

This question paper contains 3 printed pages.

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Your Roll No.

Concurrent Course for B.A. (Hons.) Prog. B

Interdisciplinary Course

THE INDIVIDUAL AND SOCIETY

Time : 2 hours

Maximum Marks : 50

*(Write your Roll No. on the top immediately
on receipt of this question paper.)*

Attempt all questions

1. Answer these questions with reference to the context:

A. (a) "Who is that teacher, that progeny of Dronacharya, who forces my son to sweep?"

(i) Name the author and the text. 2

(ii) Explain the reference to Dronacharya.
What do you think it symbolizes? 10

Or

(b) "Let there be schools for the Sudras in every village; but away with all Brahmin school masters! The Sudras are the life and sinews of the country, and it is to them alone and not to the Brahmins that the government must ever look to tide them over their difficulties, financial as well as political"

Turn over

- (i) Name the author and the text. 2
- (ii) Do you think the author advocates reverse discrimination? 10

B. (a) "Ashwatthama's shadow was bad enough, why must I be tormented by Parikshit's question too?"

- (i) Name the author and the work. 2
- (ii) What do you think is the relevance of the shadow and the question in the then prevailing relationship between India and Pakistan? 10

Or

(b) "Like many other members of my generation, I grew up believing that mass slaughter of the kind that accompanied the partition of India in 1947 could never happen again. But that morning, in the city of Delhi, the violence had reached the same level of intensity."

- (i) Name the author and the work. 2
- (ii) What slaughter is the author talking about? Was there a redeeming feature? 10

2. Write short answers to the following questions:

How is the "Acknowledging of maps" a mistake?

(Atwood : *Reincarnation of Captain Cook*).

Or

Why do you think the poem *Marriages Are Made* is written in passive voice? What does it say about the institution of marriage?

(D'Souza: *Marriages Are Made*).

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3. Write short answers to the following questions:

What dream do you think is being referred to by Hughes? What consequences do you think he hints at if this dream is deferred? (Hughes: *Harlem*). 13

Or

Would you say Gordimer's *Jump* reverses the situation in Soyinka's *Telephone Conversation*? None of the protagonists in either text is named. Who do you think copes better with the given situation? 13