

21/12/18 (M)

[This question paper contains 5 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 7951

IC

Unique Paper Code : 12037501

Name of the Paper : Modern Indian Writing in English  
Translation

Name of the Course : B.A. (Honours) English-CBCS  
- DSE - I

Semester : V

Duration : 3 Hours

Maximum Marks : 75

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.

**SECTION A**

(30 marks)

1. Read the following lines and answer the questions that follow:

(a) 'They let it grow,

spread it around,

scatter it and give it away

to others

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...it is fertile.

Everywhere it breeds

saws, daggers, sickles,

breeds carnivorous teeth.'

(i) Give the context of the lines. Also identify the text and the author. (5)

(ii) Who are 'they' and what is 'it' that the author repeatedly refers to? (5)

OR

(b) 'In this fertile land have sprouted

Countless poisonous saplings

Scarlet-red has turned the horizon

And sky high has flown the curse.

The poisonous wind,

that passes through every forest,

has changed the bamboo-shoots

into cobras.'

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Identify the text & the author, and refer to the context with critical comments. (10)

2. Read the following lines and answer the questions that follow:

(a) 'There was no dearth of work in the village. The peasants who lived there could have given them all kinds of jobs, but they called the duo only when they were desperate and had no option but to employ both to get the work done which could otherwise have been accomplished by one... A strange life they led!'

(i) Give the context of the lines. Also identify the text and the author. (5)

(ii) Who is the 'duo' and what was 'strange' about their lives? (5)

OR

(b) How does outbreak of the dreaded epidemic become a formidable symbol for retribution in the story Rebati by Fakir Mohan Senapati. (10)

3. (a) Discuss the significance of the 'dance of war between the crow and the owl' in Andha Yug.

OR

P.T.O.

- (b) Write a note on the narrative style of Kalyan Rao's novel *Untouchable Spring*. (10)

## SECTION B

(45 marks)

4. (a) Modernism is essentially a human condition marked by a fractured sense of 'self', latent loss, alienation and meaninglessness, prefiguring an acute existential dilemma. How does this precondition manifest itself in the iconic play *Andha Yug*? (15)

OR

- (b) The use of myth underlines 'drama's potential for cultural intervention and theatre's role as a site of moral self reflection.' Discuss *Andha Yug* in light of this statement with special reference to Brechtian Epic theatre.
5. (a) 'In this country caste is more important than art. Art is also weighed in the scale of caste.' With reference to this statement from *Untouchable Spring* discuss the role of dance, music and art as a mode of rewriting an alternative Dalit historiography. (15)

OR

- (b) 'Now is this body like a Brahmin's... [which can] touch everything? Can touch everyone?' Dalit converts often find themselves in a state of 'irreversible exile', discuss this with special reference to *Untouchable Spring*.

6. (a) '...it is the riotous sexual-bodily politics of her prose rather than the bodies it describes that is truly notorious and libeatingly sick or perverse.' Discuss this statement with reference to Ismat Chughtai's remarkable story *Lihaaf*. (15)

OR

- (b) 'There is in the North-East an uneasy coexistence of paradoxical worlds...[and] as chroniclers of their subjective realities, the poets of the region do reflect in their poetry this world of eerie contradictions even as they explore their own mindscapes...'

Critically comment on the statement especially with reference to Thangjam Ibopishak's poetry.