

(i) Printed Pages : 2

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(ii) Questions : 5

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Exam. Code : 

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MA  
YH  
Master of Arts (English) 4<sup>th</sup> Semester  
(2042)

**INDIAN WRITINGS (In Translation)—II**

**Paper—XV Opt. (i)**

**Time Allowed : Three Hours]**

**[Maximum Marks : 80**

**Note :—** All questions are compulsory. All questions carry equal marks.  
(16 each).

1. In Gurdial Singh's *Marhi da Deeva* (The Last Flicker) the land emerges as the central character. Analyse critically.

**OR**

What is the importance of *marhi* in Punjabi feudal culture ? How does such a site lend semantic richness to the novel ?

2. Do Dalit women write their autobiographies differently ? Discuss Urmila Pawar's prescribed autobiography as a typical Dalit woman life-narrative.

**OR**

How was the childhood of Urmila Pawar different and distinct ? Discuss with details citing instances from the autobiography.

3. Premchand's "Kafan" represents the latter-day art of the great short-story writer who stops short of idealizing rural India.

**OR**

Vaikom Muhammad Basheer turns everyday event into a very intimate story. Discuss the art and craft of Basheer as a short-story writer.

4. Compare the images of deprivation in the poems of Nirala and Namdeo Dasai. Who is more real and artistic? Give suitable quotes from the prescribed poems.

**OR**

Urdu poetry is often accused of romanticizing drinking taverns (*Mayakhanas*) and the rooms of the courtesan. Discuss the significance of the image of prison in Faiz's poetry in this context.

5. Girish Karnad's *Tughlaq* is a parody of kingship in the Indian context. Argue.

**OR**

Critically analyse the role of the 'the old man' in the play *Tughlaq*.