

This question paper contains 16 printed pages]

Your Roll No .....

5140

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

**E**

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 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) Keeping in mind the multilingual and heterogeneous literary tradition in India, what should be the approach of the literary historian according to Sujit Mukherjee?
- (b) Why are translations important in Indian literary studies? Refer closely to Sujit Mukherjee's commentary on the subject in this essay, 'Propositions'.
- (c) What role do the Indian epics play in the formulation of a critical approach towards the Indian literary tradition? Give references from the points made in Mukherjee's essay titled 'Propositions'.
- (d) Write briefly about the problems of establishing authorship in Indian literature as discussed by Sujit Mukherjee.

- (e) Mention the manner in which literary forms travel across languages and the transformations that occur in the process. Your discussion should be based on Sujit Mukherjee's observations in 'Propositions'.
- (f) According to Sujit Mukherjee, what impact does one language and its forms have on its 'neighbourhood' languages ?
- (g) A chronological approach cannot work in the context of Indian literary history, according to Sujit Mukherjee. Discuss the alternative approach that he proposes in his essay. (5½+5½=11)
2. (a) Read the following lines and answer the questions that follow :

I belong neither to those who squat,

Nor to those who are given to wandering.

I know not who I am.

- (i) Name the poet and identify the original language of these lines.
- (ii) Discuss the importance of the use of 'neither' and 'nor' in the above lines.
- (iii) According to you, why does the poet not know who he is ?

Or

So my lord, white as jasmine, is my husband.

Take these husbands who die,

decay, and feed them

to your kitchen fires !

- (i) Who is the poet ? To whom does she refer to as 'my lord' ?
- (ii) Why does she refer to 'these husbands who die, decay' ?
- (iii) What is meant by 'feed them to your kitchen fires' ?

(2+3+3=8)

- (b) Sisir Kumar Das identifies the recurring metaphor of the 'mad lover' across different regions in the pre-medieval and medieval India. Discuss the significance of the metaphor in the context of Sufi and Bhakti poetry.

Or

Write a short note on Baul Songs of Bengal. ... 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 the moon's grace

He sends me no news, nor shows his face.

(i) Name the poet. What is this form of poetry called ?

(ii) What are the special features of this form of poem ?

- (iii) This poem in the original was a bilingual composition. What are the original languages in which this poem was composed ?

*Or*

Laju would look at herself in the mirror, and after thinking long and hard would feel that she could be many things, but could never hope to be the old Laju ever again. Yes, she had been rehabilitated, but she had also been ruined.

- (i) Name the story and its author.
- (ii) Describe the context in which the story is set.
- (iii) Why does the author say, 'Yes, she had been rehabilitated, but she had also been ruined.'

(2+3+3=8)

- (b) What is Amrit Rai's argument regarding the separate identities of Urdu and Hindi ? Do you agree with his view ?

*Or*

Write a short note on Raghuvir Sahay's argument about the Hindi-English relationship in post-Independent India.

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) What is the original language of this song ?  
Name the tribe that sings this song.
- (ii) What do we learn about the tribe's understanding of Time ?
- (iii) Is it also possible to understand the tribal understanding of gender ? Explain.

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) Name the original language of this song. Name the tribe that sings this song.

- (ii) What is the occasion when this song would be sung ?
- (iii) What is 'Emul' ? What is it supposed to do ?  
(2+3+3=8)
- (b) Discuss the role of Nature in tribal songs. In what way do the songs become an expression of the tribal vision of life ?

Or

Tribal compositions are often oral and accompany rituals. Write briefly about what may be their impact on Tribal writings.

5

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

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 poem and the poet.



- (ii) What is 'it' in the first line ? What is the original language of this poem ?
- (iii) To whom are these lines being addressed ?

Or

And I used to think, that at the rate they worked, men and women both, every single day, they should really be able to advance themselves. 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) Name the author and the title of the quoted text above.
- (ii) What is the original language of the above quotation ?
- (iii) Discuss the author's observations about gender and the discrimination received by women.

(2+3+3=8)

- (b) What is Dalit Literature ? Discuss briefly some of the most significant features of Dalit Literature.

Or

Discuss N. T. Rajkumar's 'Untitled Poem' as an example of Dalit poetry that outlines the zest for freedom from bondage under which Dalits continue to live. 5

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

No, I don't work for a *Shah*

I said, but for a *Shahni*, very kind,

Very well off

And I am not the only one working for her

- (i) Name the poet and the poem.
- (ii) What is the original language in which the poem was written ? Discuss the theme of the poem in terms of its language roots.

- (iii) Bring out the significance of the designations of Shah and Shahni in the context of language relationships.

*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) Give the title of the poem. How does the poet understand the multiplicity of cultures across continents ?
- (ii) What is the significance of the dry river "where once the buddha got enlightenment" ?
- (iii) Who is the poet ? What is the original language of this poem ? (2+3+3=8)

- (b) Creative writing is possible only in the mother tongue. Do you agree? Give a reasoned answer with close reference to the essay by M.K. Naik on Indian writing in English.

Or

Raja Rao writes on story-telling: "Episode follows episode, and when our thoughts stop our breath stops, and we move on to another thought." Discuss Raja Rao's story-telling style in *Kanthapura*. 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 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. 5

*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 :

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 ?
- (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 Malieta* 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