

**BACHELOR OF ARTS EXAMINATION 2019**

**First Year Second Semester**

**ENGLISH (HONOURS)**

**South Asian Writing in English**

**Time: Two hours**

**Marks: 30**

**Answer one question from Group A (10 marks) and one from Group B (10 marks).  
Answer two questions from Group C (5x2 marks)**

**Group A**

1. Discuss whether Ondaatje's *Running in the Family* should be classified as a novel or a memoir.
2. How does Shamsie's *Broken Verses* complicate the binary of religion and secularism?
3. How successful is 'Martand' in exploring the idea that the private is always political? Explain with reference to the story and its historical context.

**Group B**

4. How does the young girl experience gender and sexuality in Imtiaz Dharker's poem "Purdah I"? Is she able to claim a subject status for herself in the poem?
5. "I don't know politics but..." Do you think the speaker is really unaware of 'politics'? Answer with reference to the poems you have read.
6. In Agha Shahid Ali's poems Kashmir is both "the half-inch Himalayas" in his mailbox as well as a threatened space enveloped in "the fog of death". Discuss.

**Group C**

7. Comment on Karnad's treatment of death in *Nagamandala*.
8. Briefly discuss how Toru Dutt uses the story of Sita as a framing device in her poem 'Sita'.
9. Locate and annotate:

I grew in terror of the strong  
But undernourished Hindu lads,  
Their prepositions always wrong,  
Repelled me by passivity.  
One noisy day I used a knife.

10. Comment on the symbolic significance of the upside down house in *The Shadow Lines*.
11. Critically comment on Ramanujan's use of paradox in his poem 'Figures of Disfigurement'.