**ST. JOSEPH’S UNIVERSITY, BENGALURU - 27**

**M.A. ENGLISH – I SEMESTER   
SEMESTER EXAMINATION: OCTOBER 2023**

**(Examination conducted in November/December 2023)**

**EN 7218 – INDIAN LITERATURE I**

**(For current batch students only)**

**Time: 2 Hours Max Marks: 50**

**This paper contains THREE printed pages, FOUR parts and SEVEN questions.**

**PART A**

**I. Answer ANY ONE of the following questions. (1x15=15 Marks)**

1.Jeet Thayil in his introduction to his anthology of *60 Indian Poets* writes that “Those who write in English — a small, Westernised, middle class minority…. are held accountable for nothing less than a failure of national conscience.” What do you think the writer means by “a failure of national conscience”? Evaluate the modern Indian English poems you read this semester to examine this charge.

2. “The introduction of English literature marks the effacement of a sordid history of colonialist expropriation, material exploitation, and class and race oppression behind European world dominance. The English literary text, functioning as a surrogate Englishman in his highest and most perfect state, becomes a mask for economic exploitation… successfully camouflaging the material activities of the colonizer….” Discuss how the English text becomes a surrogate Englishman? In what ways does it contribute to the “effacement of a sordid history of colonialist expropriation, material exploitation, and class and race oppression”?

**PART B**

**II. Answer the following questions.(2x10=20 Marks)**

3. According to the critic Feroz Jussewalla, *Swami and Friends* is a bildungsroman whose main characters' essential knowledge and maturation is expressed as an awareness of his rootedness within his cultures. Do you agree with this statement? Illustrate your using specific examples from the text.

4. K Satchidananda premises that “Autobiography can be a means for survival for women…. Women are more aware of their otherness and are ready to admit internal cracks and disjunctions, rifts and ruptures while men cover over gaps in memory, dislocations in time and space, insecurities, hesitations and blind spots. A woman cannot experience herself as an entirely unique identity as she is aware of how she is being defined as a woman, whose group identity has been defined by the dominant male culture. They don't often recognize themselves in the reflections of cultural representation, so they develop a dual consciousness—the self as culturally defined and self as different from cultural prescription.”

In what ways do you think Kamala Das’s *My Story* brings out this sense of “dual consciousness”? Illustrate with examples from the text.

**PART C**

**III. Answer ANY ONE of the following questions.(1x5=5 Marks)**

5. Read the following poem and answer the following questions.

Take my shirt off

and go in there to do puja ?

No thanks.

Not me.

But you go right ahead

if that's what you want to do.

Give me the matchbox

before you go,

will you ?

I will be out in the courtyard

where no one will mind it

if I smoke.

Identify the poet and the collection. What is the significance of the “matchbox” in the above passage?

6.“Oh! Matangini, let us forget each other. Let us separate.” And Madhav heaved a sigh.

Matangini rose and stood erect in the splendor of a new flushed beauty. “Yes,’ said she with desperate effort, ‘if the human mind can be taught to forget, I will forget you….’

Why do you think Matangini has “a new flushed beauty” at this moment? The literary critic Meenakhi Mukherjee says that the character of “Matangini poses a problem for the author”. In what ways does the above conversation become part of that “problem”?

**PART D**

**IV.Read the following lines are from Upamanyu Chatterjee’s book “The Mammaries of the Welfare State”. Read the extract and answer the following questions. (1X10=10 marks)**

Are you alright? He asked in Hinglish – “Aap all right hain?” While waiting for her to unwrap herself, he realized he liked the rhythms of Hinglish. It was a genuinely national language, as truely mirroring the minds of the people as Benglish, Tamilish, Maralish, Punjlishand Kannalish. He told himself that when he returned to his boarded-up verandah, he would note in his diary the following items as food for thought: 1)Why can’t Hinglish be the Official Language of the Welfare State? ii)Why don’t you translate into Hinglish or Benglish some of your favorite English poems? *The Alfred Pruphrock-er Laabh Song*?and *Shalott ki Lady*?

7.What are your views on Hinglish or any such version of English becoming our official language? What do you think happens to the English canon when we translate canonical English texts to Hinglish as the passage suggests? Discuss the above questions in light of the complications of language choice that an Indian writer in English faces.