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**ST. JOSEPH’S UNIVERSITY, BANGALORE**

**I SEMESTER M.A. ENGLISH**

**END SEMESTER TEST- DECEMBER, 2022**

**EN 7218 - INDIAN LITERATURE**

**Time: 2 hours Max marks: 50**

**This paper has THREE sections with choices.**

**I.Read the extract by Srinivas Igengar and answer any TWO of the following questions. (2X5=10 marks)**

It is no less legitimate to look upon Indo-Anglian literature merely as a minor tributary of English literature. Does it take its riches (such as they are) to the mainstream, or does it rather— like a canal—draw its continuing inspiration from the parent river? It is a nice question, and there is something to be said for both points of view. Indian writing in English (not in English alone, but dll Indian writing) is greatly influenced by writing in England, and we have had our own ‘Romantics', ‘Victorians', ‘Georgians\*, and ‘modernists'. But in its own way Indo-Anglian literature too has contributed to the common pool of world writing in English— the major partners in the enterprise being no doubt British literature and American literature.

1. According to you, is the nomenclature “Indo-Anglian” an appropriate definition of the literature written in English in India? Give reasons.
2. Do you believe Indo-Anglian literature is merely a minor tributary of English literature?Why? Why not? Elaborate.
3. The writer says that we have had “our own ‘Romantics', ‘Victorians', ‘Georgians’, and ‘modernists'”. Identify and elaborate any two such influences in the texts you have come across this semester.

**II.Answer any THREE Of the following. (3X10= 30 marks)**

4. The literary critic Supriya Majundar comments that Bamkin’s *Rajmohan’s Wife* stands within different interactions “between “original”composition and translation, between realism and romance, between linguistic choices in periodical publication, and between modernity and tradition.” Identify and elaborate on any two of these interactions in the text from your reading of *Rajmohan’s Wife.*

5. A literary critic talking about his experience of teaching the novel pointed out that *Swami and Friends* “provides the opportunity to teach it at three different levels:the historical, the personal (dealing with questions of the evolution of the "self'' and of the individual's identity resulting from the cross-cultural encounter of India and Britain), and the linguistic”.

How have these three dimensions (historical, personal and linguistic) impacted your reading of *Swami and Friends*? Elaborate.

6. In the introduction the author of this book explains that the text, “draws upon the illuminating insight of Antonio Gramsci, writing on the relations of culture and power, that cultural domination works by consent and can (and often does) precede conquest by force. Power, operating concurrently at two clearly distinguishable levels, produces a situation where, Gramsci writes, “the supremacy of a social group manifests itself in two ways, as ‘domination’ and as ‘intellectual and moral leadership’”

Identify the text and discuss how this Gramscian notion of power informs the larger thematic concerns of the text.

7. Based on your readings elaborate on how literature by female writers and poets have questioned and contended some of the patriarchal and hegemonic biases in the post colonial public and personal sphere?

**III.Read the following poem called “An old woman” and answer the questions that follow. (1X10= 10 marks)**

An old woman grabs

hold of your sleeve

and tags along.

She wants a fifty paise coin.

She says she will take you

to the horseshoe shrine.

You've seen it already.

She hobbles along anyway

and tightens her grip on your shirt.

She won't let you go.

You know how old women are.

They stick to you like a burr.

You turn around and face her

with an air of finality.

You want to end the farce.

When you hear her say,

‘What else can an old woman do

on hills as wretched as these?'

You look right at the sky.

Clear through the bullet holes

she has for her eyes.

And as you look on

the cracks that begin around her eyes

spread beyond her skin.

And the hills crack.

And the temples crack.

And the sky falls

with a plate glass clatter

around the shatter proof crone

who stands alone.

And you are reduced

to so much small change

in her hand.

Elaborate on the general theme and tone of the poem. Identify the poet and the poetic collection. What helps you conclude this? What do you think the last three lines stand for?