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Reg. No. :

Name :

Second Semester M.A. Degree Examination, August 2025

English Language and Literature

EL 522 : LITERATURES OF INDIA

(2022 Admision Onwards)

Time : 3 Hours

Max. Marks : 75

SECTION - A

I. Answer any five of the following questions in about 50 words.

1. Define the Pali Canon.
2. How do the forms of Anyapadesha and Srinkhala contribute to Indian narrative aesthetics?
3. What role does Krishna play in Mirabai's poem "I Saw the Dark Clouds Burst," and how is her devotion depicted?
4. How does Agha Shahid Ali use the postcard as a metaphor in the poem?
5. What is the role of the IPTA?
6. What is the literature of the Indian diaspora?
7. What is the process of 'toasting' language, according to R.K.Narayan?
8. How does "The Cat is My Grief Today" explore the theme of grief?

(5 × 2 = 10 Marks)

P.T.O.



SECTION – B

II. Answer any five of the following questions in about 100 words:

9. Discuss Kabir's poem "If caste was what the Creator had in mind?" in the context of his broader spiritual beliefs and his advocacy for social justice.
10. Examine how Mamang Dai's "The Voice of the Mountain" highlights the ecological relationship between the indigenous community and nature.
11. The Progressive Writers Movement.
12. Millennial Indian writing.
13. The significance of the recurring theme of duality in "Dharma."
14. The role of translation in the decolonization of literary traditions and the assertion of Indigenous voices
15. How does Tanay's relationship with his family shape his understanding of love and identity in *Cobalt Blue*?
16. How does Husain in "The Shroud" critique societal attitudes toward poverty and human suffering?

(5 × 5 = 25 Marks)

SECTION – C

III. Answer any two of the following questions in about 300 words choosing one from each group

Group A

17. Critically examine Aijaz Ahmad's arguments against the essentialist notion of Indian Literature as a unified category.
18. Discuss how representations of nationalism in Indian English literature reflect and shape critical discourses on nationhood, identity, and literary canon formation.
19. Badal Sircar's *Evam Indrajit* functions as a protest play against middle-class monotony and societal conformity in post-independence India- Elaborate.

Group B

20. Analyse how the concept of 'Indianness' shapes cultural politics and representations in Indian literature.
21. Examine the theme of resistance in *Kunti and the Nishadin*.
22. Siddhartha Sarma's *Year of the Weeds* use the metaphor of weeds to explore themes of resistance, survival, and change in rural India- Discuss.

(2 × 15 = 30 Marks)

SECTION – D

- IV. Critically analyse and answer any one of the following questions in about 150 words.

23. Critically analyse the complexities of Indian literary traditions, exploring the theoretical positions that treat them as an essentialist category.
24. Present the main arguments in the given passage in not more than two sentences and attempt a one-page critical note on the passage.

The Narmada Valley is one of the largest river systems in India, and the Sardar Sarovar Dam, built on the Narmada, promises electricity, irrigation, and flood control for millions. But the project has resulted in the displacement of thousands of villagers, primarily from marginalized communities, with no adequate compensation or rehabilitation. These people, who live in harmony with their environment, have seen their lives uprooted for a project that prioritizes corporate interests and urban development over human dignity. The government, in its justification, claims the 'greater common good'—but who determines what the common good is? is it the development of cities or the survival of the rural poor, whose voices are rarely heard in the halls of power?

25. Examine the theme of the Indian diaspora and its literary articulation, taking the following passage as a critical point of reference in your analysis.

It is a great difference between the West and us. A Western man can live in another country and still be whole, content in his new skin. But we are not like that. We need anchors; we need roots that dig deep into the soil of our beginnings. When we leave, we carry not just luggage, but a weight of memory, of family, of a house left behind with its creaky windows and long shadows. My uncle believed the lines on a map were meaningless, that borders existed only in our minds. But I knew otherwise. Borders cut across hearts, they separate people who speak the same language, eat the same food, and remember the same festivals. And yet, we migrate, hoping to find something better. But even then, part of us remains where we began, stubbornly clinging to the past, reminding us that belonging is never simple, never complete, always divided.

(1 × 10 = 10 Marks)

