

(b) How does Malini Chib's *One Little Finger* articulate resilience and agency in the face of physical and social challenges?

6. (a) Waharu Sonwane questions mainstream myths to assert that Adivasi beliefs can become a powerful and alternative vision to extant power structures. Discuss this statement.

Or

(b) D.K. Sangma's "Song on Inauguration of a House" challenges the conventional notion of ownership as a purely personal and individual enterprise to push forth another idea of home as collective. Explain.

7. (a) Texts that foreground marginalised experiences often serve as important reflections on, and critiques of, dominant social attitudes. Discuss this idea with reference to any two texts from your course.

Or

(b) How does a critical reading of texts dealing with caste, disability, and tribal experiences help us better understand these identities? Discuss with examples from any two texts.

(2000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5588

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Unique Paper Code : 2034001202

Name of the Paper : Marginalises in Indian Writing

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

Semester : II/IV/VI/VIII

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 **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.

Part A (10×3=30)

1. (a) How does B. R. Ambedkar critique the caste system from the standpoint of the larger social good, and in what ways does he demonstrate that caste obstructs the ethical, social, and democratic development of society?

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Or

- (b) Identity, contextualize and explain the following lines :

“Scum! He doesn’t even have regard for age.
He must be at least a dozen years my junior.
He was made an officer under the quota — the
pawn becomes the knight, and there’s pride in his
stride!”

2. (a) *One Little Finger* challenges and deconstructs entrenched social stereotypes. How does it contribute to the creation of a more inclusive, empathetic, and equitable society?

Or

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

“(Camera
Cut
It didn’t work
Never mind
Time on the screen is precious.)
Now we shall smile.”

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3. (a) How does Orge, in Janil Kumar Brahma’s narrative, negotiate and subvert the forces that diminish her sense of self? Elaborate with suitable examples.

Or

- (b) Comment on the title of Khare’s “The Birth of Raja Pantha.”

Part B (20×3=60)

4. (a) Critically explain the significance of the title of Bama’s *Sangati*: Substantiate your answer through a close reading of the text.

Or

- (b) Ajay Navaria’s ‘Yes Sir’ explores caste dynamics played out in urban settings in modern institutions where affirmative action policies have been implemented. Discuss.

5. (a) How far does Raghuvir Sahay’s “The Handicapped Caught in a Camera” critique the representation and commodification of disability, particularly in terms of gaze, power, and ethics?

Or

P.T.O.