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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.

(3000)

[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.

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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)

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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'.

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- (b) What does Naomi Klein mean by the "reign of 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)

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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)

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- (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,

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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