

(b) Critically examine the central sites of interrogation

used by women writers in the course to challenge patriarchal norms and redefine female subjectivity.



[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 12474 K

Unique Paper Code : 2034001013

Name of the Paper : Indian English Literatures
(GE)

Name of the Course : **GE Common Programme
Group**

Semester : I/III/V/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 paper consists of **two parts, Part A and Part B.** Both parts are compulsory.
3. Candidates have to answer all questions from **Part A** and any **three** questions from **Part B.** 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 Kabir Durrani in
A Suitable Boy.

OR

- (b) Write a short note on The Praha Shoe
Company.

2. (a) Identify, contextualise, and comment on the
following lines :

“It wasn’t just Certainly-Mary and my parents who
had trouble with the English language. My school
fellows tittered when in my Bombay way I said
‘brought-up’ for upbringing (as in ‘where was your
brought-up?’) and ‘thrice’ for three times and
‘quarter-plate’ for side-plate and ‘macaroni’ for
pasta in general. As for learning the difference

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OR

- (b) Kamla Das’s poem ends with the
powerful assertion, “I too call myself I.”

Discuss how this statement encapsulates her
vision of a fragmented yet unified self—
one that embraces contradictions and fluid
identities.

7. (a) “Post-colonial Indian English writing is marked by
a tension between tradition and modernity.”

Discuss with references to any two texts in the
course.

OR

P.T.O.

and the parental voice become acts of storytelling that sustain identity and belonging across continents?

OR

(b) In *Dharma*, Vikram Chandra uses the motif of haunting to explore how unresolved past actions shape the present. Discuss how the ghosts of the past in the story illuminate the protagonist's understanding of dharma.

6. (a) Examine the role of visual imagery in Kolatkar's "The Bus". How do these images explore perception, clarity, and moments of insight amid an ordinary journey?

between nipples and teats, I really hadn't had any opportunities to increase my word power in that area at all."

OR

(b) Write a short note on the theme of silence in Shashi Deshpande's "The Intrusion".

3. (a) Identify, contextualise and critically analyse the following lines :

"... you cannot believe, darling,

Can you, that I lived in such a house and

Was proud, and loved ... I who have lost

My way and beg now at strangers' doors to

Receive love, at least in small change?"

OR

- (b) Identify, contextualise and critically analyse the following lines :

OR

“They are talking about a place

where rice flows on the streets

about a place where there is gold

in the leaves of trees,

they are talking about displacement

when the opium poppy was growing

dizzy in the sun,

happy, in a state of believing”

PART B

4. (a) The novel *A Suitable Boy* is firmly anchored in the religious, cultural and political conundrum of post-independence India. Evaluate with suitable examples.

OR

- (b) Discuss the political subplots in *A Suitable Boy*.

How do issues such as land reforms, communal tensions, and electoral politics contribute to the novel's realism?

5. (a) Examine how “Swimming Lessons” transforms nostalgia into a narrative device. In what ways do the memories of Bombay, domestic spaces,