

[This question paper contains 12 printed pages.]

5039

Your Roll No.

B.Com. (Hons.) / II

C

Paper XV : CULTURAL DIVERSITY, LINGUISTIC
PLURALITY AND LITERARY TRADITIONS IN INDIA

(Admissions of 2006 and onwards)

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 students of the
Cat. 'B'. 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.

*Questions carrying 3 marks must be
answered in not more than 50 words each
and those carrying 5-5½ marks
in about 100 words each.*

P.T.O.

1. Attempt any **two** of the following :

- (a) In what ways does Sujit Mukherjee illustrate the shortcomings of the conventional approach to Indian literary history ?
- (b) In his essay 'Propositions', Mukherjee discusses re-creations of the original Ramayana in different Indian languages. Discuss with the help of two examples.
- (c) What are Mukherjee's views on translated texts ? Why does he think they are important for understanding the literary history of India ? Discuss.
- (d) Write a brief note on how Mukherjee explains the influence of English on regional literatures in India.
- (e) Does a study of how the literary forms have moved around in India impact the study of Indian literary history ? Discuss with reference to 'Propositions'.
- (f) Why does it not make sense to write separate literary histories of each Indian language ? Illustrate with examples from 'Propositions'.

(5½+5½=11)

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

Neither among the sinners nor the saints
I am neither happy nor unhappy
I belong neither to water nor to earth.
I am neither fire nor air.
I know not who I am.

- (i) Name the poet. What is the original language of the poem ?
- (ii) How does the poet define himself ?
- (iii) Explain the significance of the line, "I know not who I am." (2+3+3=8)

OR

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 ?

P.T.O.

(iii) How are these lines reflective of the theme of longing and union in Bhakti poetry?

(2+3+3=8)

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

OR

Discuss the characteristics of Indian religious poetry in the medieval period as highlighted by Sisir Kumar Das in his essay, 'The Mad Lover'. (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. (2+3+3=8)

OR

They use Hindi in place of English,
while the fact is
that their masters
use English in place of Hindi
the two of them have struck a deal.
He who exposes this hypocrisy
Will dispose of Hindi's slavery.

- (i) Name the poet and the original language in which this poem was written.
- (ii) Who are "the two of them" that the poet alludes to?
- (iii) Is the poet optimistic about winning this battle? What makes you think so?

(2+3+3=8)

- (b) Write a brief note on Hindavi. (5)

OR

Sundar Lal is successful in rehabilitating his wife in the story 'Lajwanti'. Would you agree? (5)

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

We give a small baby fowl
Take this and go away
Whichever way you came.

P.T.O.

- (i) What is the original language of these lines?
- (ii) Who is being addressed and by whom?
- (iii) Why are people asking someone to go away? (2+3+3=8)

OR

My mother, the sun rose
 A son was born.
 My mother, the moon rose
 A daughter was born.

- (i) Which tribe sings this song? What is the original language of these lines?
- (ii) What is the tribal's sense of time as depicted in these lines?
- (iii) What does the excerpt tell us about Nature in the tribal world? (2+3+3=8)
- (b) Write a short note on the Adi tribe with particular reference to the song prescribed in the text. (5)

OR

What are the main characteristics of tribal literature that G. N. Devy highlights in his 'Introduction' to *Painted Words*? (5)

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

I tease the kites
Ask them, 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 ?

(2+3+3=8)

OR

Once you are used to it
you never afterwards
feel anything;
your blood nevermore
congeals
nor flows
for wet mud has been slapped all
over your bones.

- (i) Name the poet and the poem from where the above lines have been taken.

P.T.O.

- (ii) What is 'it' that the poet refers to in the first line ?
- (iii) What image does the poet use to focus on the inertness of the repressed in society and how the Dalits may have become used to their subjugation ? (2+3+3=8)
- (b) Describe the significance of Bama's convent school experience where she was sent to study. (5)

OR

Discuss Dalit literature as literature of anguish and protest using any one poem from the prescribed text. (5)

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

Give me, a quill, quickly
She must be looking for me
The reed cut off its hand
Gave it to me and said
Take it
I too am her servant. ↓

- (i) Who is the poet and what is the original language of this poem ?
- (ii) Who is the 'she' in the poem and how is she described ?

- (iii), What sentiment does the poet reflect through these lines ? (2+3+3=8)

OR

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) Who is the author and what is the original language of the passage ?
- (ii) Who is "we" in the first line ? What is being said about "the ordinary style of our story telling" ?
- (iii) What are the issues that this passage raises about Indian writing in English ? (2+3+3=8)
- (b) Describe briefly the differences that K. Ayyappa Paniker sees in the experience of American and Indian culture in his poem 'Passage to America'. (5)

OR

Discuss some of the key issues that M. K. Naik raises in his article from 'Indian Pride and Indian Prejudice' regarding Indian writing in English. (5)

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

Finally the servant maids got together and dressed up the Thing that sat at the palace door. With the permission of the disgusted queen, they left It on the bed. He neither looked up nor said anything.

- (i) Name the story from where the above passage has been taken. Who is the author?
- (ii) What is the 'Thing'? Why was 'It' at the palace door?
- (iii) Why was the queen 'disgusted'? Who is 'He' and why did he neither look up nor say anything? (2+3+3=8)

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 shows Sita at the centre of the story and not Rama.

(2+3+3=8)

(b) "The recurrent unit of the story is 'girl becoming tree becoming girl'. This is also the whole story; the recurrent unit encapsulates the career of this woman in the story." Explain the significance of the recurrent unit in the story of the woman mentioned here. (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 :

Gujarati and Sanskrit are related to each other not as two sets of currency from two different systems-unlike, say, Gujarati and English, or the rupee and the dollar- but as two denominations of the same system of currency: as an *ana* [anna] to a rupee.

(i) Who is the author of the above-mentioned lines ?

(ii) How is the relationship between Gujarati and Sanskrit described ?

P.T.O.

- (iii) In what way is the above relationship different from the relationship between Gujarati and English? (2+3+3=8)

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) Why does the poet express doubts about the knowledge of the '*Mullas*' and '*Kazis*'?
- (iii) Would you agree with the poet that the pursuit of love and the pursuit of knowledge are irreconcilable? (2+3+3=8)
- (b) Why is Narasimha Maheta regarded as Gujarat's *adikavi* or 'first poet'? (5)

OR

Briefly discuss the reasons that have contributed towards the inability of the Sindhis to maintain links with their mother tongue and literary heritage. (5)