

**Paper: Modern Indian Writing in English Translation DSC**

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**English Hons. Semester 5**

**Question Bank**

1. Elaborate how “the narrative mode of *Six Acres and a Third* enacts and embodies the social and moral vision of the novel.”
2. The landscape and inhabitants of Khasak are much more deserving of the reader’s attention than Ravi’s angst. Do you agree? Give a well-reasoned answer.
3. Critically examine how Girish Karnad’s *The Fire and the Rain* is structured in terms of a dialectic between desire and denial.
4. Discuss the significance of the title of Perumal Murugan’s story “The Well”.
5. Comment upon the vision of critical nationalism imagined by Tagore in the essay prescribed for study.
6. "Modern Indian Writing in English Translation" chronicles major transformations at the individual and collective levels. Elaborate with reference to any two works.
7. Discuss the following comment colled from *Six Acres and a Third* in the context of mimicry and satire that the writer uses to expose the impact of colonialism on a feudal rural Oriya society: " Ask a new babu his grandfather's name and he will hem and haw, but the names of the ancestors of England's Charles the Third will readily roll off his tongue. To be considered a scholar, it is necessary to have read about the English or the French; there is no point in learning about oneself or one's neighbour".
8. Discuss how *Six Acres and a Third* is marked by stock realism, grim humour and sympathy for the poor.
9. Critically examine Premchand's *The Shroud (Kafan)* as an attack on casteism, feudalism, and social exclusion in the light of the following textual quotation: "If she doesn't go to heaven then will those big fat people go who rob the poor with both hands and swim in the Ganges and offer holy water in the temples to wash away their, sins".
10. Bring out the significance of the titular *Fire and the Rain*.
11. *The Fire and the Rain* play brings out strong female characters. Do you agree? Give reasons.
12. Write a note on the structure of the play *The Fire and the Rain* describing the three acts and the importance of Prologue and an Epilogue.
13. Betrayal in filial relationships is one important theme of Girish Karnad’s play. Elaborate.
14. How does the play by Girish Karnad draw on *The Mahabharat*?
14. How does the novel describe regional truth about Khasak? Does the writer problematize Khasak through the mouthpiece of the narrator, Ravi?

15. Give an ecocritical reading of the novel *The Legends of Khasak*.
16. How does the issue of caste affect our reading of the Khasak?
17. The Legends of Khasak projects various myths, legends and cultural practices of Khasak by juxtaposing native culture with modern practices. In light of the above, discuss the novel, focussing on the strategy employed by the writer to build resistance against the shadow colonisation of villages.
18. Write about the salient features of Modern poetry with reference to Muktibodh, Tagore and Ibopishak's poems prescribed in the syllabus.
19. Tagore's Nationalism is in contestation with the narrow, exclusionary model of Nationalism adopted in Europe. What was his opinion of the Nationalism of the West? Elaborate.
20. Namvar Singh's profound anguish comes from the "lack" of Indian Literature lagging behind Third World literature, especially in the genres of the novel, short story and drama. Comment on the above statement with a critical commentary on the essay "Decolonising the Indian Mind".
21. Vijay Dharwadekar states, "one of the principal contexts of Modern Indian Poetry is in its History". Elaborate in detail the contexts with reference to the essay prescribed.
22. Why are social contexts so important for Indian writers to produce a certain kind of poetry? What does Vijay Dharwadekar state in this regard?
23. What does Aparna Dharwadekar state in her essay on Modern Indian Theater?
24. In what ways does Aparna Dharwadekar call modernity a superfluous category in the current schemes and categorisation of Modern theatre?