

(b) "Derozio's poetry combines realism and sensibility of the nineteenth century with idealism of what is clearly a bygone era." Do you agree with this statement? Substantiate your answer with examples from his poetry.

6. (a) Shashi Deshpande's "The Intrusion" carves an ambiguous space with regard to the woman's viewpoint. Do you agree? Substantiate your answer with a close reading of the story.

Or

(b) What is the central theme of Manjula Padmanabhan's story "Stains"? How does it build up a reflective understanding of the conventional stereotypes associated with a man-woman relationship?

7. (a) "Indian Writing in English has brought to the fore a new way of looking at 20th century dilemmas." Do you agree with this statement? Substantiate by referring to any **two writers** from your course.

Or

(b) Experimental story-telling and distinctive narrative techniques are a hallmark of Indian Writing in English. Do you agree? Substantiate your answer with **two examples** from your course.

(10,000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 6972

J

Unique Paper Code : 2032202401

Name of the Paper : Indian Writing in English

Name of the Course : Bachelor of Arts English

Semester : IV - DSC

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **two** parts, **A** and **B**. **Both** parts are compulsory
3. Candidates have to answer **ALL** the questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

P.T.O.

6972

2

PART-A

(3×10=30)

1. (a) Examine the connection between memory and narration in Anita Desai's *Clear Light of Day*.

Or

- (b) Write a short note on Bakul's character.

2. (a) Identify the context and critically comment on the following lines :

"She hath no friend on this cold, bleak earth,
To give her a shelter, a home, and a hearth;
Through life's dreary desert alone she must wend,
For alas! the wretched have never a friend!"

Or

- (b) "What care I for the world's desire and pride,
Who know the silver wings that gleam and glide,
The homing pigeons of Thine eventide?
What care I for the world's loud weariness,
Who dream in twilight granaries Thou dost bless
With delicate sheaves of mellow silences?"

3. (a) Critically comment on the political context of Salman Rushdie's "The Free Radio".

6972

3

Or

- (b) Shashi Deshpande's "The Intrusion" thrives less on conversation and more on language of interiority and reflection. Comment with reference to the story-telling style adopted by Deshpande.

PART-B

(3×20=60)

4. (a) Examine how Anita Desai's *Clear Light of Day* explores the tropes of historical consciousness and distinctive time-frames. Substantiate your analysis with suitable examples and text-based evidence.

Or

- (b) In one of her interviews, Anita Desai mentions that *Clear Light of Day* is about the "unexplored crises of childhood". Do you agree with Desai's understanding? Establish your answer with specific examples and incidents from the text.

5. (a) Examine how nostalgia, poignance, melody, and nature coalesce in Robin S. Ngangom's poetry. Utilise specific instances from his poems.

Or

P.T.O.