

**3 (Sem-6/CBCS) ENG HE 6**

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**ENGLISH**

**( Honours Elective )**

**Paper : ENG-HE-6066**

**( Writings from North-East India )**

*Full Marks : 80*

*Time : 3 hours*

*The figures in the margin indicate full marks  
for the questions*

**1. Answer the following questions (any ten) :**

**1×10=10**

- (a) Who is the mother of U. Thlen?
- (b) Who is Mut-li-tyu?
- (c) Why was the earthenware pot made by Itbu-moo?
- (d) What is the meaning of the word 'mythos'?

- (e) What did the old man Sashi tell his grandson when the latter came back to the house?
- (f) Why did Rahim leave his wife Julekha?
- (g) How did the man with the mace look like in the story, *Audition*?
- (h) Which call of Gandhi had a strange and fascinating appeal to Bordoloi?
- (i) What, according to Moji Riba, does Arunachal epitomise?
- (j) What is Amona?
- (k) What, according to Devakanta Barua, is the title of the painting that hangs above his table?
- (l) Who is Monimala in the short story, *Spring in Hell*?

- (m) \_\_\_\_\_ In the fields  
The paddy was passing into \_\_\_\_\_.  
(Fill in the blank)
- (n) Name Itlur's child who is known to move whenever any event of significance occurs.
- (o) Why was Ka Kma Kharai cursed with a deformed demon?
- (p) Who is the playwright of *Aahar*?

2. Answer any *five* of the following questions :

2×5=10

- (a) What does the old man's neighbour inform Sashi about his friend Imlikokba?
- (b) What is mopin? When is it celebrated?
- (c) What is the reason for the separation between Sankar and Monimala?
- (d) How does the poet portray the aging of Baje through his movements?

- (e) "Stories are but a small part of vast oral tradition." How?
- (f) How, according to Lepcha myth, the first man and woman were told to live as? Where were they placed?
- (g) What inspires the young man to write poetry and sing songs? Did Prafulla take part in these?
- (h) Why did Bordoloi seek Bapuji's permission to write the latter's life?

3. Answer any *four* of the following questions :

5×4=20

- (a) What happened to the number of offsprings born out of the forbidden union in *The Story of Creation*?
- (b) Narrate briefly Sashi's condition after he reached his friend's house who recently passed away.
- (c) Do you believe that Thlen was an evil creature of supernatural world? Justify your answer.

- (d) How does the poet portray the passing away of Boju?
- (e) Explain briefly the life of the subaltern in the story, *Spring in Hell*.
- (f) What made Prafulla take his 'Bhisma Pratigya'? What made him break his 'Bhisma Pratigya' towards the end?
- (g) How does a nyibo's life get changed once he is appointed?
- (h) Discuss briefly how the playwright has dealt with the theme of hunger by interweaving different dimensions in the play, *Aahar*.

4. Answer any *four* of the following questions :

10×4=40

- (a) Consider *The Story of Creation* as a symbolic narrative of how the world began and also the people inhabiting the world.
- (b) "Nurturing of evil and an indomitable inclination towards greed determines U. Thlen's move towards the depraved road." Elaborate.

- (c) Describe in your own words the friendship of Sashi and Imli as narrated to his grandson Moa.
- (d) How does the Tani group of people preserve their traditional beliefs and practices in the face of modernisation?
- (e) Critically comment on the title of the story, *Spring in Hell*.
- (f) Narrate Prafulla's experience of giving an audition inside the studio.
- (g) Discuss *Aahar* as an absurd play.
- (h) How does Bhandari present that time remains unaffected whereas, the only passing that takes place is the physical state of things in the poem, *Time Does Not Pass*?
- (i) In *Reminiscences of Gandhi*, Bordoloi has presented accounts of Gandhi through different lenses, public, personal and historical. Discuss.

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- (i) In *We Open the Gates*, how does the poet create a rich canvas of spaces combining the symbolic, the surreal and the imaginary?

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