corner	ENROLMENT NO: [your enrolment number] NAME: [your name] ADDRESS: [your full address] DATE: [date of submission]
Centre of the page	COURSE TITLE: New Literatures in English (MEG-08) ASSIGNMENT NO: MEG-08/TMA/2026-27 STUDY CENTRE: [name and code of your Study Centre]

Two printing slips to check in this booklet

1. Question 5 prints the title as "A House of Mr. Biswas". V. S. Naipaul's novel is A House for Mr Biswas (1961); use the correct title in your answer.
2. Question 9 asks you to "discuss this statement" about Patrick White's characterization of Arthur and Waldo in The Solid Mandala, but no statement is printed. Ask your counsellor at the Study Centre, and meanwhile build the answer on how White contrasts the two brothers.

How to use this sample without copying it

- Units first: before you try to solve a question, read it with the units it is based on and note your own points.
- Sample second: read one answer to see its structure: introduction, headed points, examples and conclusion. Notice the structure, not the sentences.
- Draft from memory: close the file, write a rough draft from your notes and add a reading or example of your own.
- Check, then write by hand: compare only to find gaps, then write the final answer in your own words and handwriting.

Many learners can download this sample. Identical sentences in many scripts are easy to notice, and IGNOU booklets warn that assignments are rejected when copying is noticed. Use the sample for structure and coverage, not text.

The ten questions in MEG-08/TMA/2026-27

Each question carries 10 marks and asks for about 500 words. Compare these with your own copy of the booklet before you use any solved file: if the wording differs, you have a different booklet.

No.	Question (from the official booklet)	Here
1	Discuss how the themes of identity, resistance, and cultural negotiation shape the study of New Literatures in English? You may choose any of the prescribed text(s) to elucidate your answer	
2	Write a critical note on the major concerns of Australian writing.	
3	Wole Soyinka reconfigures the conventional western dramatic tradition by blending Yoruba ritualistic and theatrical elements in A Dance of Forests. Discuss this statement with reference to the play.	
4	Examine the representation of the Mau Mau movement and its impact on Kenyan society in A Grain of Wheat.	Solved
5	"A House of Mr. Biswas can be read as a chronicle of socio-political changes that swept over Trinidad." Comment.	Solved
6	Critically analyse the role of women characters in Ice-Candy-Man with reference to themes of oppression, survival and resistance.	Solved
7	Attempt a critical analysis of the poem "Ananse".	
8	Discuss "Omeros" as a cultural translation of Homeric epic in the context of postcolonial identity.	
9	Discuss this statement with reference to White's characterization of Arthur and Waldo in The Solid Mandala.	
10	Examine how Hagar's prairie life shapes her temperament of "order and disorder" in The Stone Angel.	

Question 4 | 10 marks | about 500 words

Examine the representation of the Mau Mau movement and its impact on Kenyan society in *A Grain of Wheat*.

Introduction. Ngugi wa Thiong'o's *A Grain of Wheat* (1967) is set in Thabai village in the four days before Kenya's independence, Uhuru, on 12 December 1963. Through flashbacks it returns to the Mau Mau struggle and the State of Emergency of 1952 to 1960. Ngugi does not offer a simple heroic legend. He shows the movement as a shared experience of courage, fear and betrayal, and measures its cost in the lives of ordinary villagers.

How the movement is represented

- Through its martyr. Kihika, the forest fighter, leads the raid on the Mahee police post and is later captured and publicly hanged. He reads the Bible as a call to sacrifice, and the title draws on the biblical image of a grain of wheat that must die in the ground before it bears fruit. Kihika embodies the ideal of the struggle, and at Uhuru the whole village gathers to honour his memory.
- Through ordinary people. Most of the story belongs to villagers who never became leaders: Mugo, Gikonyo, Mumbi and Karanja. The Emergency reaches them through oaths, detention camps and the digging of a trench around the village, where people are searched and punished together. Mugo is beaten for shielding a pregnant woman at the trench, and Gikonyo spends six years in detention.
- Through the colonial side. John Thompson, the district officer who once dreamt of writing a book called *Prospero in Africa*, runs the Rira camp where eleven detainees are beaten to death. Through him Ngugi exposes the violence behind the language of a civilising mission, while the settlers preparing to leave show a colonial order that knows its time is over.

Impact on Kenyan society

- Broken families. Gikonyo returns to find that Mumbi has had a child by Karanja, and the marriage freezes into silence.
- Betrayal and guilt. Mugo, honoured as a hero, had betrayed Kihika; Karanja served the colonial order as a homeguard and later a chief; Gikonyo confessed the oath to win his release. Almost no one is wholly innocent, so truth and forgiveness become the community's real task.
- An unfinished freedom. Gikonyo's plan to buy a departing settler's farm fails when the local Member of Parliament takes the land for himself. Uhuru may replace one set of masters with another.
- Signs of healing. Mugo's public confession at the Uhuru celebration, and Gikonyo's wish to carve a stool showing a woman heavy with child, point towards truth-telling and a new beginning.

The method matters too: shifting viewpoints and flashbacks let the truth about the past emerge piece by piece, as it would in a real community. Each character's memory corrects another's, so the reader, like the village, learns only slowly who betrayed Kihika.

Conclusion. *A Grain of Wheat* honours the sacrifices of Mau Mau without hiding the betrayals within it. Its picture of Kenyan society after the Emergency is one of personal, communal and economic wounds that independence alone cannot heal.

Length of this answer: about 480 words (the booklet asks for approximately 500).

Before you write your own answer

- Add one more character from the novel, such as Mumbi or Karanja, and explain in your own words what he or she adds to the picture of the Emergency.
- Write your own two-line conclusion: was Uhuru a victory for the people of Thabai?

Question 5 | 10 marks | about 500 words

"A House of Mr. Biswas can be read as a chronicle of socio-political changes that swept over Trinidad." Comment.

Introduction. V. S. Naipaul's *A House for Mr Biswas* (1961), printed in the booklet as "A House of Mr. Biswas", follows Mohun Biswas from his birth in a rural Indian community in Trinidad to his death at forty-six in a house of his own in Port of Spain. His private struggle for a house runs alongside Trinidad's passage from a plantation colony shaped by indenture to an urban, modern society. That is why the novel can be read as a chronicle of social and political change.

The changes the novel records

- From indenture to settlement. Mr Biswas is born among the descendants of Indian indentured labourers, who came to Trinidad between 1845 and 1917: a world of huts, cane fields, pundits and horoscopes. An unlucky birth, a pundit's warning and his father's drowning set the pattern of insecurity that drives his life. He grows up as a dependant in other people's houses, the first sign of the rootlessness the novel links to colonial society.
- The decline of the joint family. Hanuman House, ruled by Mrs Tulsi and Seth, stands for the closed Hindu joint family that absorbs sons-in-law and demands obedience. As the novel moves on, the Tulsi household quarrels, weakens and disperses, and its younger members turn to English education and city life.
- New work in a new economy. Mr Biswas moves from sign-painting and running a shop at The Chase, through a post as sub-overseer at Green Vale, to Port of Spain, where he becomes a journalist on the *Trinidad Sentinel* and later works in the Community Welfare Department. These jobs belong to an urban economy and to a colonial administration that was beginning to plan for welfare. Journalism also lets him watch the island change from close quarters.
- Education as the new ladder. Anand's scholarship to England and Savi's studies abroad show that education, more than land or caste, has become the way to rise. The same schooling draws the young away from Indian traditions.
- The house as a political symbol. Mr Biswas's longing for a house of his own expresses a colonial subject's wish for a place, a voice and an identity in a society where he began with nothing. The flawed, overpriced house on Sikkim Street is a small, real independence, won shortly before he dies.

A qualification

Politics in the narrow sense, such as elections, parties and the movement towards self-government, stays at the edge of the novel. The changes it records are social and cultural, seen through one man's frustrations, comedy and endurance. It is a chronicle written from below. Even the absence of politics is telling: Mr Biswas lives in a colony where the large decisions are made elsewhere.

Conclusion. *A House for Mr Biswas* is at once a personal tragicomedy and a social history. Mr Biswas's search for a house traces Trinidad's shift from the closed world of indenture and the joint family to an urban, individual and more modern colonial society, which justifies reading it as a chronicle of the island's change.

Length of this answer: about 500 words (the booklet asks for approximately 500).

Before you write your own answer

- Choose one house in the novel, such as Hanuman House or the Sikkim Street house, and say what it tells us about Mr Biswas at that stage of his life.
- Add one example of social change that you noticed in the course units.

Question 6 | 10 marks | about 500 words

Critically analyse the role of women characters in Ice-Candy-Man with reference to themes of oppression, survival and resistance.

Introduction. Bapsi Sidhwa's Ice-Candy-Man (1988), published in the United States as Cracking India, tells the story of the Partition of 1947 through Lenny, a young Parsi girl with polio growing up in Lahore. Because the narrator is a girl and the adults closest to her are women, the novel shows Partition as violence carried out on women's bodies and lives, and as a crisis in which some women found ways to survive and resist.

Oppression

- Ayah. Shanta, Lenny's eighteen-year-old Hindu nanny, is admired by men of every community. When the riots reach Lahore, a mob guided by the Ice-candy-man drags her away. She is forced into prostitution in Hira Mandi and married to her abductor, who renames her Mumtaz. Before Partition she moves freely among her admirers; afterwards her body becomes a prize in other men's quarrels. Her fate shows how communal revenge was taken on women.
- Papoo. The sweeper's daughter is beaten by her own mother and married off as a child to a much older man, drugged so that she cannot resist. Her story shows that women were also oppressed inside their own families and castes.
- Hamida. Taken during the riots and then rejected by her husband's family as 'fallen', she becomes Lenny's new ayah. She carries the stigma that survivors faced after the violence ended.

Survival

Survival in the novel is often quiet. Ayah endures her captivity until she is rescued, Hamida rebuilds a working life, and the women in the recovered women's camp try to begin again despite the shame society places on them.

Resistance

- Godmother. Rodabai uses her standing and her network of contacts to trace Ayah, confronts and shames the Ice-candy-man, and helps arrange Ayah's rescue and her return to her family in Amritsar.
- Lenny's mother and Electric-aunt. They secretly carry petrol at night to help Hindu and Sikh friends escape and to support the recovery of abducted women; Lenny at first suspects them of setting Lahore on fire.
- Ayah's own choice. Even after her forced marriage, Ayah refuses to stay with the Ice-candy-man and insists on going back to her family.

A critical view

Sidhwa does not present women only as victims, yet she also marks the limits of their resistance. Godmother's power rests on age and social standing, Lenny's family enjoys the relative safety of a Parsi household, and the rescue of women depends partly on the state's recovery work. Lenny's own revelation of Ayah's hiding place, made in childish honesty, shows how even innocence is drawn into the violence. The novel also exposes differences of class among women: Papoo and Hamida suffer more and are protected less than the women of Lenny's household.

Conclusion. Women in Ice-Candy-Man are the chief sufferers of Partition and also its quiet resisters. Through Ayah, Papoo, Hamida, Godmother and Lenny's mother, Sidhwa insists that the history of 1947 must include the histories of abducted, displaced and silenced women.

Length of this answer: about 480 words (the booklet asks for approximately 500).

Before you write your own answer

- Compare one woman character in the novel with a woman affected by Partition in another text or film you know.
- State in one sentence whether you find the women's resistance in the novel strong or limited, and why.

Texts and facts used in these answers

Answer	Texts and facts referred to
Q4	Ngugi wa Thiong'o, A Grain of Wheat (1967); Kenya's State of Emergency, 1952 to 1960; Uhuru (independence), 12 December 1963
Q5	V. S. Naipaul, A House for Mr Biswas (1961); Indian indentured immigration to Trinidad, 1845 to 1917
Q6	Bapsi Sidhwa, Ice-Candy-Man (1988; US title Cracking India); the Partition of India, 1947

If your course units use a different edition or spelling of a name, follow the units and mention the difference.

Full solved files on Shri Chakradhar

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