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Your Roll No. ....

1041

**B.Com. (Hons)/II**

**D**

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 Category '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 : 5½+5½=11
- (a) How does Sujit Mukherjee establish that India always had a multilingual literature ?
- (b) How has the Mahabharata served as “a sourcebook of themes and plots that has been drawn upon endlessly in all places, times and languages of India” ? Illustrate with *two* examples from the text.
- (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) Discuss with an example how a literary form can travel across languages.
- (e) What is the place of a writer in Indian history ? Are Indian writers apolitical ? Are they seen as divine beings ? Discuss in the context of ‘Propositions’.

- (f) "What we need therefore is a broad spectrum view of our literary past as the basis of an alternative mode of literary history." Why does Sujit Mukherjee ask for a 'broad spectrum view' in his essay 'Propositions' ?

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

I was in the beginning, I would be there in the end,

Who would be wiser than me ?

None else is primed of this secret.

- (i) Name the poet and the form of poetry from where the above lines are taken.

- (ii) Explain the mystical elements referred to in the first line.

- (iii) What does the poet mean by "Who would be wiser than me ?"

2+3+3=8

*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) Who is the poet and what is the original language of its composition ?
- (ii) What is this form of poetry called ? What are the special features of this form of poetry ?
- (iii) What is the poet trying to emphasise by the several use of 'no' in the lines as also 'nor birthmarks' ?

- (b) "Life is an eternal longing of the human being to merge with this *maner manush* and it is this desire that finds expression in the Baul's music." Explain. 5

Or

Elaborate on the idea of separation in Indian religious poetry and how it is developed into a love symbolism as highlighted by Sisir Kumar Das in his essay 'The Mad Lover'. Give illustrations.. 5

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

Long as tresses the night of parting,

The day of love is short as life,

If I see not my love, O friend,

How can I spend dark nights of grief ?

- (i) Name the poet and the form of poem from where the above lines are taken.
- (ii) What is the unique feature of this particular poem in the original ?
- (iii) Why does the poet say that "The day of love is short as life" ? 2+3+3=8

*Or*

Were we and those on behalf of whom we fought

the same folk ?

Or were we, in fact, the agents of our oppressors—

sympathetic, well-meaning, well-schooled agents ?

- (i) What is the name of the poem and the poet of the lines quoted above ?

(ii) From the context of the lines quoted, what will your answer be to the question asked in the first line ?

(iii) Why does he refer to himself and people like him as 'agents' ? 2+3+3=8

(b) Why is Sundarlal shocked when he sees Lajwanti healthy ? What can you say about Sundarlal's character from his reaction of Lajwanti's good health ? 5

*Or*

In what way does Amrit Rai argue for the unity of Hindi and Urdu as similar languages in 'Introduction : A Conspectus' to *A House Divided* ? 5

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

follow :

A son was born

The cowshed was depleted;

A daughter was born

The cowshed filled up.

- (i) What is the original language of the poem ? To what tribe does the song belong ?
- (ii) What does the song have to say about the birth of a daughter ? How is this significant ?
- (iii) What does the cowshed signify ?  $2+3+3=8$

*Or*

I tie this Ridin creeper

To fasten your soul to your body.



Follow the footprint of this cock

Come, come with me to your home.

- (i) Name the original language of this song. To which tribe does this song belong ?
- (ii) What is the purpose of this song ?
- (iii) To whom are these lines being addressed to and usually by whom ? 2+3+3=8
- (b) The Kondh tribe has several ritual songs associated with significant moments in the life of a person like birth, puberty, marriage and death. Discuss the theme of death in the Kondh song that is included in the text. 5

*Or*

What are the difficulties in translating tribal songs into English, as referred to in the 'Introduction' to *Painted*

*Words* by G.N. Devy ?

5

P.T.O.

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

follow :

Once you are used to it

even the sorrow

that visits you

sometimes, in dreams,

melts away, embarrassed.

Habit isn't used to breaking out

in feelings.

- (i) What is the original language of this poem ?

Who is the poet ?

- (ii) What is the title of the poem ? Which habit is being referred to in these lines ?

- (iii) If the poem talks of hiding feelings, does it achieve

something more in saying so ?

2+3+3=8

*Or*

I will be born

again and again.

As a devil

a ghost

as Kali

as Isaki.

As the vengeful furies

I will terrorize and follow you.

- (i) Who has written this poem ? What is the original language in which this poem is written ?
- (ii) Who is the 'I' in this poem ? Who are Kali and Isaki ?
- (iii) Why does the poet talk of 'the vengeful furies' ?

2+3+3=8

P.T.O.

- (b) How does Bama highlight the poverty, exploitation and powerlessness of the people of her community in the excerpted portion of her autobiography *Karukku* ? 5

Or

Trace briefly the development and evolution of Dalit literature as described by Eleanor Zelliot in her 'Introduction' to *Dalit Sahitya*. 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.

Irritated, he said

I gave you one only the other day

A new one, what have you done with it ?

(i) What is the name of the poem ? Who is the poet ?

(ii) What is the original language of the poem ?  
How does the author relate to this language through this poem ?

(iii) What answer does the poet give to the question asked in the last line ? 2+3+3=8

*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

P.T.O.

- (i) What is the title of this 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. 2+3+3=8
- (b) What are the important points regarding the use of English by Indian authors that Raja Rao focuses upon in the excerpted 'Preface to Kanthapura' ? 5

*Or*

Discuss briefly some of the problems that M.K. Naik identifies in Indian writing in English in his article titled 'Indian Pride and Indian Prejudice'. 5

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

Now she became a whole human being again. She stood up shaking the water off her hair, and fell at her husband's feet.

- (i) From which story have the above lines been taken ? Who is the author ?
- (ii) Briefly narrate the context as to why she needed to become 'a whole human being again' ?
- (iii) Why did she fall at her husband's feet ? What does this suggest to us about the social context of the story ?

2+3+3=8

*Or*

It is no wonder that this text had been silenced by the urban literate male mediators in the role of literary

P.T.O.

historians. We cannot blame them either. In this rather unusual Ramayana, Rama himself is gently pushed back to a corner where he is hardly visible except in relation to Sita.

- (i) Who is the author of these lines ? What is the name of 'this unusual Ramayana' ?
- (ii) Mention *two* important deviations in this 'unusual Ramayana' from the more mainstream version(s).
- (iii) Why, do you think that this text 'has been silenced by urban, literate, male mediators in the role of literary historians' ?

2+3+3=8

- (b) "Each time she becomes a tree, she begs the person who is with her to treat it/her gently, not to pluck anything more than the flowers." Describe briefly how the author combines the symbolism of a tree's well-being with that of a woman.



Or

“..... in this sixteenth century woman’s song from rural East Bengal, two parallel voices are heard in the voice of the narrator herself : her own dissenting authorial voice and the voice of the dominant ideology that she has interiorised. As narrators, Sita and Chandrabati differ in that one is a character, the other an outsider.” Discuss with close reference to the text. 5

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

*Hind Svaraj* calls upon Indians to reject these structures —the educational systems, the railways, hospitals, the judiciary, and other institutions cleverly used by the British.

- (i) Who is the writer of these lines ? What is the context in which this is being said ?
- (ii) Who wrote *Hind Svaraj* ? In what language was it originally written ?
- (iii) What role did *Hind Svaraj* play in the formulation of the freedom movement ? What did it do to the Gujarati Language ?

2+3+3=8

Or

Think not that these are mere couplets, they are signs.

They bear you to your True Friend and inspire you with

true love.

- (i) Name the poet. What is the original language in which these lines were composed ?

- (ii) Why was this poet's verses often considered sacred ?
- (iii) Explain the significance of the last line in the context of Indian mysticism. 2+3+3=8
- (b) Describe briefly the issues concerning the choice of Sindhi script in the socio-political, religious and cultural contexts in the post-Partition period. 5

*Or*

Why is Qazi Qadan considered to be the first Sindhi poet ? 5