

- (b) The literature of contemporary South Asia usually allows us to see the shared legacies and forces that shape life on the subcontinent. Do you agree? Discuss with the help of the prescribed texts from any two writers from the course.

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 9983 K

Unique Paper Code : 2033100021

Name of the Paper : Contemporary South Asian
Literature Discipline Specific
Elective

Name of the Course : **Bachelor of Arts (Honours
Course) English**

Semester : VII

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 2 parts. Both parts are compulsory.
3. Candidates have to answer **ANY THREE** 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.

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Part A

1. (a) Write a short note on:

Seelan

OR

- (b) Contextualize and critically comment on the following :

Yet it was clear that for Miss Lawton the right of women to be free to pursue whatever they chose did not truly encompass women of the colonies.

2. (a) Write a short note on :

Kulfi's pregnancy

OR

- (b) Identify, contextualize and critically comment on the following :

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8. (a) The fictional reconstruction of memories surrounding historical events becomes an act of decolonization in Easterine Kire's *Sky is My Father-A Naga Village Remembered*.

OR

- (b) How does oral tradition of the Angami Nagas remember and preserve the cultural life of the tribe in Easterine Kire's *Sky is My Father- A Naga Village Remembered*.

9. (a) Anti- colonial and post- colonial themes remain powerfully important in contemporary South Asian literature. Examine why this is so, using texts by any two authors from your course.

OR

P.T.O.

7. (a) How does Manjushree Thapa represent the ecological issues confronting Nepal's ordinary population through her short stories? Discuss, giving reference of specific stories from *Tilled Earth*.

OR

- (b) 'Take it easy,' Matt said. 'Keep in touch.' 'Yeah,' Sharda said...They parted outside, on the platform....

They never so much as emailed each other again.

In the light of this ending, attempt a detailed critical analysis of the story titled 'The European Fling' from the story collection *Tilled Earth*.

'Oh, what should I do?' he said, giving it another desperate shake. 'I do not want A job. I do not like to live like this,' he wailed...And suddenly, before his amazed eyes, the surface of the guava rose even more.. .and exploded in a vast Boom!

3. (a) Write short note on :

Kamal Malla in 'Friends'.

OR

- (b) Contextualize and critically comment on the following :

There's a dancing monkey by the temple which cries if you hit it, but you have to pay one rupee first. Shanta Khanal gets better grades than us because her father pays for private tuition. I stole her maths book at recess when no one was looking. It was so new.

P.T.O.

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4. (a) Write a short note on :

Lato

OR

- (b) Identify, contextualize and critically comment on the following :

When he reached the village path, he felt them retreating. But the gate was shut fast against the outside world. He uprooted a plant of bitter wormwood that was growing at the gate and clutched it to him. Overcome by fatigue and the horror of his experiences, he fainted.

Part B

5. (a) Shyam Selvadurai's novel *Cinnamon Gardens* underlines how the expansive mood of nation-formation nonetheless denies space and voice to all. Do you agree? Elaborate.

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OR

- (b) Discuss how, and how far, the intertextual universe of Selvadurai's novel *Cinnamon Gardens* make for a revisiting of the question of literary legacies.

6. (a) Explain the stages of Sampath's evolution through the course of Kiran Desai's *Hullabaloo in the Guava Orchard*.

OR

- (b) The females of Sampath Chawla's family not only represent three generations but display very distinct characteristics. Discuss with examples from the text.

P.T.O.