

CSM – 47/20
Indian Language & Literature in English
Paper – II

Time : 3 hours

Full Marks : 300

The figures in the right-hand margin indicate marks.

*Candidates should attempt Q. No. 1 from
Section – A and Q. No. 5 from Section – B
which are compulsory and any **three** of
the remaining questions, selecting
at least **one** from each Section.*

SECTION – A

1. Answer any **three** of the following : 20×3 = 60
 - (a) Yeats "The Second Coming" not only questions the fragility of Christian beliefs but also turns biblical optimism on its head. Discuss.

- (b) Discuss the ways in which Ramanujan critiques poetic nonchalance towards the grave interactions between nature and humankind in "A River".
 - (c) Strindberg is concerned with overthrowing a monochromatic view of the power relations between men and women through his play 'The Father'.
 - (d) In Ibsen's 'A Doll's House', "home" is portrayed as "an institution that tends to inhibit the development of the authentic self". Discuss.
2. In 'The Waste Land', the figure of Tiresias has been aptly used by Eliot to communicate his concerns regarding the progressive atrophy of the modern age. 60
3. Indian English poetry though written in an acquired language, speaks through the figurative language of Indian culture and sensibilities. Explain with suitable examples from at least two poems. 60

4. In Beckett's 'Waiting for Godot', Vladimir and Estragon are prisoners to futile hope more than anything else. Discuss. 60

SECTION – B

5. Write a critical commentary on the following passage : 60

Intellectual discourse in India, especially from the second half of the twentieth century and into the current century, has been dominated by paradigms borrowed from the metropolitan centres of the West – the grammars used have been Marxist, Freudian, Postmodern and so on, with India contributing a subaltern historical school within the post modern dialogues. This has also been the case with intellectual discourse about India in Western academic and journalistic circles. A certain amount of political discourse, not fully acknowledged as intellectual by academia, has had a particular Hindu nationalist flavour associated with it. This point of view has so far

remained on the peripheries of academic respectability, within the entrenched cloisters of universities in India and in the West. Any attempt at seriously studying conservatism, let alone contributing to an ongoing intellectual conversation with it, has been avoided simply by using the assumption that at least in the political sphere, Indian conservatism is nothing but a Siamese twin attached to what is externally described as Hindu Nationalism.

This attempt at defining conservatism by its intellectual adversaries ensconced in powerful academic positions – and in so attempting, also limiting its appeal – has, I believe, not been constructive for the broader development of healthy, mutually respectful points of view. Students and the general public end up as losers if the various brilliant strands and schools of conservative thought are excluded from study and contemplation.

I would reject the position that Hindu Nationalism is not a respectable political doctrine worth studying. However, the fundamental argument that keeps recurring is whether Hindu Nationalism is a subset within the broad tent of Indian conservatism or whether Indian Conservatism and Hindu Nationalism have some elements that overlap and others that do not. The creative tension around this argument is particularly highlighted when we confront extreme and violent elements in the Hindu Nationalist Fold. While moderate Hindu Nationalism, which emphasizes Indian Cultural Unities, can be seen as a legitimate movement within a broader conservative umbrella, Hindu extremism remains more problematic.

6. Joyce's 'A Portrait of the Artist as a Young Man' puts forward the idea of art as exile and the artist as the social outcast who must reject the institutions of the society. Discuss with examples from the text. 60

7. Mohanty's 'The Ancestor' and Achebe's 'Things Fall Apart' explore the common theme of ethnic exploitation and juxtapose personal tragedy with the tragedy of the community at large. Discuss with examples. 60
8. Discuss with suitable illustrations the ways in which racial and political divide eventually leads to a breach in human relationships in Forster's 'A Passage to India'. 60

