

This question paper contains 16+4 printed pages]

Your Roll No

7043

B.A. (Hons.)/B.Sc. (Hons.) Math. E

Discipline Centred/Credit Course

ENGLISH

(Cultural Diversity, Linguistic Plurality
and Literary Traditions in India)

Time : 2 Hours

Maximum Marks : 50

(Write your Roll No. on the top immediately on receipt of this question paper.)

Note :— The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning for the B.A. (Hons.). These marks will, however, be scaled down proportionately in respect of the students of regular colleges, at the time of posting of awards for compilation of result.

Attempt *four* questions in all. Question No. 1 is compulsory. Attempt any *three* from the rest.

Questions carrying 3 marks must be answered in not more than 50 words and those carrying 5 marks in not more than 100 words.

P.T.O.

1. Attempt any *two* of the following :
- (a) How did classical Indian drama encourage multilinguality ?
 - (b) Why is the strategy of looking at texts chronologically not possible in Indian literature ?
 - (c) How is Hindi not regarded as 'regional' language in the same sense as Bangla or Gujarati ?
 - (d) Why is Kazi Nazrul Islam considered a 'rebel poet' ?
 - (e) How did the *Mahabharata* continue to be a source of inspiration for literature ?
 - (f) Describe a literary form in which the lives of religious leaders was presented.
 - (g) Give *two* examples of the *Ramayana* in different languages.

2. (a) Read the following lines and answer the questions that follow ?

I am the boat; you are the sea and also the boatman.

Though you never make the shore, though you let me sink, why should

I be foolish and afraid ?

Is the reaching the shore a greater prize than losing myself with you ?

If you are only the haven, as they say, then what is the sea ?

- (i) Name the poem and the original language of the poem.
- (ii) Why should the devotee not be afraid to sink ?
- (iii) How did Rabindranath Tagore contribute in making the Baul song popular ?

Or

I love the Handsome one :

he has no death

decay nor form

no place or side

no end nor birthmarks,

I love him O mother. Listen.

- (i) Name the poet and the original language of the poem.
- (ii) Why does the lover have "no death decay nor form ?"
- (iii) How is the Bhakti spirit encapsulated in these lines ?

2+3+3=8

- (b) Why does Bullah Shah talk in a paradoxical language in Kafi ? What does it say about his state of mind ?

Or

Write a note on the Vachana.

5

3. (a) Read the following lines and answer the questions that follow :

If Hindi belongs to masters,

then in what language shall we fight for freedom ?

The demand for Hindi

is now a demand

for better treatment –

not rights -

put by the agents

to their slave-masters.

P.T.O.

- (i) Name the poet and the original language of the poem.
- (ii) What freedom does the poet plead for ?
- (iii) Explain the phrases "belongs to masters" and "demand for better treatment ?"

Or

Forget me not, the sorrowful,

Talk to me with your eyes; dear heart,

I cannot bear the sorrow of parting,

Keep me well within your heart.

- (i) Name the poet and the form.
- (ii) Who is the poem addressed to ?
- (iii) What is the unique feature of this poem ?

2+3+3=8

- (b) How did Lajwanti react to Sunder Lal's beatings ?

Or

What does the poet mean to convey through the poem
'Hindi' ?

5

4. (a) Read the following lines and answer the questions that follow :

This we offer to you

We can,

Because we are still alive;

If not,

How could we offer at all.

And what ?

- (i) What is the tribe whose practice is being described ?
- (ii) What is being offered ?
- (iii) Why is the song addressed to a dead person ?

Or

Oh my beloved one

If you lost your health due to ill luck

I come forward here to save you

With this Emul

To call back your lost health.

(i) Identify the poem and its original language.

(ii) To whom is the poem addressed and why ?

(iii) What is the faith of the tribe celebrated in the poem ?

2+3+3=8

(b) How according to G.N. Devy do the tribals show faith in God ?

Or

Discuss the significance of the Munda song in your text.

5. (a) Read the following lines and answer the questions that follow :

I cannot touch

the shadow of your wing.

I will be born

again and again.

As a devil,

a ghost,

as Kali

as Isaki

- (i) Identify the poet and the poem.
- (ii) What does the poet mean by saying 'I cannot touch the shadow of your wing' ?
- (iii) Explain the phrases "devil" "ghost" and "Kali".

Or

But of course, they never received a payment that was appropriate to their labour. And another thing. Even if they did the same work, men received one wage, women another. They always paid men more. I could never understand why.

- (i) Name the author and the original language in which this text is written.
- (ii) Whose plight is the author highlighting ?
- (iii) What kind(s) of discrimination does the author refer to ?

2+3+3=8

- (b) How did the Naikers discriminate against the Dalits in *Karukku* ?

Or

Discuss with examples how literature has depicted the anguish of the Dalits.

5

6. (a) Read the following lines and answer the questions that follow :

We cannot write like the English. We should not. We can write only as Indians. We have grown to look at the large world only as Indians. Our method of expression therefore has to be a dialect which will someday prove to be as distinctive and colourful as the Irish or the American. Time alone will justify

it.

- (i) Identify the author of these lines and the context in which they were written.
- (ii) How does the author stress the need of a Indianised form of English ?
- (iii) Elaborate the line, "We have grown to look at the large world only as Indians."

Or

America

i see your map

like the palm of a hand stretched out on my lap

Mississippi traces your lifeline to the south

while the great lakes draw circles

along the st lawrence headling

but where is your heartline

- (i) Identify the poet and the poem.
- (ii) Explain the phrases "the palm of a hand stretched out on my lap," and "where is your heartline."
- (iii) Why does poet criticize America ? $2+3+3=8$
- (b) "English today can no longer be regarded as a non-native language in India." Support your answer through the poem "Passage to America."

Or

Discuss the theme of love for one's language in the poem "Mother Tongue".

5

7. (a) Read the following lines and answer the questions that follow :

... WHERE MEN are protagonists, especially in tales of quest, women are secondary ; they are usually part of the prize, along with half a kingdom; they are usually part of the prize, along with half a kingdom; sometimes they help the hero in his quest for the magic flower or do his derring-do (get the milk of a tigress, or whatever) and to slay the ogre, qualifying him to marry her and receive his half of the kingdom. These stories end in marriage – for they speak of the emancipation of the hero of the paternal yoke and the setting up

of a new family, as he comes to his own.

- (i) Name the author of these lines.
- (ii) How is a woman seen in a male-centred story?
- (iii) How do these stories end and what does it signify?

Or

Ramayana is a misnomer for our narrative. It should have been called 'Sitayana' the route of Sita, Sita's journey. Rama is not at the centre of the narrative. He is only a foil against whose false steps Sita's actions and character are highlighted. Chandrabati often intrudes into the text and directly addresses her characters

herself. She warns them, rebukes them, sympathizes with them, laments with them and finally, tells Rama that he has lost his mind and the whole country will have to pay for this sad lack of wisdom.

- (i) Name the author of the essay from which these lines have been taken. Which is the language of the text discussed here ?
- (ii) Why does the author say that the epic should be called "Sitayana ?"
- (iii) How does Chandrabati attack Rama and why ?

2+3+3=8

- (b) Comment on the analysis of the sisterhood of tree and woman in the story 'A Flowering Tree : A Woman's Tale' ?

Or

What is the difference between Chandrabati and Sita towards Rama ?

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8. (a) Read the following lines and answer the questions that follow :

Narsimha achieved and registered another equally important relocation of the reader. In the age of royal patronage during the Chalukya period (and later, in the Muslim epoch, when support was extended to Gujarat's music and painting, as well as to Urdu and

P.T.O.

Persian poetry), patronage was based on a standardized judgement of literature (and other arts) presented before the court

The new reader of a poet like Narsimha, however, was no longer the patron-judge, a crest-jewel located above other readers, the text, and the poet himself. He occupied a place of equality with others, as Narasimha's verse with the *Kirtana* (congregational singing) with the Dalits reveals.

- (i) Name the author of the essay from which these lines have been taken.
- (ii) What was Narsimha's important achievement ?
- (iii) What was the position of the poet in Narsimha's verses ?

Or

Sindhi was used to express anti-establishment views and alternative conceptualization of religiosity primarily because it promoted the wide spread of ideas, since the vernacular was understood by a broader segment of the population. The vernacular also provided a wealth of oral poetic forms, which were especially suitable for communicating with illiterate members of society.

- (i) Name the author and the essay from where the above lines have been taken.
- (ii) What was Sindhi used to express anti-establishment views ?
- (iii) Why are oral poetic forms important in Sindhi literature ?

2+3+3=8

P.T.O

- (b) How did Mahatma Gandhi analyse the cause of success of the British in *Hind Swaraj* ?

Or

What is the role of Qazi Qadan in Sindhi literature ?

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