

This question paper contains 8+4 printed pages]

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S. No. of Question Paper : 6574

Unique Paper Code : B-807 G

Name of the Paper : Cultural Diversity, Linguistic Plurality and Literary Traditions in India

Name of the Course : B.A. (Hons.) English (Discipline Centred Course)

Semester : Annual Part II

Duration : 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.

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 and 5½ marks in not more than 100 words.

P.T.O.

1. Attempt any two of the following questions :
  - (a) What are the views of Sujit Mukherjee about the new approach to the writing of the history of Indian literature ?
  - (b) What does classical Sanskrit drama tell us about the multilingualism of our country ?
  - (c) Write a short note on the Ramayana tradition.
  - (d) How does translation help in understanding Indian Literature ?
  - (e) What role does Sujit Mukherjee attribute to the poet in Indian society ?
  - (f) Comment on the use of *Mahabharata* as a rich literary source for Indian writers. 5½+5½=11
  
2. Read the following lines and answer the questions that follow :
  - (a) Neither I know the secret of religion  
Nor am I born of Adam and Eve.  
I have given myself no name  
I know not who I am.
    - (i) Name the language and the form of the above passage.

- (ii) Why does the poet refuse to give himself a name ?
- (iii) Analyze these lines with reference to the Sufi tradition. 2+3+3=8

*Or*

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

Take these husbands who die,

decay and feed them

to your kitchen fires !

- (i) Name the poet and the form of the passage.
- (ii) Explain the expression "my lord, white as jasmine".
- (iii) How does the passage reflect the relationship between man and god in the Bhakti tradition ? 2+3+3=8
- (b) Discuss the concept of the 'mad lover' in Sufi and Bhakti traditions. 5

*Or*

Explain *two* reasons for the popularity of the Bhakti movement. 5

P.T.O.

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

(a) Long as tresses the night of parting,

The day of love is as 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 the poem.

(ii) Comment on the love relationship in the poem.

(iii) Analyze the passage as an example of bilingualism  
in India. 2+3+3=8

*Or*

He would say to himself, "If I could get another chance,  
just one more, I'd rehabilitate Laju in my  
heart."

(i) Name the writer of the passage and the language  
from which it is translated.

(ii) Discuss the relationship between the speaker and  
Laju.

(iii) Explain "I'd rehabilitate Laju in my heart." 2+3+3=8

- (b) Write a note on the debate about the independent status of Hindi and Urdu. 5

Or

Explain the language politics as discussed in the poem 'Hindi'. 5

4. Read the following lines and answer the questions that follow :

(a) 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. 5

(i) Name the original language of the song. On what occasion is it sung ?

(ii) Who is being addressed to as the 'beloved' ?

(iii) What does Emul mean ? 2+3+3=8

Or

Take this and go away

Whichever way you came

P.T.O.

Go back, return.

Don't inflict pain on us

After your departure.

- (i) Name the original language of the poem. To what tribe does this song belong ?
- (ii) Who is being asked to return ? Why ?
- (iii) Comment on the significance of the statement—  
“Don't inflict pain on us/After your departure.”

2+3+3=8

- (b) Comment on the concepts of time and space in tribal verse. 5

*Or*

Write a note on the Munda tribe.

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

(a) All the time I went to work for the Naikers, I knew I should never come close to where they were, I should always stand away to one side. These were their rules.

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

- (ii) Why should the speaker "always stand away" ?
- (iii) Whose "rules" are mentioned ? Should they be followed ? Explain the context of the lines. 2+3+3=8

*Or*

Once you are used to it  
you never afterwards  
feel anything;  
your blood nevermore  
congeals  
nor flows.

- (i) Identify the writer and the original language of the above lines.
- (ii) Who is the "you" in the first line ? What does "you" get used to ?
- (iii) Explain the context of these lines. 2+3+3=8
- (b) Why has the term "Dalit" found favour over other terms like Untouchable, Harijan etc ? What is the achievement of Dalit literature ? 5

*Or*

Critically comment on N.T. Rajkumar's "Untitled Poem". 5  
P.T.O.

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

(a) Give me, a quill, quickly

She must be looking for me

The reed cut of its hand

Gave it to me and said

Take it.

I too am her servant.

- (i) Name the poet and the original language of the poem.
- (ii) Who is the "she" referred to in these lines ?
- (iii) Discuss the theme of the poem.  $2+3+3=8$

*Or*

We have neither punctuation nor the treacherous 'ats' and 'ons' to bother us—we tell one interminable tale. Episode follows episode, and when our thoughts stop our breath stops, and we move on to another thought.

- (i) Identify the author and the original language of the extract.
- (ii) What is meant by an "interminable tale" ?
- (iii) What is the context of the above lines ?  $2+3+3=8$



- (b) What is the "Indian pride" and "Indian prejudice" that MK Naik refers to ? 5

*Or*

Discuss K Ayyappa Paniker's "Passage to America". 5

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

(a) The king at once offered her betel leaf and betel nut (tambula) ceremonially on a silver platter, as a symbolic offer of betrothal. She was afraid to touch it. But the king forced it on her and sent her home.

(i) Identify the story from where this passage has been taken. Name the author.

(ii) Who is the "she" referred to here ? Why is she afraid ?

(iii) What is the context of these lines ? 2+3+3=8

*Or*

She openly questions, challenges and punctures the ideology of her times in her personal intrusions, and also in her selection of episodes, depth of detail and silences.

P.T.O.

- (i) Name the author of the above lines and the text being discussed.
- (ii) What is the "ideology" that is being referred to ?
- (iii) How does "she" challenge with her silences and other methods ? 2+3+3=8
- (b) Discuss the aptness of the metaphoric connections between a flowering tree and the fertility of a woman. 5

*Or*

What makes *Chandrabati Ramayan* an epic which challenges traditional literary values ? 5

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

- (a) Hind Svaraj is a prose of the dialogical in several senses of the word. Many sorts of dialogic interaction had emerged as Gujarati prose unfolded during the nineteenth century, starting from the prose of journalism and travelogue, moving through the prose of diaries and memories, and arriving at the prose of fictional narrative. The public and the private, the realistic and the fictional, the inclusive and the exclusive—different types of prose

evolved gradually, reflecting the simultaneity of India's needs to accept the West and to expel it.

- (i) Name the author of these lines.
- (ii) Explain "India's needs to accept the West and to expel it".
- (iii) What is Hind Svaraj ? 2+3+3=8

Or

As Vinay Dharwadker has pointed out, this conception, which was common among late-eighteenth-century European literary thinkers, laid the foundation for the world-wide 'tradition' of national literary histories, particularly in the postcolonial period of the twentieth century. Another important conception borrowed from the Europeans was that written texts, preferably composed in the ancient past, were the source, standards and markers of high culture and knowledge.

- (i) Name the author of the above lines.
- (ii) Who is Vinay Dharwadker ?
- (iii) Which important conception was borrowed from the Europeans ? 2+3+3=8

P.T.O.

- (b) The standardization of the Sindhi's script would not allow it to sustain its dynamic give and take relationship with other languages and dialects. Discuss. 5

*Or*

"Narsimha is considered Gujarati's first poet in the same sense in which Valmiki was Sanskrit's first poet". Discuss. 5