



Chhatrapati Shahu Ji Maharaj
University, Kanpur

Answer Script Details
Barcode 10497293

Roll No. 24026000592
Total Mark 52/75.00

Exam MASTER OF ARTS_ODD EXAM-DEC-24
Subject A040704T - INDIAN ENGLISH LITERATURE

Question wise Mark Summary

Q.No Mark Q.No Mark Q.No Mark Q.No Mark

1A 3/5

1B 3/5

1C 3/5

1D 3/5

1E 3/5

1F 3/5

1G 3/5

1H 3/5

1I 3/5

2 NA/15

3 12/15

4 NA/15

5 NA/15

6 NA/15

7 NA/15

8 NA/15

9 13/15

Chhatrapati Shahu Ji Maharaj University Kanpur, Uttar Pradesh

PART-I

Date of Exam: 17/01/25 Main, Room No. 16
 Paper Code: A040704T Subject: Eng Lit Year/Sem: 2/1
 Name of Candidate: RASHIKA SINGH
 Roll No: 24026000592

Signature of Candidate: *Rashika Singh*
 Signature of Investigator: *[Signature]*
 COE Facsimile: *[Signature]*

PART-II

MARKS OBTAINED										
Q.	1	2	3	4	5	6	7	8	9	10
(a)										
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Total										
Total Marks in Figures								Max. Marks		
Total Marks in Words										



A040704T
Paper Code

Signature of Evaluator

PART-III

Course: MA (English)
 Session: J2024-2025 Year/Semester: 1/1
 Subject: INDIAN ENGLISH LITERATURE
 Paper Code: A040704T
 Exam Date: 17-01-2025
 Name of Candidate: RASHIKA SINGH
 Father's Name: DHARMENDRA PRATAP SINGH

माहितीकरण का कोड
College Code

परीक्षा केंद्र का कोड
Exam Centre Code

परीक्षा का प्रकार
Type of Exam

KNOI

A	A	●	0	0
B	B	1	●	1
C	C	2	2	2
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E	E	4	4	4
F	F	5	5	5
G	G	6	6	6
H	H	7	7	7
I	I	8	8	8
J	J	9	9	9

KNOI

A	A	●	0	0
B	B	1	●	1
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E	E	4	4	4
F	F	5	5	5
G	G	6	6	6
H	H	7	7	7
I	I	8	8	8
J	J	9	9	9

REGULAR Ex. Student
 PRIVATE Back paper Exam

ANSWER BOOKLET NO.

10497293

Paper Code: A040704T



PART-IV

Enrollment Number: CSJMA24000129663

परीक्षा का प्रकार
Candidate's Roll Number

परीक्षा का कोड
Paper Code

24026000592

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A040704T

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9	9	9	9	9	9	9	



Signature of Candidate: *Rashika Singh*

Signature of Investigator: *[Signature]*

CS Facsimile

COE Facsimile

नोट : 1. परीक्षापीठ को निर्दिष्टित किया जाता है कि आवरण वाले से पूरा भरण पर अधिकतम चारों निर्देशों को सावधानीपूर्वक पढ़ें।
 2. कोडों में गलती करने वाली उम्मीदवारों को गलत से शुद्ध को जांचें। 3. कोडों को कलम या पीले रंगलेपन से भंग न करें।

INSTRUCTIONS TO THE CANDIDATE FOR FILLING PART-I

1. Read the instructions carefully given on the answer script and admit card.
2. Write Date of Exam, Shift, Paper Code & Name of Subject Correctly.
3. Write Name & Roll No. Correctly.
4. Write Semester & Branch Correctly.

INSTRUCTIONS TO THE CANDIDATE FOR FILLING PART-III

1. Use blue or black ball point pen for writing alphabets & numerals in Boxes.
2. Carefully study the example before you start marking.
3. As shown in the example below blacken the circles completely.



4. Make no Stray marks on this sheet.
5. **DO NOT WRITE OR MARK ON THE BAR CODE.**

IN ORDER TO AVOID UFM (UNFAIR MEANS):

1. The Roll No. and Answer Book no. found elsewhere or any other symbol found in the answer book will be treated as unfair means.
2. Any tempering of Bar Code and Booklet no shall be treated as Unfair Means.
3. Do Not bring the materials like slip of paper/mobile/digital diaries/ study material/ revision notes in examination hall. Possession of the mobiles/ digital diaries/ electronic watch and any other electronic gadget except memory less scientific calculator shall be considered as UFM case.
4. Do not keep or paste currency note in answer script it shall be consider as UFM.

अनुचित साधन से बचने हेतु:

1. उत्तर पुस्तिका के निर्देशित स्थान को छोड़कर अनुक्रमांक एवं उत्तरपुस्तिका का क्रमांक नहीं और न लिखें तथा कोई भी चिन्ह न बनायें क्योंकि यह अनुचित साधन प्रयोग की परिधि में आता है।
2. उत्तर पुस्तिका के बारकोड अथवा उत्तर पुस्तिका संख्या पर छेड़ करने पर अनुचित साधन प्रयोग माना जाएगा।
3. परीक्षा कक्ष में निम्न वस्तुएं साथ न लायें, जैसे लिखे हुए कागज के टुकड़े, मोबाइल, डिजिटल डायरी, कोपी पुस्तकें यह सभी वस्तुएं जो अनुचित साधन के अन्तर्गत आती हैं। केवल संबंधित प्रश्नपत्र में ही मेमोरी लेस साइंटिफिक कैल्कुलेटर ले जाने की अनुमति होगी।
4. उत्तर पुस्तिकाओं में रूपये न रखें न ही उत्तर पुस्तिका में चिपकायें। ऐसा करना अनुचित साधन प्रयोग की परिधि में आता है।

परीक्षार्थी के लिए निर्देश

1. प्रवेश पत्र एवं उत्तर पुस्तिका पर दिये गये निर्देशों को ध्यान से पढ़ें।
2. कवर पृष्ठ के दूसरी तरफ कुछ न लिखें।
3. उत्तर पुस्तिका के पृष्ठों पर दोनों तरफ लिखें।
4. प्रश्न पत्र पर अपने अनुक्रमांक के अतिरिक्त कुछ न लिखें।
5. प्रश्न पत्र कोड एवं प्रश्न पत्र कोड सावधानी पूर्वक लिखें।
6. अपनी स्थिति स्पष्ट लिखें।
7. उत्तर पुस्तिका के पृष्ठों की संख्या देखें। अगर उत्तर पुस्तिका में पृष्ठ (1-24) से कम है या फटे हुए हैं, तो परीक्षा शुरू होने के पूर्व दूसरी उत्तर पुस्तिका ले लें।
8. प्रश्नपत्र को देख, यदि प्रश्नपत्र के विषय कोड, विषय का नाम तथा प्रश्न में कोई त्रुटि है तो उसके परीक्षा शुरू होने के 30 मिनट के अन्दर कक्ष निरीक्षक को तत्काल सूचित करें, उसके बाद विश्वविद्यालय द्वारा कोई कार्यवाही नहीं की जायेगी।
9. प्रश्नों के उत्तर लिखने के लिये पेंसिल का प्रयोग न करें।
10. B कोपी या अतिरिक्त ग्राफ नहीं दिया जायेगा।

INSTRUCTIONS TO THE CANDIDATE

1. Read the instructions carefully given on the Question Paper Admit Card & Answer Script.
2. Do not write anything on back side of the cover page.
3. Write on both sides of pages of answer book.
4. Do not write anything on question paper except Roll Number.
5. Write Paper Code & Question Paper Id carefully.
6. CHECK the number of pages (1-32) or any other kind of damage in your answer script, if found than change the answer scrip immediately before the commencement of examination.
7. CHECK the Question Paper for any kind of discrepancy e.g. Subject Code, Subject Name and Question of the Question Paper during first THIRTY MINUTES of the commencement of the exam, so that it can be corrected in TIME. After that no corrections shall be entertained by the university.
8. Do not use pencil for answering the question.
9. Write status correctly e.g. those appearing in carry over paper should fill in status as Carry Over. Those appearing as Ex Students should fill in status as ex.
10. No supplementary answer book & graph paper will be provided.

INSTRUCTIONS TO THE CANDIDATE FOR FILLING PART-IV

1. Use blue or black ball point pen for writing alphabets & numerals in Boxes.
2. Use blue or black ball point pen for filling the circles.

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1	●	1	●	1	1	1	1	●	1	1
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3	3	3	3	3	3	●	3	3	3	3
4	4	4	4	4	●	4	4	4	4	4
5	5	5	5	●	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	●	6
7	7	7	7	7	7	7	7	7	7	7
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Note - If your Roll No. is of 10 digits. Please leave first three columns

Section - A.

(1) Experimental poetry refers to the avant-garde poetry that sought to break away from pre-conceived styles of poetry writing. Some key features of experimental poetry include no use of specific rhyme structure, fragmented structure and non-linearity. Experimental poetry played a great role in influencing Indian English poetry whose writers explored themes of post-colonialist impacts, personal reflections, with a blend of wit and satire. They became the medium to expose the realities of society. Some key figures of experimental poetry in post-colonial India include: Raja Rao, Manu Malhotra, Dom Moraes, etc.

(C) →

(c) These lines are taken from the poem "Bells for William Wordsworth" by Dom Moraes. His full name was Dominic Frances Moraes. He was an influential Indian-English poet. So in this poem, specifically this stanza is said ^{in response} to the previous assertion by someone that Wordsworth is dead. The poet, a big fan of Wordsworth, is shocked at this news and can't bring himself to believe that it is true. He thinks that they have probably heard a wrong



news. The poem is a tribute to the great poet of nature, William Wordsworth. The speaker's reluctance to accept his death, though he died long ago before the poem was penned, reflects the immortal nature of his poetry that keeps him alive among the contemporary readers. The poet says that the works of William Wordsworth are still studied in colleges and schools, keeping his soul alive. This also hints at the broader nature of the power of art, poetry, and literature to bestow immortality to a person.

↓

(B) Aurobindo was a famous Indian philosopher, yogi and a writer who explored in his work External influences on English literature, the nature of English literature written in India. According to him, we should not completely imitate the English, but take things that are significant and blend it with Indian context. He emphasises on using English to express the realities and truths of Indian culture and society. Thus, we should not completely reject the contemporary global influences, but incorporate it



in works to celebrate our traditional cultures and values.

(e) These lines are taken from Henry Louis Vivian Derozio's poem 'The Harp of India'. He was a famous Indian poet and the headmaster of the Hindu College, Kolkata. The Harp of India by Derozio is a lament on the loss of India's rich cultural, artistic, and literary heritage by the arrival of the Britishers. The poem reveals how the coming of Britishers had suppressed the native voices of Indians. In the poem, the Harp becomes a symbol of India's lost glory and heritage. The various ~~parts~~ ^{aspects} of the Harp amounts to the diverse aspects of the Indian culture that have degenerated. In the following lines, the poet reveals the neglected state of the harp which means people have started to forget their rich artistic and cultural heritage under British influence. The silence of the Harp indicates the suppression faced by the Indian people and how their freedom has been curtailed to express themselves freely.



(E) 'Jestubate to Papa' is a famous poem written by an influential Indian poet and a teacher Manta Kalia.

The poem is a critique on the patriarchal norms of the society and is call to embrace individuality and modernism. The poem presents a daughter's rebellion against her father's conservative values, strict moral codes, the oppressive weight of his ideals. The daughter is frustrated at her father's lack of materialistic success and also thinks of disowning him. Through the poem, Kalia explores the generational and ideological conflict between the daughter and the father. She says :-

" You want me to be like you, papa
or like Rani Lakshmi Bai
You're not sure what greatness is
But you want me to be great"

The poem explores the emotional frustration and alienation that the daughter feels with the views of his father's.



(F) The God of Small Things, written by Arundhati Roy, is a famous Booker Prize winner novel of 1997. It was Roy's debut novel which gave her instant fame and Recognition.


The novel revolves around the life of two fraternal twins, Rabel and Estha, who were separated from each other for almost twenty three years. The story moves back and forth in time, swinging between 1968 and 1991. Through her complex narrative Roy depicts the socio-political landscape of post-Independent India, rise of Communism, and the oppression of dalits in the Indian society. Velutha's tragic death shows the brutal realities of caste system. It is a novel that explores themes of love, loss, class division, repressed desires, etc.

Rabel and Estha were separated when their mother Ammu was caught with Velutha, and after Sophie Mol died accidentally by drowning. The twins were described as inseparable but a set of tragic events causes them to be separated from each other.



(g) R.K. Narayan is a famous Indian writer who is known for creating his fictional town of Malgudi. His best known works include *Swami and Friends*, *The Guide*, etc. The guide revolves around the story of Raju who falls in love with Rosie, a married woman. Initially a passionate relationship, it turns into a deceit when he gets greedy. In the story he is accidentally taken for a priest after he comes from jail for forgery. Narayan criticises the hypocrites of Indian society through irony. The man, who is no spiritual leader, is believed to be a guru by people which reflects the blind faith of people.



(H) The short story 'Diamond Dust' by Anita Desai is an intriguing story about a man and a dog whose name was 'Diamond'. Diamond Dust is symbolic here of something that is precious and it hints at the obsessive love and attachment of Mr. Das with his dog and consequences that follow it. Mr. Das ignores all the complaints of the neighbours of his dog creating problem for others, and he tries to obsessively control Diamond because of his attachment. As a result  one day he falls and dies in an attempt to rescue his dog which was being taken on a van.

Through her novel Desai highlights the potential dangers of excessive attachment.



(I)

Harvest, written by Manjula Pandmanabham is a famous dystopian science fiction that is set in 2010. The novel Harvest is a poignant exploration of the exploitation of the poor third world countries. Through the depiction of illegal organ trading, the title Harvest is deeply symbolic. Harvest refers to the act of collecting crops for consumption or trade, but here the term metaphorically applies to the grotesque commodification of human body and organs. The poor Global South is exploited by the rich North for their bodies. The play also reflects the threats of technological advancements that results in the loss of privacy and autonomy.

Hence, Harvest emerges as a truthful depiction of a dystopian society with no moral or ethical standards. It reflects on the materialism and superficialism predominant in the play.

Do Not Write anything in this Portion

Section - C.

Ans 9. The play 'The Fire and the Rain' is a famous play written by Girish Karnad. It is speculated that it took thirty seven years to Karnad to complete his play.

The play incorporates mythological elements and folklore to explore universal themes of greed, power dynamics, consequences of excessive desires, and sacrifice. The play is based on the 'myth of Yavakri or Yavakrita' in the Forest part (Vana Parva) of Mahabharata, chapters one hundred and thirty seven to eight.

The play is written in a frame narrative form, which is a play within a play. It opens with a fire sacrifice that is being performed to propitiate Indra, the God of Rain, as there is a long-standing drought in the village. The Yajna is being performed by Paravasu, son of Raibhya. Although the play, Karnad explores the theme of man's greed of power and authority, and jealousy.



Raibhya is jealous of his own son because he was not made the chief priest to perform the sacrificial ritual. Performing this Yajna is a matter of great honor and hence he feels jealous.

Yavakri, the cousin of Paravasi and Anvasi, is jealous of Raibhya, because his father ~~the~~ ^{the} ~~king~~ ^{king} didn't get the recognition ~~the~~ ^{he} he deserved. Therefore, he goes to the forest to perform self-penance and gain knowledge and power so that he can take revenge on Raibhya. When he comes back, he lures Vishakha to sleep with him, as they used to love each other in the past. Vishakha becomes a scape-goat in Yavakri's plan to take revenge against Raibhya. This is also indicative of the objectification and vulnerability of women in the society.

Paravasi, when knows the truth, tells his father Raibhya and shifts the entire blame on his younger brother Anvasi. His betrayal against his own brother is rooted in his desire to have power and



control. Afraid that Xwasu might reveal the 'guilt', he shifts the entire blame on Xwasu.

The first and second act of the play presents two contrasting worlds, first is of corruption and hatred, and second of love and innocence. The first world is represented by Panavasi, Ranga, and Yakubei, and the second world is represented by Awasu and Nithlai.

The play also depicts the class division through the relationship between Awasu and Nithlai. Awasu is in love with Nithlai but his family disapproves of their match because of her lower social status. The play also depicts artists as low-born which was the prevalent view at that time. They were considered as impure by the upper-class people as when a show-manager tries to enter, the priest asks him to stand away from the sacrificial fire altar which might get defiled if he steps inside.

Thus, the play Fire and the Rain by Girish Karnad is a poignant



exploration of human emotions and societal norms.

Section-B:

Answer 3):- Dr. Sampalli Radhakrishnan, is a famous Indian author, who served as the second president of India. He emphasized on moral and spiritual aspects of one's life. In his work "An Idealist View of Life" Radhakrishnan explores the nature of reality and what comprises it. He says that for one to understand truth, one must reject materialism as it hinders spiritual growth of an individual. He says that the absolute truth exists beyond reason and science and materialism.

In his work, An Idealist View of Life, Radhakrishnan emphasizes on truth as the spiritual reality of a person which is the union of Atma and Brahma. He says that deeper truths can only be experienced beyond reason and a decision to live life



free of worldly pursuits.

He focuses on the interplay of science and religion, as he does not completely reject science. He emphasises on the importance of both science and religion. Other than this, Radhakrishnan emphasises on the philosophy as a view of life. He says that philosophy is not an abstract concept, rather it is grounded in reality. It fosters moral, intellectual, and spiritual awakening of an individual.

Radhakrishnan says the real religion lies in following the path of spirituality. He neglects and presents a scathing critique on dogmas and superstitions of the Indian society. He rather focuses on the experience of eternal reality and truth which, he sees as a true religion.

And one can experience true religion only when he chooses a path of idealism and rejects materialism prevalent in the Indian society. Hence, it can be concluded that 'Idealist view of life' by Doctor



Paper Code

A 0 4 0 7 0 4 T



14

Sarvepalli Radhakrishnan offers a scathing critique of materialism and its corrupting influence on modern society, which he sees as an impediment to spiritual growth of an individual.



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15

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16

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19

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20

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21

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24

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$$\begin{array}{r} 1989 \\ 1969 \\ \hline 30 \end{array}$$

$$\begin{array}{r} 1989 \\ 25 \\ \hline 1916 \end{array}$$

$$\begin{array}{r} 8 \\ 1981 \\ 23 \\ \hline 1968 \end{array}$$