

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY
HYDERABAD – 500 007



SCHOOL OF DISTANCE EDUCATION

POST-GRADUATE DIPLOMA IN THE TEACHING OF ENGLISH

INDIAN WRITING IN ENGLISH
COURSE – II

(This assignment has 2 printed pages)
(2017-2018)

Assignment I

1. In 1897, a traveller from Bengal to England wrote:

“Habits of thought that have come down generations, habits of thought that have acquired a firm seat in my hand – is it easy to get rid of them? But time is able to bring changes into all things. Gradually we acquired the desire of enquiring into everything, lost our partiality towards indigenous rites and mores, developed the propensity of discussing and debating issues with friends and relatives and acquired haired towards deceit, bribery, sensuousness and all such things. Again regard for English learning increased daily and we acquired special craving towards imitating English mores. Our appearance may not have changed all that much but our essence was transformed.” (Ramtanu Lahiri, 26th May. *Indian Mirror*)

What do you think of this statement in the light of your relationship to the learning of English in India now? Do you see a connection between Macaulay’s desire to produce Indians who would follow the British in matters of taste and culture working in this? What is your understanding or response of the current situation of English learning in India?

2. Why did Indian hanker to learn the English language and literature at the beginning of the colonial rule?

What is the contribution of studying literature in the shaping of a culture? How is our education premised on the singular supremacy of western idea of the world? Write from your own experience of learning or teaching English.

Assignment II

1. Write short notes on any two of the following: (based on the material in Unit 1, Block II)
 - i. The rise of Individualism and the rise of the Indian Novel in English
 - ii. Partition literature
 - iii. Postmodernism

Assignment III

1. In his foreword to *Kanthapura*, Raja Rao says:

The tempo of Indian life must be infused into our English expression . . . We have neither Punctuation nor the treacherous “ats” and “ons” to bother us – we tell one interminable tale, Episode follows episode, and when our thoughts stop our breath stops, and we move on to another thought. This was and still is the ordinary style of our story-telling. I have tried to follow it myself in this story.

Do you think that Rao has followed this style in *Kanthapura*? Identify passages (at least two) in the novel that demonstrate this style.

2. Do you consider Saleem in *Midnight's children* a reliable narrator? Discuss why do or why do not?

Assignment IV

1. Examine the politics behind the formation of the IWE as nationalist ‘canon’ and the consequent exclusion of the Non-Brahmin and Dalit writers from this canon.
2. Discuss Narendra Jadhav’s *Outcaste* as a Dalit text which raises the notion of nation, religion and identity. Substantiate and illustrate your answer with examples from the text.

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