BEGC-132: Selections from Indian Writing: Cultural Diversity
Assignment July, 2026 & January, 2027 Sessions
(Based on Blocks 1 - 4)

Course Code: BEGC-132/ 2026-2027
Max. Marks: 100

This assignment is split up into three sections: A, B and C Attempt all the questions.

Section A

1. Answer, with reference to the context, any four of the following. **10x4 =40**

a) I know not who I am
I was in the beginning, I would be there in the end
Who could be wiser than me?
None else is primed of this secret

b) Two magic eyes with a hundred charms
Have put my sad heart's rest to flight;
Now who would care to go and tell
Dear love my sad and lonely plight?

c) The secret of my song, though near
None can see and none can hear
Oh, for a friend to know the sign
And mingle all his soul with mine.

d) Gently rouse her, calling in tones soft,
Lest she should with loudness be jarred.
Full asleep is she, her eyes half open,
Such beauty in blameless purity makes me afraid

e) Were we and those on behalf of whom we fought
The same folk?
Or were we, in fact, the agents of our oppressors –
Sympathetic, well-meaning, well-schooled agents?
Those the masters are slaves
Their slaves are those who are not masters.

f) These are the colours of destiny
of immutable truth
and the colours also
with which warring pawns
are daily decorating our towns.

Section B

2. How does a change in perspective affect the impact of a narrative? Discuss in the context of 'Sapa Vimochanam'. **10**

3. Discuss the importance of oral tradition with reference to the literature of North East India. **10**

Section C

4. Critically comment on the relevance of Indian English literature with reference to the views of M. K. Naik and Raja Rao. **20**

5. Critically comment upon the employment of secular legends and stories by medieval Bhakti and Sufi poets, and trace the commonalities between the two movements. **20**

1. Answer, with reference to the context, any four of the following. 10x4 =40

a) I know not who I am
I was in the beginning, I would be there in the end
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Answer

These lines belong to the mystical world of Bulleh Shah, the celebrated Punjabi Sufi poet. They express the central question of his poetry: what is the true identity of a human being? The speaker says that he does not know who he is, yet he speaks of an existence extending beyond ordinary beginnings and endings. This apparent contradiction is deliberate. It makes us distinguish the small social personality, defined by names and customs, from the deeper self sought through spiritual experience.

Bulleh Shah lived in a society where religious labels, caste identities and social ranks strongly influenced people's lives. His poetry repeatedly questions whether those outward distinctions can tell us anything final about a person's inner reality. A name, a family, a place of birth or even a formal religious identity may identify someone in society, but none of them reveals the essential self. His declaration of not knowing is therefore not a confession of foolishness. It is a recognition that ordinary knowledge cannot easily grasp the soul and its relationship with God.

The assertion about being present at the beginning and the end changes our sense of time. Human bodies are born and die, but the mystical self is understood in relation to an eternal divine source. The speaker momentarily identifies with that larger spiritual truth. In Sufi thought, the lover's aim is not to possess information about the Beloved but to experience closeness with the Beloved. The everyday ego must lose its claim to independence before this union can be understood. This idea is sometimes discussed through the Sufi movement from self-centredness to surrender.

The question, "Who could be wiser than me?", may initially sound proud. In context, however, the poet is exposing the limits of conventional wisdom. A person who memorises rules or argues about religion may be called learned, yet remain ignorant of compassion and divine love. Conversely, someone who admits the inadequacy of worldly categories may have approached a greater truth. The poet's irony asks readers to rethink what they mean by knowledge.