

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5929

G

Unique Paper Code : 62035924

Name of the Paper : Reading on Indian Diversities
and Literary Movements

Name of the Course : BA (programme)

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This paper contains two parts- Part A and B. Part A contains five questions, out of which three need to be answered and marks are out of 10. Part B contains five questions and three need to be answered and marks are out of 15.

P.T.O.

PART A

1. Once you are used to it
you never afterwards
feel anything;
your blood nevermore
Congeals
nor flows
for wet mud has been slapped all
over your bones.

(a) Identity the poem and the poet. (2)

(b) Explain the line: 'once you are used to it. (3)

(c) What does wet mud stand for? Explain this in
relation to the broader context of the poem?
(5)

2. Give me, a quill, quickly
She must be looking for me
The reed cut off its hand
Gave it to me and said
Take it
I too am her servant!

- (i) Identify the poem and the poet. (2)
 - (ii) Discuss the significance of the quill in the poem. (3)
 - (iii) Who does 'She' stand for? Discuss in detail the persona of 'She' in the poem. (5)
3. Sujit Mukherjee in his essay calls for an altered approach to Indian literary history. Do you agree? Give reasons for your answer.
4. Both tales in the 'Womenspeak' unit showcase women as strong characters challenging patriarchal norms. Provide an answer with examples from the unit.
5. Comment on the theme of longing and union in Bhakti poetry by giving suitable examples.

PART B

6. How does Sitanshu Yashachandra's essay 'From *Hemachandra* to *Hind Swaraj*'. Region and Power in Gujarati Literary Culture' suggest a fresh approach to the study of linguistic and literary traditions?

7. Discuss the significance of nature in any two of the tribal songs from the 'Tribal Verse' unit of the book.
8. How does Amrit Rai explain the relationship between *Hindi* and *Urdu*? Please explain with examples from the text.
9. F.M Shinde's '*Habit*' and NT Rajkumar's '*An Untitled Poem*' engage with the subject of oppression and protest in completely different ways. Elaborate with suitable examples.
10. How does Raja Rao in his 'Preface to *Kanthapura*' as well his excerpt from *Kanthapura* demonstrate the distinctive Indian flavour in Indian writing in English?