

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5946

**H**

Unique Paper Code : 2034001210

Name of the Paper : Individual and Society

Name of the Course : **Common Programme Group:  
G.E.**

Semester : II

Duration : 3 Hours

Maximum Marks : 90

**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains **2** parts. **Both** parts are **COMPULSORY**.
3. Candidates have to answer **All** questions in **Part A** and **Any 3** questions in **Part B**.
4. Questions in **Part A** carry **10** marks each and questions in **Part B** carry **20** marks each.

P.T.O.

## PART A

(Total marks=3×10=30)

1. (a) With, the naive devotion of Shabari I arranged the food  
on your plate

But the moment you looked at the plate, your face  
changed

With a smirk you said Oh My – Do you serve chutny  
koshimbir this way?

You still don't know how to serve food

Truly, you folk will never improve.

(i) Identify the poem and the poet. (2)

(ii) Bring out the significance of the reference  
to Shabari in the poem and also comment  
on the use of the words "you folk". (4)

(iii) Bring out the symbolic importance of food  
in the poem. (4)

OR

(b) Discuss class and power in the story 'Kallu' by Ismat Chughtai. (10)

2. (a) I will not tell him the whereabouts of my friends nor of my enemies either.

Though he promise me much, I will not map him the route to any man's door.

Am I a spy in the land of the living, that I should deliver men to Death?

Brother, the password and the plans of our city are safe with me: never through me

Shall you be overcome.

(i) Identify the poem and the poet. (2)

(ii) Comment on the poet's use of personification in the poem. (4)



- (ii) Examine the significance of the title of the poem. In what ways does the speaker's pacifist stance become more clearly defined as the poem progresses? (4)

OR

- (b) Comment on the ending of Manto's short story 'The Dog of Tetwal'. (10)

3. (a) It's a great day, Sunday,  
when we pile into the car  
and set off with a purpose –  
a pilgrimage across the city,  
to Wembley, the Lahore Karhai.  
(...)  
Hauling our overloaded lives  
the extra mile,

we're truckers of another kind,  
looking hopefully (years away  
from Sialkot and Chandigarh)  
for the taste of our mother's  
hand in the cooking.

(i) Identify the poem and poet and explain the reference to 'Sunday' in the first line. (2)

(ii) Explain the significance of "Wembley, the Lahore Karhai", and why it is a "pilgrimage" for the visitors. (4)

(iii) Examine the role of nostalgia and memory in the poem. (4)

**OR**

- (b) What does Naomi Klein mean by the “reign of logo terror”? Explain with examples. (10)

**PART B****(Total marks=3×20=60)**

4. (a) Education of the masses is central to Phule's vision of change. Discuss his critique of the British education policy in the light of this statement. (20)

**OR**

- (b) Critically examine Valmiki's representation of the impediments to the Dalit child's struggle for education.
5. (a) Henry' Reed's "Naming of Parts" functions as an ironic comment on the unnaturalness of war. It juxtaposes the world of nature with that of military warfare, Discuss. (20)



OR

(b) With reference to **Any TWO** writers from your course, examine how the senselessness and the trauma of war and conflict is underlined by them.

6. (a) 'Colombe' employs the figure of Christopher Columbus to comment on Western expansionism from the point of view of the colonized. Discuss and elaborate. (20)

OR

(b) Critically comment on how Chitra Banerjee Divakaruni uses cultural symbols like food and cinema to bring out the day-to-day, lived, quality of the immigrant experience in 'Indian Movie, New Jersey'.

7. (a) Literature can effect a change in social attitudes by drawing attention to societal evils and inequalities. Elaborate with reference to **Any TWO** writings prescribed in your course. (20)

**OR**

- (b) With reference **Any TWO** writers from your course, examine how literary representations engage with larger social and political structures and events.