

This question paper contains 16+2 printed pages]

Your Roll No. ....

1990

B.A. (Hons.)/II

D

(T)

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 :
  - (a) What does Sujit Mukherjee mean when he talks about the 'simultaneous presence of several literary languages' in classical Indian drama ?
  - (b) Why is the conventional way of writing literary history not suitable for Indian Literature ?
  - (c) Which languages does Sujit Mukherjee find in ancient classical Indian drama ? Explain their significance.

- (d) To understand Indian literary tradition one must read and know regional literatures through translation. Discuss this statement with reference to Sujit Mukherjee's essay.
- (e) Give *two* instances of the *Mahabharata* as inspiration for other Indian writers.
- (f) Give *two* examples of literary forms travelling from one language to another.
- (g) "The author is not a divine creator," says Sujit Mukherjee.

Comment.

$5\frac{1}{2}+5\frac{1}{2}=11$

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

I love the Beautiful One

with no bond nor fear

no clan no land

no landmarks

for his beauty.

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

(i) Identify the original language and the literary form.

(ii) Who is 'my lord, white as Jasmine' that the poet

says is her husband ?

(iii) How do these lines reflect the Sufi/Bhakti spirit ?

*Or*

Though you never make the shore, though you let me

sink,

why should

I be foolish and afraid ?

Is the reaching the shore a greater prize than losing myself  
with you ?

(i) Name the poet. What is the original language of  
the poem ?

(ii) What analogy does the poet draw ?

(iii) How does the metaphor of the 'mad lover' apply  
in this song ? 2+3+3=8

(b) Show how the Sufi poet Bullah Shah transcends  
all kinds of conventional social categories in his  
*Kafi 7*.

*Or*

Discuss the Sufi/Bhakti elements in the Baul song in  
your text. 5

P.T.O.

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

We were fighting

a language battle to change society

But the question of Hindi is no longer simply a question of Hindi—we have lost out.

- (i) Name the poet and the original language of the poem ?
- (ii) What is the language battle mentioned in these lines ?
- (iii) Why does the poet feel that they have lost out ?

*Or*

Ultimately, the nagging doubt replaced happiness with a chilling finality. And not because Sunder Lal Babu had again started mistreating her, but because he had started treating her with exceeding gentleness. She didn't expect that from him.

- (i) What is the original language of this text and who is the author ?
- (ii) What is the context in which these lines are being said ?
- (iii) Why does Sunder Lal's changed behaviour have a negative impact on Lajwanti ?

2+3+3=8

P.T.O.

- (b) How does Amir Khusrao celebrate the diversity of Indian languages in his Ghazal ?

*Or*

'Lajwanti is a story that deals with the trauma of partition particularly on women.' Discuss. 5

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

that follow :

Go back, return.

Don't inflict pain on us

after your departure

- (i) What is the original language of the above lines and who is being addressed ?



- (ii) Who is being asked to return and where ?
- (iii) Show how these lines are a part of a ritual song.

*Or*

I come forward here to save you

With this Emul

To call back your lost health.

- (i) What is the original language of this poem ? Whom does the poem address ?
- (ii) What is the Emul ?
- (iii) What do these lines reflect about tribal life ?

2+3+3=8

- (b) Write a note on the Munda tribe and the Munda song prescribed in your text.

P.T.O.

*Or*

Show how tribal life is closely interlinked to nature through discussion of one song from this unit in the book. 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) Name the poet and the original language in which it was written.
- (ii) Whose plight does the poet wish to highlight ?
- (iii) What metaphor does the poet use to make a point ?

Or

But these little ones' fate is the smell of match-box solution, not the smell of knowledge or learning. How can they afford to study, where it is such a struggle even to fill their bellies ?

(i) Which text have these lines been extracted from and what is the original language ?

(ii) Whose plight is the author highlighting ?

(iii) What kind(s) of discrimination does the author refer to ? 2+3+3=8

(b) Discuss if it possible for a non-Dalit to express the anguish of a Dalit, using F.M. Shinde's poem, 'Habit'.

P.T.O.

*Or*

Does Bama feel that the fate of the children in her village had improved over the years ? Discuss with reference to the extract from her novel. 5

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

I use the word 'alien', yet English is not really an alien language to us. It is the language of our intellectual make up—like Sanskrit or Persian was before — but not of our emotional make up.

- (i) Give the title of the passage and name the author ?

- (ii) Why is English not an alien language to us ?
- (iii) What does the author mean by drawing a distinction between 'intellectual' and 'emotional' make up ?

*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 original language of this poem and who is the poet ?
- (ii) What does the poet remember ?
- (iii) What does the poet compare this image of India to ?

2+3+3=8

P.T.O.

- (b) Do you think creative writing is possible only in the mother tongue ? Comment with reference to one literary piece prescribed in your text.

*Or*

“We cannot write like the English. We should not. We can write only as Indians.” Elaborate. 5

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

In their greed to get the flowers, they tore up the sprouts and broke the branches. They were in a hurry to get home.

So they poured the second pitcher of water at random and ran away. When the princess changed from a tree to a person again, she had no hands and feet. She had only half a body. She was a wounded carcass.

- (i) Name the tale. What is the original language in which it was written ?
- (ii) What is the context of these lines ?
- (iii) How is this instance of transformation into a human being different from the other instances ?

*Or*

...[A]ll scholars agree that what is found as *Chandrabati Ramayana* is an incomplete text, an incomplete *Ramayana*. All the collectors, the editors and the historians of Bengali literature support this view that the whole of the Rama-tale is not to be found in it.

- (i) Name the author of the essay from which these lines have been taken.

- (ii) Why is the *Chandrabati Ramayana* regarded as incomplete ?
- (iii) How is the *Chandrabati Ramayana* different from the standard *Ramayana* ? 2+3+3=8
- (b) The story translated by A.K. Ramanujan shows a deep concern with ecology and environment. Comment.

Or

Why does the author call *Chandrabati Ramayana* “a silenced text” ? 5

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

Sanskrit is studied with the help of Prakrit [i.e. Gujarati].

Just as pieces of wood, tied together in a large bunch, cannot be used in a stove without untying them, so

Sanskrit is of no use without Prakrit.



- (i) Which text have these lines been taken from and who is the author ?
- (ii) Who has given this metaphor and why ?
- (iii) What does the author mean by these lines ?

*Or*

..... The scriptural pluralism of precolonial Sindh, which allowed different groups, defined along caste and religious lines, to write Sindhi in their own alphabets was, however, gradually dismantled during British colonial rule .....

- (i) Who is the author of this essay ?
- (ii) What does 'scriptural pluralism' mean ?
- (iii) What impact did colonialism have on Sindhi ?

2+3+3=8

P.T.O.

- (b) "The English have not taken India, we have given it to them." What did Gandhi mean by this statement in *Hind Swaraj* ?

*Or*

Discuss Qazi Qadan's stature as the 'first authentic Sindhi poet'.

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