

This question paper contains 16 printed pages]

Your Roll No. ....

1989

B.A. (Hons.)/II

D

(L)

Discipline Centred Concurrent 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.

P.T.O.

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.

1. Attempt any *two* of the following :  $5\frac{1}{2}+5\frac{1}{2}=11$

(a) Write a short note on why, according to Sujit Mukherjee,

a chronological approach cannot work in writing the

history of Indian Literature.

(b) Comment on the 'anti-establishment' role of the poet

during the Middle Ages with reference to Sujit Mukherjee's

essay.

- (c) Comment on the use of the *Mahabharata* as a rich literary source for the Indian writers.
- (d) Why does reading regional literatures through translation become important for an understanding of Indian literary tradition ? Discuss with reference to Sujit Mukherjee's essay.
- (e) Compare the influence of English and Sanskrit on literatures in India, as elucidated by Sujit Mukherjee.
- (f) Why does Sujit Mukherjee believe that to call Tulsidas a poet of Hindi could be considered 'inaccurate' ?

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 could be wiser than me ?

None else is primed of this secret.

(Though) I know not who I am.

- (i) Identify the original language and the literary form.
- (ii) Comment on the line, 'I was in the beginning, I would be there in the end'.
- (iii) How do these lines reflect the Sufi spirit ?

*Or*

Take these husbands who die,

decay, and feed them

to your kitchen fires !

- (i) Identify the poet and the original language of the poem.
- (ii) What is the difference between the poet's lover and "these husbands" ?
- (iii) Discuss the image of "kitchen fires". 2+3+3=8
- (b) Discuss the similarities between the Sufi and the Bhakti poetic traditions.

*Or*

Write a note on the beliefs of the Baul sect as they emerge through the analysis of the *Baul Song*. 5

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

And now, that question

Which we just referred to in connection with the so-called

Language battle,

Let's put it this way :

Were we and those on behalf of whom we fought  
the same folk ?

- (i) Name the poet and the original language of the poem.
- (ii) Give the context of the "language battle".
- (iii) Discuss the meaning of the last two lines.

*Or*

And Lajwanti couldn't get it all out. It remained buried inside her. She withdrew into herself and stared at her body for the longest time, a body which, after the partition of the country, was not longer hers, but that of a goddess.

- (i) Identify the writer and the original language of the above lines.
- (ii) Discuss the relevance of her body becoming 'that of a goddess'.
- (iii) Discuss these lines as a powerful expression of the pain of partition.  $2+3+3=8$
- (b) Write a note on the origin and features of Hindavi.

*Or*

Discuss the theme of love and the original languages in

Amir Khusrau's *Ghazal*.

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 song ? To which tribe does it belong ?
- (ii) Discuss the significance of the cowsheds in the poem.
- (iii) On which occasion is the song sung by the tribe ?

*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) To which tribe does this song belong ? What is the original language ?
- (ii) What is meant by 'follow the footprints of this cock' ?
- (iii) Comment on the dependency of the tribe on nature as reflected in these lines. 2+3+3=8



- (b) Write a note on the Kondh song.

*Or*

Write a note on how the tribals relate to nature and time. 5

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

I will be born  
again and again.

As a devil,

a ghost,

as Kali,

as Isaki

- (i) Name the poet and the original language of the poem.
- (ii) Why will he be 'born again and again' ?
- (iii) Discuss the significance of 'Kali' and 'Isaki'.

Or

Once you are used to it  
even the sorrow  
that visits you  
sometimes, in dreams,  
melts away, embarrassed.

- (i) Name the poet and the original language of the poem.
- (ii) Why does the sorrow visit 'sometimes' ?
- (iii) Is the poet critical of the emotion expressed in the given lines ? 2+3+3=8
- (b) Discuss how education can play a role in the caste equation as suggested in *Karukku* by Bama.

Or

Discuss Dalit poetry as poetry of protest.

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 poem and the original language of the above lines.
- (ii) What does *Shahni* stand for ?
- (iii) Discuss the emotion that the given lines express.

*Or*

The telling has not been easy. One has to convey in a language that is not one's own, the spirit that is one's

own. One has to convey the various shades and omissions of a certain thought-movement that looks maltreated in an alien language.

- (i) Identify the author and the title of this extract.
- (ii) Elaborate on the author's position in the debate on the creative use of the English language by writers in India.
- (iii) Do you agree with the writer ? 2+3+3=8
- (b) What does Paniker mean by "where is your heartline" in the poem *Passage to America* ?

*Or*

"No man can think or write with music and vigour except in his mother tongue." Discuss.

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

'My lord, I'm not a demon, I'm not a goddess. I'm an ordinary mortal like everyone else. Can a human being ever become a tree ?' she said very humbly.

- (i) Identify the original language of the above lines and the translator of the story from which they have been taken.
- (ii) Comment on the significance of the girl's statement.
- (iii) Why does she decide to become a tree irrespective of the humble protest ?

*Or*

Are we to note this as a silencing tactic ? 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* .....

(i) Identify the writer of the essay and the original language of the above lines.

(ii) What is unusual about this *Ramayana* ?

(iii) What is the 'silencing tactic' the essayist is referring to ?

2+3+3=8

(b) Discuss the significance of the recurrent unit of the story.

*A Flowering Tree*, 'girl becoming tree becoming girl'.

Or

In what ways is Chandrabati's *Ramayana* different from

Valmiki's *Ramayana*. List any two differences and the

significance of the same.

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 ..... but as two denominations of the same system of currency ....

A *duha* widely known in Gujarat and elsewhere in western India, proposed an evaluation of Hindi, Marvadi, and Gujarati in terms of currency relations between rupee, anna, and paisa.

- (i) Which text have these lines been taken from and who is the author ?
- (ii) What is a *duha* ?
- (iii) Discuss the meaning of the monetary metaphor used in the given lines.

*Or*

'The English have not taken India, we have given it to them. They are not in India on their own strength, but because we keep them.'

- (i) Name the text from which the above lines have been quoted. Who is the writer of the above lines ?
- (ii) Elaborate on the meaning of the above lines.
- (iii) Comment on the tone and the mood of the quote. 2+3+3=8

- (b) Discuss the major debates regarding the Sindhi script.

*Or*

Write a note on *adikavi* Narasimha.

5