



Chhatrapati Shahu Ji Maharaj
University, Kanpur

Answer Script Details
Barcode 11465674

Roll No. 24026000592
Total Mark 47/75.00

Exam MA-III_ODD_EXAM_NOV_2025
Subject A040903T - South Asian 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 0/15

3 0/15

4 0/15

5 10/15

6 0/15

7 0/15

8 0/15

9 10/15

Chhatrapati Shahu Ji Maharaj University Kanpur, Uttar Pradesh

PART-I

Date of Exam : 18/11/2025 Shift : III Room No. : LT-03
 Paper Code: A040903T Subject: ENGLISH Year/Sem. : II/III
 Name of Candidate: RASHIKA SINGH

Roll No. 24026000592

Signature of Candidate
 Signature of Invigilator
 COE Facsimile

PART-II

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



A040903T
Paper Code

Signature of Evaluator

PART-III

Course: MA-ENGLISH
 Session: 2025-2026 Year/Semester: II/III
 Subject: ENGLISH - SOUTH ASIAN LIT
 Paper Code: A040903T
 Exam Date: 18-11-2025
 Name of Candidate: RASHIKA SINGH
 Father's Name: DHARMENDRA-PRATAP-SINGH

कॉलेज का कोड College Code	परीक्षा केंद्र का कोड Exam Centre Code
KNO1	KNO1
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H J 3 3 3	H J 3 3 3
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परीक्षा का प्रकार
Type of Exam

Regular
 Ex-Student
 Private
 Back paper Exam

ANSWER BOOKLET NO.
11465674

A040903T
Paper Code

PART-IV

Enrollment Number: CSJMA24000129663
 Candidate's Roll Number: 24026000592
 Paper Code: A040903T

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Barcode

Signature of Candidate
 Signature of Invigilator

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नोट: 1. परीक्षार्थी को निर्दिष्ट किया जाता है कि आवरण पत्रों के पृष्ठ पर पर अंकित सभी निर्देशों को सावधानी पूर्वक पढ़ें।
 2. बीस में पची जाने वाली प्रतियुक्तियों वाली तालिका से शुद्ध की जाएगी। 3. गोंदों को कटने या नीचे बाँटने से भरा जावे।

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 कहीं 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 छेद करने पर अनुचित साधन प्रयोग माना जाएगा।
3. परीक्षा कक्ष में निम्न वस्तुएँ साथ न लायें, जैसे लिखे हुए कागज के टुकड़े, मोबाइल, डिजिटल कायरी, कोपी, पुस्तक या सभी वस्तुएँ 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 सात्वानी 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 का निरीक्षक को तत्काल सूचित करें, उसके बाद विश्वविद्यालय द्वारा कोई कार्यवाही नहीं की जायेगी।
9. प्रश्नों के उत्तर लिखने के लिये पेसिल का प्रयोग न करें।
10. B कोपी या अतिरिक्त चाफ 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 script 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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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
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Note - If your Roll No. is of 10 digits. Please leave first three column



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Section - A

1.

a) Diasporic identity refers to a set of people living abroad, away from their homeland. Diasporic writers form a major part of South-Asian literature, giving global perspective along with the native voice. Diasporic writing often involves themes of exile, displacement, a sense of not belonging, memory, nostalgia or love for their mother-land.

Some of the famous diasporic writers from India include Salman Rushdie, Jhumpa Lahiri etc.

Agha Shahid Ali is also a diasporic voice in South Asian literature.

Other writers like Michael Ondaatje from Sri Lanka, Khalid Hosseini from Afghanistan also form a major voice in South-Asian literature.

Diasporic writers exist world-wide and they contribute to their literature by giving voice to the experiences of native people living abroad, their struggles, adaptation, and quest for identity and survival.

b) Dalit literature forms a major portion of Indian literature that vividly exposes and highlights the experiences of Dalit people, the so-called untouchable people. Dalit feminism is a branch of the broader realm of Dalit literature, which specifically highlights the experiences of Dalit women in India. Apart from being marginalized because of their caste, they also face oppression within the broader



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structure of patriarchy. This shows of Dalit women, just like the black women suffer double oppression at the hands of the society.

Some famous dalit writers from India include Mulk Raj Anand, B. R. Ambedkar, Mahatma Gandhi.

c) Amartya Sen in 'Indian Tradition and Western Imagination' imp. by 'Indian Tradition' as the long history of its social and cultural identity. Sen, in his essay, critiques the Western scholars, orientalist, administrators, and missionaries of portraying a very narrow and selective history of India, including only its spiritual, mystical, and religious aspect by ignoring its scientific and rational thought, just to justify their colonization. According to Sen, this portrayal of India as scientifically and rationally backward was politically charged. He gives examples of Arjuna, Charaka, Susruta, & Charvaka to show how Indians had long before developed a scientific and rational thinking. He says India is not a monolithic country, but a country where various cultures intermingle: Greek, Persian, Arab, Asian, and European.

"To understand India in its entirety, one must accept its plurality."



d). Hell in Romesh Gunesekera's essay 'A long slow Descent into Hell' refers to the deteriorated and 'chaotic' landscape of once peaceful Sri Lanka because of a long-standing civil war that existed in 1983-2009. Gunesekera begins by discussing the reasons of civil war, which were mostly the marginalization of the Tamils by Sinhale speaking majority. He says the descent began long before the actual war started when rights of the Tamil people were ignored. He lists some major laws that were specifically made to marginalize the Sinhala Community, such as Sinhala Only Act, Standardization Act, etc. He also describes the burning of the Jaffna library by Sinhalese militants backed by government. The library consisted of 97,000 rare Tamil texts and manuscripts and was an act of cultural violence against Tamilians. The civil war was marked by constant killings, shelling, bombings, displacement, and even after the war ended the island has been scarred and people still live in fear and trauma.

e). Postcard from Kashmir is one of the most famous poem by a Kashmiri-American poet, Agha Shahid Ali. His poem explore themes of migration, exile, displacement, nostalgia, memory and identity.

Agha Shahid moved from Kashmir when he



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was young because of the political turmoil of his age. He feels deep nostalgia for his motherland and he says that the only way for him to get close to his homeland is through a postcard.

"This is home. And this is the closest I'll ever be to home."

He laments as the shrinking of his homeland into a postcard of mere "four by six inches."

He feels sad as the memory of his homeland is slowly fading from his mind as he has been for too long exiled from his homeland. He feels even if though he returns, his Kashmir will not be same. This gives a subtle hint at the destruction of Kashmir due to riots and senseless wars.

(f) My Daughter's boyfriend is a poem written by Razia Khan and it shows how a mother, who has sacrificed her whole life through sleepless nights and unrelentless care when her daughter was a kid, feels insecure and traumatized at the thought of losing her daughter to her boyfriend. Her boyfriend has been described as "impotent" and his features as "eyeless face" which indicates how her boyfriend doesn't acknowledge her presence.



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she feels as if her daughter, whom she had nurtured like a flower has been suddenly plucked away. The poem thus signifies a mother's fear of losing their child, sacrifices made by a mother, and the ultimate acceptance of reality.

(g) Mariam, in a 'Thousand Splendid Suns' sacrifices herself for Laila and Tariq and helps them to run away while she offers herself to Taliban. Mariam, Rasheed's wife, is initially resentful towards Laila as she thinks because of Laila Rasheed has stopped loving him. But one day when Rasheed is about to beat Laila because of seeing Tariq, her former lover, Mariam saves her by hitting a shovel on his head. As a result Rasheed dies. She takes the entire blame upon herself and it reflects her final act of self-sacrifice.

"I was leaving the world as a woman who had loved, and had been loved back."

(h) Anil Tissera in Anil's Ghost by Michael Ondaatje was a native-Sri-Lankan who moves abroad. She returns fifteen years later to Sri Lanka as a forensic pathologist to find the causes of sudden killing and deaths in a

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Paper Code

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06

over-town Sri Lanka landscape. She is young, curious, and a slave woman who wishes her to find the reality of a dead-body found in a sixth century burial site. She discovers the body had been recently murdered and sets to find the real identity of the body along with her companion Saratha, who name his as Salloy.

i). Manjushree Thapa is a famous writer from Nepal. She is known for her one of the most famous works 'The Tutor of History'. The 'Tutor of History' is a story about a history tutor who



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Section-B:

Answer 5):- Lakshmi Prasad Devkota is a famous poet from Nepal, who is known for writing the poem called 'Lunatic'. In this poem, the poet describes how people call him mad, because he doesn't think and feel like others. He describes himself as a man driven by his emotions and intuition rather than logic and reasoning, and because of that reason people call him mad.

"I can see roses in rocks" / For others $1-1=0$, but for him $1-1=1$, which shows he trusts his inner voice and intuition over logic. He also says how people call him mad because he jumps from happiness as he sees spring bloom. For others, the mountain is 'silent' but for him mountain is an 'avatar' which talks to him.

He doesn't think like others and every unfamiliar thought or idea is at first deemed as 'madness' by the world. However, the writer accepts this madness proudly as this is what he sees as creativity and a sign of vivid imagination that gives birth to his beautiful poems.

He says that what is right for the world might not be right for him. He also critiques how someone's view of development





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is nothing but a  expression for him.

Apart from this, Baskshmi Prasad Devkatta also critiques the idea of materialism in the poem. He rejects luxury, and wealth and chooses spirituality and a life of honesty. He doesn't think Alexander as great, as rest of the world, but he thinks of him nothing but a tyrant.

He says that a king is not doubly rich because even though he has material wealth, he lacks spiritual and moral goodness. Devkatta then goes on to critique the corruption and power. He critiques how the people at power suppress or subjugate people who have none. How they exploit the poor. He feels extremely sad because of how the corruption has brought spiritual  moral degradation of people.

This, for Devkatta, 'madness' isn't harmful or destructive. It is just societal inability to accept or fully understand new ideas or the author. Unlike the rest of the world, he feels intensely, emotionally and is spiritually awakened. His madness gives rise to his creativity and bigger his imagination, thus making it a creative force. 



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Section-C.

9. 'Slumdog Millionaire' is a movie adapted from a novel called Q & A. The movie centers around the boy named Jamal Malik who belongs to the Slums of Mumbai. He accidentally gets to play in a show 'Who Wants to be a Millionaire?' unexpectedly. The boy from the slums win a huge sum of money, after which a police inquiry is made against him.

The narrative constantly shifts from Jamal's journey in the interrogation room to him answering, to how he knew the answer of each question. Each question relates to some traumatic experience of memory from Jamal's life past life. His past is shown in flashbacks. It covers his life as a child growing up on the streets amidst violence and poverty. The movie not only shows Jamal's life through flashback, it reveals how the poor suffer at the hands of the society.

Apart from that, the movie vividly portrays child-trafficking, forced prostitution, organized beggary and corruption. Jamal narrates how he and his brother Salim flee from the child-trafficker on a train where Jamal's childhood friend Salim is left behind.



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When he sets to find her out years later, he finds her being harassed by the traffickers for prostitution.

The story constantly shifts from Jamal's hardship to their growing love. And how even after multiple failed attempts to rescue Latika, Jamal finally reunites with her. In fact, he goes to 'Who Wants to Be a Millionaire' only as a way to find Latika who misses no episode of 'Who Wants to Be a Millionaire?'

The flashbacks reveal how poverty and extreme harsh conditions of people in the slums of Mumbai force them to join criminal gangs and other illegal organizations as represented by the elder brother Salim.

Salim as the elder brother takes charge of funding for his little brother, but having no education and opportunity, he becomes a gangster where Jamal still tried to work in a tele-call center. Thus, Slum Dog Millionaire is an emotional and a profound movie depicting poverty, religious conflicts, violence, love, and perseverance in the face of hardships.



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