

[This question paper contains 12 printed pages.]

Sr. No. of Question Paper : 6898

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Your Roll No.....

Unique Paper Code : 203464

Name of the Course : B.A. (Hons.) / B.Sc. (Hons.) Math (DCC / Credit Course)

Name of the Paper : (Cultural Diversity, Linguistic Plurality and Literary Traditions in India)

Semester : IV

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. Please attempt 5 questions in all.
3. Question No. 1 is compulsory.
4. Question carrying 2 marks must be answered in approximately 20-25 words and those carrying 3 marks in approximately 75-100 words. Questions carrying 5 marks are to be answered in approximately 150-200 words.

1. Attempt any **three** of the following questions :

(a) Explain the following lines by Sujit Mukherjee, "Our other great national 'great book', *Mahabharata*, did not foster the kind of text-tradition that *Ramayana* did, perhaps simply because it was too large and various to be recreated too often. But it has been drawn upon endlessly to provide material for new literary works in all places, times and languages of India. ..."

(b) The concept of the poet as a separate, almost divine being does not seem to have outlasted Vedic literature. Elaborate.

- (c) How does Sujit Mukherjee suggest we distinguish literature from non-literature? How does he propose to determine the critical authors in a literary tradition?
- (d) Understanding of Indian literary tradition is incomplete unless one reads regional literatures through translation. Discuss this statement with reference to Sujit Mukherjee's essay.
- (e) Discuss with an example how a literary form can travel across languages.
- (f) "The novel form, for example, was cultivated the earliest by Bengali writers; thereafter, it entered other regional-language literatures directly from foreign languages as well as directly from Bangla." Give suitable examples to explain the stated sentence. (5×3=15)
2. (a) Read the following lines and answer the questions that follow :
- Let it surge and toss me on its waves, I shall be content.
- I live in you, whatever and however you appear.
- Save me or kill me as you wish, only never leave me in others' hands.
- (i) What is the original language in which these lines were composed? What is this form of lyric called in its own cultural context?
- (ii) Explain what 'it' is in the first line. Why is the poet not longing to be saved?
- (iii) How are these lines reflective of the theme of longing and union in Bhakti poetry?
- (iv) Critically explain the theme of the stated lines. (2+2+3+3=10)

OR

I belong neither to those who squat,

Nor to those who are given to wandering.

I know not who I am.

and the period

- (i) What is the original language in which these lines were composed?
 - (ii) Discuss the form of the poem.
 - (iii) Critically analyse these lines
 - (iv) Discuss these lines in the context of the sufi tradition. (2+2+3+3)
- (b) "The dominating note of Indian religious poetry in the medieval period is that of ecstasy, a longing of the devotee for union with God ..." Discuss this statement of Sisir Kumar Das with special reference to any one poem. (5)

OR

How does Mahadeviyakka perceive her lord in the Vachana ? Discuss with reference to the text. (5)

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

As a candle lit, as an atom struck

No sleep in my eyes, no rest in my heart

Banished, alas, from that moon's grace

He sends no news, nor shows his face.

- (i) Name the poet and the literary form in which it is written.
- (ii) Explain the significance of the images used in the excerpt.
- (iii) Discuss the prominent features of this form of poetry.
- (iv) Discuss the poet's contribution to the literary form as mentioned here. (2+2+3+3=10)

OR

The demand for Hindi

is now a demand

for better treatment --

not rights-

put by the agents

to their slave-masters.

- (i) Name the poet and the original language in which this poem was written.
- (ii) What kind of demand is the poet referring to ?
- (iii) Who are the 'agents' and who are the 'slave-masters' referred to here ?

- (iv) Discuss the concerns that the poet has regarding Hindi as a national language of India. (2+2+3+3=10)
- (b) Sunder Lal is successful in rehabilitating his wife in the story 'Lajwanti'. Would you agree? (5)

OR

"Hindi-Urdu are not two separate languages; they are basically one and the same." Discuss with reference to the text. (5)

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

My mother, the sun rose

A son was born.

My mother, the moon rose

A daughter was born.

- (i) Name the original language in which this poem was written. To which part of the country do they belong?
- (ii) Discuss the harmony the poem shares with nature.
- (iii) What does the remaining part of the poem speak of? What kind of a worldview does it reveal?
- (iv) Write a short note on the tribe discussed above. (2+2+3+3=10)

OR

Take this and go away

Whichever way you came.

Go back, return.

Don't inflict pain on us

After your departure.

(i) What is the original language in which these lines were composed ? To which tribe does this song belong ?

(ii) What is the purpose of this song ?

(iii) Discuss the ritual to which this song belongs.

(iv) Write a short note on the tribe to which this particular song belongs. (2+2+3+3=10)

(b) Write a note on the Adi tribe. (5)

OR

Write a note on the way in which tribals relate to nature and time with special reference to any **one** song. (5)

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

Once you are used to it

You never afterwards

Feel anything;

- (i) Name the poet of the above lines and the original language of the poem.
- (ii) What does the poet mean by 'it' in the first line ?
- (iii) What is the meaning of, 'You never afterwards/Feel anything' in the context of the poem "Habit" ?
- (iv) Discuss the 'inertness of the repressed society' that is revealed through the stated lines. (2+2+3+3=10)

OR

I tease the kites

Ask then, are you well ?

You fly away,

disappear in the distance

Like a dot.

- (i) Who is the poet and what is the original language of the lines quoted above ?
- (ii) Why does the poet "tease the kites" ?
- (iii) What does the image of the kite represent ?
- (iv) Critically analyse the lines. (2+2+3+3=10)
- (b) Describe the significance of Bama's convent school experience where she was sent to study. (5)

OR

“Dalit poetry, often echoes either the agony of the repressed class or the anger of the rebel.” Discuss the statement with special reference to any **one** poem in your syllabus. (5)

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

I approached a stem

Swinging on a reed

And asked him

To give me a quill.

- (i) Name the poet and the original language of the poem.
- (ii) What is the significance of ‘quill’ in the poem ?
- (iii) Why does the poet need a quill ?
- (iv) How does the poem reflect the poet’s love for her mother tongue ?

(2+2+3+3=10)

OR

i remember river phalgun

that goes dry in summer defying our prayers

where once the buddha got enlightenment

and learned to take the earth for a begging bowl

- (i) What is the title of the poem? In which language was it originally written?
- (ii) Who is the poet? Show the poet's discomfiture with the contrasting experiences that he has in the United States.
- (iii) Explain the imagery in the lines quoted above to bring out their relevance in the poem as a whole.
- (iv) Explain how the poet through the poem speaks about the capitalist culture of America. (2+2+3+3=10)
- (b) M. K. Naik calls Indian Literature as 'one vast joint family' with 'Indian writing in English' as the youngest brother. Do you agree? Elaborate. (5)

OR

Write a short note on the festival of lights in Kartik as described by Raja Rao. (5)

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

Meanwhile, the girl who was now a 'thing' somehow reached the town into which her husband's elder sister had been given in marriage. Every time the palace servants and maids passed that way to fetch water, they used to see her. They would say to each other, "She glows like a king's daughter."

- (i) Identify the original language of the above lines and the title of the story from which they have been taken.
- (ii) How had the girl become a "thing"?

- (iii) How was she treated by her husband's sister ?
- (iv) Do you think the fact that the girl becomes "thing" reflects the status of women in society ? (2+2+3+3=10)

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.

- (i) Name the author of the above lines and the title of the article from where it is taken.
- (ii) Why does the author prefer the name 'Sitayana' ?
- (iii) Give two illustrations that show Sita at the centre of the story and not Rama.
- (iv) What features make the text a feminist discourse ? (2+2+3+3=10)
- (b) "A Flowering Tree" is a good example of a popular folk tale with a feminist perspective. Discuss. (5)

OR

Why is *Chandrabati Ramayana* referred to as a "silenced text" ? (5)

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

'... [E]arly phase of Gujarati literary culture, where a certain kind of trans-regionality would continue to be claimed, was to be prolonged even as new developments in regionality were arising.'

- (i) Who is the author of these lines ?
- (ii) What according to the poet is the source language of Gujarati ?
- (iii) What 'trans-regionality' is the poet talking about ?
- (iv) State some 'new developments' in Gujarati literary culture.

(2+2+3+3=10)

OR

Divine knowledge is revealed to lovers,

What do *Mullas* and *Kazis* know of it ?

Hear, O *Kazi* the refuting argument of love.

We have love and you have knowledge,

How can you be reconciled with us ?

- (i) Name the poet. What is the original language in which these lines were composed ?
- (ii) How do the stated lines serve as an attack on the upholders of orthodoxy ?
- (iii) Why does the poet expresses doubts about the knowledge of the '*Mullas*' and '*Kazis*' ?
- (iv) Would you agree with the poet that the pursuit of love and the pursuit of knowledge are irreconcilable ?

(2+2+3+3=10)

(b) Why is Narsimha Maheta regarded as Gujarat's *adikavi* or 'first poet' ?

(5)

OR

Describe briefly the issues concerning the choice of Sindhi script in the socio-political, religious and cultural contexts in the post-Partition period.

(5)