

SEMESTER-V
ENGH-502-DC-12
INDIAN WRITING IN ENGLISH

FOR INTERNAL

Indian English Theatre

1. Indian English Theatre primarily began in:

- a) 19th century
- b) 17th century
- c) 20th century
- d) 18th century

Answer: a) 19th century

2. The Indian English play *Naga-Mandala* was written by:

- a) Rabindranath Tagore
- b) Girish Karnad
- c) Vijay Tendulkar
- d) Mahesh Dattani

Answer: b) Girish Karnad

3. Which of the following plays focuses on colonial resistance?

- a) *Tughlaq*
- b) *The Post Office*
- c) *Hayavadana*
- d) *Silence! The Court is in Session*

Answer: b) *The Post Office*

4. Who is regarded as the "Father of Modern Indian English Drama"?

- a) Girish Karnad
- b) Rabindranath Tagore
- c) Aurobindo Ghosh
- d) Mahesh Dattani

Answer: d) Mahesh Dattani

5. Which Indian English Theatre tradition heavily incorporates mythology and folklore?

- a) Contemporary plays
- b) Indian Folk Theatre
- c) Postmodern Theatre
- d) Political Dramas

Answer: b) Indian Folk Theatre

Indian Folk Theatre

6. Which Indian folk theatre tradition is from Karnataka?

- a) Jatra
- b) Yakshagana
- c) Tamasha

d) Nautanki

Answer: b) Yakshagana

7. Kathakali is primarily associated with which Indian state?

a) Tamil Nadu

b) Kerala

c) Odisha

d) Karnataka

Answer: b) Kerala

8. Tamasha is a popular folk theatre form of:

a) Maharashtra

b) Gujarat

c) Rajasthan

d) Bihar

Answer: a) Maharashtra

9. The term "Nautanki" is derived from the name of a:

a) Musical instrument

b) Folk heroine

c) Historical event

d) Famous festival

Answer: b) Folk heroine

10. Which of the following is a narrative and dialogue-oriented folk theatre form of Bengal?

a) Jatra

b) Bhavai

c) Yakshagana

d) Koodiyattam

Answer: a) Jatra

Girish Karnad as an Indian Playwright

11. Girish Karnad wrote most of his plays in which language?

a) Hindi

b) Kannada

c) Tamil

d) English

Answer: b) Kannada

12. The play *Tughlaq* is a critique of:

a) Mughal governance

b) Sultanate politics

c) British administration

d) Indian independence

Answer: b) Sultanate politics

13. Which of the following is a theme in *Hayavadana*?

a) Power struggles

b) Search for identity

c) Feminism

d) Colonialism

Answer: b) Search for identity

14. Karnad's play *The Fire and the Rain* is inspired by which Indian epic?

a) Ramayana

b) Mahabharata

c) Puranas

d) Bhagavad Gita

Answer: b) Mahabharata

15. Girish Karnad was awarded the Jnanpith Award in:

a) 1980

b) 1998

c) 2005

d) 1994

Answer: b) 1998

16. Girish Karnad's works often fuse:

a) Traditional folk forms and Western styles

b) Religious texts and epics

c) English and regional theatre

d) Dance and music forms

Answer: a) Traditional folk forms and Western styles

17. Which play by Girish Karnad deals with the concept of transgression and ritual sacrifice?

a) *Tughlaq*

b) *Naga-Mandala*

c) *Hayavadana*

d) *The Fire and the Rain*

Answer: d) *The Fire and the Rain*

18. Girish Karnad's use of masks in his plays is a feature borrowed from:

a) Kathakali

b) Greek Theatre

c) Yakshagana

d) Japanese Noh Theatre

Answer: c) Yakshagana

19. The title of Karnad's play *Hayavadana* translates to:

a) The Divine Body

b) The Horse-Headed One

c) The Warrior King

d) The Enlightened Sage

Answer: b) The Horse-Headed One

20. Girish Karnad's *Tughlaq* is set in the reign of which ruler?

a) Babur

b) Akbar

c) Muhammad bin Tughlaq

d) Humayun

Answer: c) Muhammad bin Tughlaq

Features of Girish Karnad's Plays

21. Karnad's plays are known for combining:

- a) Indian myths and contemporary issues
- b) Political satire and comedy
- c) Modern settings with romance
- d) Traditional dances and epics

Answer: a) Indian myths and contemporary issues

22. Girish Karnad's female characters are often portrayed as:

- a) Submissive
- b) Strong and questioning societal norms
- c) Antagonists
- d) Passive observers

Answer: b) Strong and questioning societal norms

23. Which literary device is commonly used in Karnad's plays?

- a) Stream of consciousness
- b) Symbolism
- c) Allegory
- d) Irony

Answer: b) Symbolism

24. The concept of duality is most evident in:

- a) *Hayavadana*
- b) *Naga-Mandala*
- c) *Tughlaq*
- d) *The Fire and the Rain*

Answer: a) *Hayavadana*

25. Karnad's use of folklore primarily aims to:

- a) Promote tourism
- b) Bridge the gap between the past and the present
- c) Criticize religious texts
- d) Introduce Indian culture to the West

Answer: b) Bridge the gap between the past and the present

26. Which of the following is a recurring theme in Girish Karnad's plays?

- a) Feminism
- b) Power and morality
- c) Economic struggles
- d) Partition trauma

Answer: b) Power and morality

27. Karnad's *Naga-Mandala* is based on a:

- a) Kannada folktale
- b) Vedic ritual
- c) Historical legend
- d) Mythological story

Answer: a) Kannada folktale

28. Which of Karnad's plays is a psychological drama exploring human relationships?

- a) *Hayavadana*
- b) *Naga-Mandala*

- c) *Tughlaq*
- d) *The Fire and the Rain*

Answer: b) *Naga-Mandala*

29. In *Hayavadana*, the theme of incompleteness is represented by:

- a) The horse-headed man
- b) The central love triangle
- c) The Goddess Kali
- d) The use of masks

Answer: a) The horse-headed man

30. Girish Karnad's exploration of modern existential crises is best exemplified in:

- a) *Tughlaq*
- b) *Naga-Mandala*
- c) *Hayavadana*
- d) *The Dreams of Tipu Sultan*

Answer: c) *Hayavadana*

FOR TUTORIAL

Background and Context

1. *Naga-Mandala* was originally written in which language?

- a) Hindi
- b) English
- c) Kannada
- d) Tamil

Answer: c) Kannada

2. *Naga-Mandala* was staged first in:

- a) 1986
- b) 1988
- c) 1989
- d) 1993

Answer: a) 1993

3. *Naga-Mandala* was inspired by:

- a) A folktale narrated by Karnad's grandmother
- b) A Kannada folktale narrated to him by A.K. Ramanujan
- c) The Mahabharata
- d) Ancient Vedic rituals

Answer: b) A Kannada folktale narrated to him by A.K. Ramanujan

4. Girish Karnad wrote *Naga-Mandala* during a fellowship at:

- a) Oxford University
- b) Fulbright Foundation
- c) Oxford University
- d) Yale University

Answer: b) Fulbright Foundation

5. The title *Naga-Mandala* translates to:

- a) The Dance of the Snake
- b) Art of Snake Circle
- c) The Serpent's Tale
- d) The Snake Ritual

Answer: b) Art of Snake Circle

Setting and Structure

6. The setting of *Naga-Mandala* is primarily:

- a) A king's court
- b) A rural village
- c) A bustling city
- d) A mythical forest

Answer: b) A rural village

7. *Naga-Mandala* employs which narrative structure?

- a) A linear story
- b) A play-within-a-play
- c) Nonlinear storytelling

d) A stream of consciousness

Answer: b) A play-within-a-play

8. The play opens with:

a) A court scene

b) A village festival

c) A prologue by a Playwright, the Story and Flames

d) A wedding ceremony

Answer: c) A prologue by a Playwright, the Story and Flames

9. The “story” in the prologue symbolizes:

a) Human creativity and imagination

b) Political conflict

c) Scientific discoveries

d) Social hierarchies

Answer: a) Human creativity and imagination

10. The protagonist of the inner story is:

a) Appanna

b) Rani

c) Kurudavva

d) Naga

Answer: b) Rani

Characters

11. Who is Rani married to?

a) Naga

b) Appanna

c) The Story

d) The Flame

Answer: b) Appanna

12. Appanna’s character is best described as:

a) Kind and caring

b) Authoritative and unfaithful

c) Weak and submissive

d) Heroic and virtuous

Answer: b) Authoritative and unfaithful

13. Kurudavva is:

a) A blind woman who helps Rani

b) A wealthy landowner

c) A village priestess

d) The narrator of the story

Answer: a) A blind woman who helps Rani

14. Naga is actually:

a) A real snake

b) A manifestation of Rani’s imagination

c) A shape-shifting snake

d) An avatar of Lord Shiva

Answer: c) A shape-shifting snake

15. Who introduces Rani to the magical root that attracts love?

a) Appanna

b) Kurudavva

c) The Story

d) Naga

Answer: b) Kurudavva

Themes and Symbolism

16. The central theme of *Naga-Mandala* is:

a) Power dynamics in politics

b) Love, fidelity, and identity

c) Economic disparity

d) Religious conflict

Answer: b) Love, fidelity, and identity

17. The snake in *Naga-Mandala* symbolizes:

a) Evil and destruction

b) Fertility and transformation

c) Revenge and punishment

d) Loyalty and devotion

Answer: b) Fertility and transformation

18. The “flames” in the prologue represent:

a) Women sharing stories

b) Spirits of the forest

c) Messengers of the gods

d) The struggles of villagers

Answer: a) Women sharing stories

19. The recurring motif of dreams in the play signifies:

a) Escape from reality

b) The subconscious mind and hidden desires

c) Supernatural intervention

d) Fear and anxiety

Answer: b) The subconscious mind and hidden desires

20. The magical root given to Rani represents:

a) Male dominance

b) Patriarchal oppression

c) Rani’s agency and empowerment

d) Village folklore

Answer: c) Rani’s agency and empowerment

Plot and Situations

21. Why does Appanna lock Rani inside the house every day?

a) He is protecting her from harm

- b) He is suspicious of her behavior
- c) He is indifferent to her well-being
- d) He wants to control her movements

Answer: d) He wants to control her movements

22. How does Naga gain access to Rani?

- a) By taking the form of Appanna
- b) By breaking into the house
- c) By tricking Kurudavva
- d) By convincing Rani of his innocence

Answer: a) By taking the form of Appanna

23. What is the result of Rani's trial by the village elders?

- a) She is banished
- b) She proves her fidelity through the snake ordeal
- c) She divorces Appanna
- d) She admits her infidelity

Answer: b) She proves her fidelity through the snake ordeal

24. The climactic trial involves Rani:

- a) Swearing an oath in the temple
- b) Holding Naga around her neck
- c) Walking through fire
- d) Drinking poisoned water

Answer: b) Holding Naga around her neck

25. How does Appanna react to the trial?

- a) He repents for his behavior
- b) He accuses Rani of deceit
- c) He challenges the village elders
- d) He accepts Rani as his wife

Answer: d) He accepts Rani as his wife

Prologue and Ending

26. In the prologue, the flames criticize the storyteller for:

- a) Telling incomplete stories
- b) Using too many characters
- c) Failing to entertain
- d) Sleeping too much

Answer: d) Sleeping too much

27. The *Naga-Mandala* play ends with:

- a) Appanna leaving Rani
- b) Rani and Naga living together
- c) Naga sacrificing himself
- d) Rani and Appanna reconciling

Answer: c) Naga sacrificing himself

28. The storyteller concludes the tale by emphasizing:

- a) Justice and revenge
- b) The power of love and storytelling

- c) The superiority of men
 - d) The need for change in traditions
- Answer:** b) The power of love and storytelling
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General Facts

29. Girish Karnad's *Naga-Mandala* blends:

- a) Satire and tragedy
- b) Myth and folklore
- c) History and romance
- d) Comedy and drama

Answer: b) Myth and folklore

30. Rani's transformation in the play reflects:

- a) Female empowerment
- b) Patriarchal norms
- c) Loss of identity
- d) The futility of love

Answer: a) Female empowerment

31. *Naga-Mandala* was first staged in:

- a) 1988
- b) 1990
- c) 1992
- d) 1989

Answer: a) 1988

32. Who is the primary antagonist in *Naga-Mandala*?

- a) Appanna
- b) The Village Elders
- c) Naga
- d) Kurudavva

Answer: a) Appanna

33. Which narrative device is central to the play's storytelling?

- a) Flashback
- b) Personification
- c) Foreshadowing
- d) Allegory

Answer: b) Personification

34. What does Rani name her child at the end of the play?

- a) Appanna Jr.
- b) Naga
- c) She does not name the child
- d) Story

Answer: c) She does not name the child