

[This question paper contains 2 printed pages.]

Your Roll No.....
आपका अनुक्रमांक.....

Sr. No. of Question Paper : 6371

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Unique Paper Code : 2034001202

Name of the Paper : Marginalities in Indian Writing

Name of the Course : **Bachelor of Arts (Honours Course) English - GE**

Semester / Annual : II/IV/VI/VIII

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 two parts, A and B. Both parts are compulsory.
3. Candidates have to answer **ALL** the questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry **10 Marks each** and questions in **Part B** carry **20 marks each**.

Part A

Q1 (a) Identify and critically comment on:

“...there must be social endosmosis. This is fraternity, which is only another name for democracy. Democracy is not merely a form of government. It is primarily a mode of associated living, of conjoint communicated experience. It is essentially an attitude of respect and reverence towards fellow men.” (10)

Or

(b) Write a short note on the narrator's grandmother Vellaiyamma in Bama's *Sangati*.

Q2 (a) Identify and critically comment on:

“I did not feel helpless. I could slip into shops, chemists, bookshops, restaurants etcetera. Whatever the so-called normal person does, I could do. I did this with ease and it did wonders for my self-confidence. I was whizzing around, with mother and Maya sauntering way behind.” (10)

Or

(b) Identify and critically comment on:

P.T.O.

“Now think
Just tell us
How does it feel to be a handicapped person?
How
I mean how does it feel”

Q3. (a) Identify and critically comment on:

“It is often said that adivasis should come into the mainstream. I ask myself, whose is this mainstream? Who built it? It will not do for anyone to create a stream and ask adivasis to join it. We should be participants in creating the stream and we will not be participants in any stream in which adivasis cannot get justice.” (10)

Or

(b) Identify and critically comment on:

“Spirits, away with you,
I am celebrating
As the father of Mune made the place his home
As the father of Sane cultivated the land
I have a shield
I have a shade
I will also cultivate the land
I will also dwell in the village.”

Part B

Q4. (a) Bama explores the complexity of Dalit womanhood through her portrayal of the many layers of misogyny in *Sangati*. Discuss. (20)

Or

(b) Ajay Navaria's 'Yes Sir' documents the complexity and power dynamics of caste based hierarchies in urban institutions revealing Dalit lived realities in contemporary India. Elucidate.

Q5. (a) Malini Chib's *One Little Finger* dismantles stereotypes of disabled lives and fosters a more inclusive and equitable society based on access and redefinition of ability. Elaborate (20)

Or

(b) Malini Chib's *One Little Finger* frames 'disability as a social construct and not as a personal tragedy'. Do you agree? Give a reasoned answer.

Q6. (a) Waharu Sonwane writes that oral and written literature of the Adivasis reflects the human values of equality, liberty and fraternity. Discuss his essay in relation to *at least one* text in the course? (20)

Or

(b) Janil Kumar Brahma's depiction of Orge's deep sense of alienation amidst societal norms on beauty and womanhood is a powerful critique of patriarchy as well as power dynamics within *adivasi* communities. Discuss.

Q7. (a) Literature on marginalities offers both experiences; of inclusion and exclusion thus enabling readers to comprehend and contest exploitative discourses. Discuss with reference to *at least two* texts in the course. (20)

Or

(b) Scholars have asserted that 'Dalit women talk differently'. Discuss the works of Bama and Aruna Gogulamanda in your course in the light of this statement.