

MA Semester III

2021

English

End Term Examination

DSE VI

Indian Literature II

Full Marks: 40

Time: 2 Hours

PLEASE READ EACH OF THE FOLLOWING INSTRUCTIONS CAREFULLY BEFORE YOU START WRITING:

- Write the **name of the examination, examination roll number, registration number, course name** and the **total number of pages submitted** in the **front page** of the answer script (in the **template** already provided).
- Leave a **one inch margin** on the **left** and on **top** of each page before starting to write the examination.
- Put **page number** on **top right** of each page.
- Students should write **legibly** their answers preferably on **A4 size sheets**, scan them and send the entire answer script as **one PDF file**.
- The scanned answer scripts should have **enough clarity** to enable evaluation.
- Of the questions attempted, the answers to only the first required number of questions (as instructed in the question paper) will be evaluated. So **please do not attempt extra questions**.
- **Word limit** in questions, wherever specified, should be **strictly adhered to**.
- **No multiple submissions** of answer scripts will be allowed.
- **Avoid** discussion with anyone else; it may **reduce** your marks if **similarities** are found in answers.
- **Plagiarism** related to any **online/offline** source(s) will be **strictly dealt with**.

Long and short answer should not be attempted from the same subunit/text.

Unit I

1. Answer any **one** of the following questions (750 words): 15 x 1= 15

- a) How does *Bhimayana* incorporate the voices of the “other”. Discuss in detail.
- b) Discuss how Amitav Ghosh uses the Morichjhapi incident of 1979 in *The Hungry Tide*.
- c) In *Legends of Pensam* Mamang Dai uses the mode of storytelling to introduce her readers to myths and legends of her community. Discuss.

2. Answer any **one** of the following questions (250 words): 5 x 1= 5

- a) What do the Gond artists mean when they say that their art form is ‘khulla’ in *Bhimayana*?
- b) Briefly discuss Piya’s first meeting with Fokir in *The Hungry Tide*.
- c) Briefly comment on the relationship of Babu with her mistress in *Laburnum for my Head*.

Unit II

3. Answer any **one** of the following questions (750 words): 15 x 1= 15

- a) Show, how *The Fire and the Rain*, as an example of 'New Drama' addresses the postcolonial sensibilities while exploring the notions of 'Time'.
- b) How does Habib Tanvir use the folk cultural dynamics in his (re)construction of *Charandas Chor*? Discuss in detail.
- c) Would you agree that Jayanta Mahapatra writes poetry of meditation? Answer with reference to the poems by Jayanta Mahapatra in your syllabus.

4. Answer any **one** of the following questions (250 words): 5 x 1=

- a) Briefly comment on the following excerpt:
Actor-Manager: Listen, son. We actors are always on the move. Never stationary. And often along the way we see a scene. A bit of life. Only a tiny bit as we pass by. But enough to give us a sense of the rest of the story.
- b) Briefly discuss the importance of the religious figurehead in the title of *Charandas Chor*.
- c) Explain with reference to the context:
"... the unconcerned wind perhaps truer than the rest,
rustling the empty, bodiless grains."