

This question paper contains 11 printed pages.]

Your Roll No.

6049

B.Com. (H) / II

A

Paper XV – ENGLISH

**(Cultural Diversity, Linguistic Plurality and
Literary Traditions in India)**

(Admissions of 2005 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 the 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.

1. Attempt any **two** of the following :

- (a) What is unusual about classical Sanskrit drama in ancient India ? What does it tell us about the multilinguality of our country ?
- (b) What has been the problem with conventional historiography of Indian literature ?
- (c) "Tulsidas is evaluated mainly as a Hindi poet....." Comment with reference to Sujit Mukherjee's essay.
- (d) Discuss the anti-establishment role for a poet in Indian society as pointed out by Sujit Mukherjee.
- (e) Why is translation vital to understanding Indian literary tradition ?
- (f) It is possible to see Indian literature as one entity despite the various languages it has been written in. Illustrate by giving two examples.
- (g) The *Mahabharata* "has been drawn upon endlessly to provide material for new literary works in all places, times and languages of India....." Illustrate with two examples.

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

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

Neither among the sinners nor the saints

I am neither happy nor unhappy.

I belong neither to water nor to earth,

I am neither fire nor air.

I know not who I am ?

- (i) Name the poet. What is the original language of the song ?
- (ii) Describe the form of poetry used by the poet in this poem.
- (iii) Why does the poet describe himself/herself in negative terms and how does it reflect the Sufi/Bhakti spirit ?

OR

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

If you are only the haven, as they say, then what is the sea ?

Let it surge and toss me on its waves, I shall be content.

I live in you, whatever and however you appear.

- (i) Name the poem. What is the original language of the poem ?
 - (ii) Explain the first line.
 - (iii) How does the last line reflect Sufi/Bhakti spirit ? $2 + 3 + 3 = 8$
- (b) Write a short note on 'vachana' as a literary form. Illustrate it with the vachana in the prescribed syllabus.

OR

The "mad lover" is an important symbol in Bhakti poetry. Comment on this statement with special reference to one song from the prescribed syllabus.

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

Long as tresses the night of parting,
The day of love is 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 literary form in which it is written.
- (ii) Who is the poet addressing in these lines ?
- (iii) What is remarkable about the language of this poem ?

OR

They use Hindi in place of English,
while the fact is
that their masters
use English in place of Hindi –
The two of them have struck a deal.

- (i) Name the poet and the original language in which the poem is written.
 - (ii) Who is 'they' and who are 'their masters' ?
 - (iii) In what context does the poet say these lines ? What language politics does the poem discuss ? $2 + 3 + 3 = 8$
- (b) Write a short note on how Hindi and Urdu "come together in form and spirit" in the fiction of mid-twentieth century.

OR

Sunderlal is successful in rehabilitating his wife in the story 'Lajwanti'. Discuss.

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

I tie this Ridin creeper

To fasten your soul to your body.

Follow the footprints of this cock

Come, come with me to your home.

- (i) Which tribe sings this song ? What is the language used ?
- (ii) Who is 'I' and what is the 'Ridin creeper' ?
- (iii) Show how these lines are a part of a ritual song.

OR

A son was born

The cowshed was depleted;

A daughter was born

The cowshed filled up.

- (i) What is the original language of this poem ? Which tribe sings this song ?
 - (ii) What association does the birth of a female child have for them and why ?
 - (iii) What do these lines tell us about Nature in the tribal world ? $2 + 3 + 3 = 8$
- (b) "[O]ral and pictorial tribal art creations are intimately related to rituals – the sacred can never be left out....." Discuss G.N. Devy's statement with reference to one tribal song prescribed in this unit.

OR

Write a short note on the Kondh tribe and song prescribed in the syllabus.

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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 of the line above.
- (ii) Why does the poet tease the kites ?
- (iii) How does the behaviour of the kites contrast with the poet's own situation ?

OR

It seems they never ever reflect upon their own terrible state of affairs. But do they have any time to think ? You have to wonder how the upper-castes would survive without these people. For it's only when they fall asleep at night that their arms and legs are still ; they seem to be at work all other times. And they have to keep working until the moment of death.

- (i) Which text has this extract been taken from and who is the author ?
- (ii) Whose plight is the author highlighting ?
- (iii) Does the author look upon their plight as an outsider or as one of them ?

$$2 + 3 + 3 = 8$$

- (b) Is it possible for a non-Dalit to express the anguish of a Dalit ? Illustrate by discussing the poem 'Habit'.

OR

Discuss Dalit literature as literature of anguish and protest. Illustrate your answer with one poem/passage from the prescribed syllabus.

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

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. This was and still is the ordinary style of our story telling.

- (i) Who is the author and what is the original language of the passage ?
- (ii) Who is 'we' in the first line ? How is the 'ordinary style of our story telling' peculiar ?
- (iii) Do these lines throw light on the issue of Indian's writing in English ?

OR

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
 She has many servants
 Ever ready to do her bidding

- (i) Who is the author of these lines and what is the original language of this poem ?
 - (ii) Who is the *Shahni* the poet mentions ?
 - (iii) What is this poem about and what sentiment does the poet reflect through these lines ? $2 + 3 + 3 = 8$
- (b) "We cannot write like the English. We should not." Discuss this statement with reference to the extract from Raja Rao's *Kanthapura*.

OR

M.K. Naik says ".....it is difficult to envisage a situation, when Indians will give up writing in their mother tongue altogether." Discuss this statement with reference to K. Ayyappa Paniker's 'Passage to America' as it moves between the two worlds of English and Malayalam.

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

He poured the water on her from the first pitcher. She became a tree. But the branches had been broken, the leaves had been torn. He carefully set each one right and bound them up and gently poured water from the second pitcher all over the tree. 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) Name the tale. What is the original language in which it was written ?
- (ii) Who becomes a tree and who is the person pouring water on her ?
- (iii) What is the significance of becoming "a whole human being again" ?

OR

Chandrabati Ramayana has been neglected and rejected for years by our male custodians of Bengali literature as an incomplete work. This is what we call a silenced text. The editors decided it was a poor literary work because it was a *Ramayana* that did not sing of Rama.

- (i) Name the author of the essay from which these lines have been taken.
- (ii) How is *Chandrabati Ramayana* a silenced text ?

- (iii) Why has *Chandrabati Ramayana* been neglected and rejected by our male custodians of Bengali literature ? 2 + 3 + 3 = 8

- (b) How is the tale “A Flowering Tree” a tale that “resonates with our present concerns with ecology and conservation ?

OR

Chandrabati Ramayana is a “personal interpretation of the Rama-tale, seen specifically from the wronged woman’s point of view.” Elucidate. 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) Name the author of the essay in which these lines have been quoted.
- (ii) What is the relationship between Gujarati and Sanskrit ?

- (iii) How is this relationship different from the relationship between Gujarati and English ?

OR

Although aware of the existence of works predating Qazi Qadan, most modern Sindhi literary historians nevertheless exclude them from the canon of classical literature on account of their folk or bardic character, their anonymous or questionable authorship, and their supposedly poor literary quality....

- (i) Name the author of this essay.
- (ii) Who is Qazi Qadan ?
- (iii) Why are the works predating Qazi Qadan excluded from the canon of classical literature ? $2 + 3 + 3 = 8$
- (b) Why is Narasimha Maheta regarded as Gujarat's *adikavi*, 'first poet' ?

OR

Write a note on the finding an appropriate script for Sindhi after 1947.

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