

Register Number:

Date: 10-12-2022 (9 am)

**ST. JOSEPH’S COLLEGE (AUTONOMOUS), BANGALORE – 27**

**END-SEMESTER EXAMINATION: DECEMBER 2022**

**III SEMESTER - BSc/BA/BSW/BVC/BCA/BCom/BBA**

**L2 AE 322: ADDITIONAL ENGLISH**

**Time-2 hrs Max Marks-60**

This paper contains **THREE** printed pages and **FOUR** sections.

**INSTRUCTIONS:**

1. You will lose marks for exceeding word limits and lifting from the question paper.
2. You are allowed to use a dictionary during the examination.

**I. Read this excerpt from *Translating Akkamahadevi's Vachanas: In Conversation with H.S. Shivaprakash* from Sahapedia.**

Akkamahadevi was sidelined, though her importance in a text like Sunya Sampadane, they make Allama the hero. Whereas in Basavapurana of Palkuriki Somanatha and other texts Basavanna becomes the hero. So Akkamahadevi becomes kind of adjunct. This is because of the patriarchy in these traditions. 

Of course, couple of poetic narratives about Akkamahadevi have been written—Harihara has this fantastic narrative—but the space given to male vachanakaras on the whole is not given to Akkamahadevi. But if you look at the kind of compliments other vachana poets give to Akkamahadevi, she was considered as one of the highest religious adepts of the period. And to my mind, I consider her the greatest Kannada poet, not just in the context of vachanas. For the last 2000 years, Kannada has not produced another poet of the caliber of Akkamahadevi. 

What is important about her vachanas is the ‘celebration’ of divine love and the opposite—the angst—and one does not find too much of dilemma or conflict between good and evil in her vachanas. Neither is it esoteric like the vachanas of Allama Prabhu. And it has great range, though contemporary scholarship emphasises only the madhura bhava—sringara element—in her poetry, particularly feminist strands. People have talked about the feminist angle in Akkamahadevi. I don’t know where this is going to lead us because the same expressions you also find in the vachanas of other male poets. When it comes to Bhakti, even the male becomes female with respect to the deity.

She (Akkamahadevi) represents some kind of anarchic freedom all of us want and contemporary ideologies do not give you that kind of joy of complete abandon. In Akkamahadevi’s vachanas you find this joy of complete abandon…bindaas. That is the beauty of Bhakti. The Bhakti in the context of Vaishnavism, that is one kind of Bhakti. The Bhakti in the context of Shaivism people have not talked about. There is another lineage of Shaivic Bhakti, which in my recent discussions of Akkamahadevi’s vachanas I am trying to relate to Kashmir Shaivism, particularly to a text called Shiva Stotravali by Utpal Acharya. He is talking about Bhakti as pure fun. He says you will have to do so much of sadhana to attain Shiva if you are a Yogi or you are following the path of Tantra. But the moment the Bhakta says Shiva he is filled with joy.

He says, ‘In the path of Shiva, sorrow becomes joy, poison becomes nectar.’ So this kind of complete abandon you find in a number of Sufi poems and that is why Sufi poetry became very popular. You do not get it from conventional religion and neither are you getting it from atheistic religions—liberalism or socialism or feminism or whatever it is. If there is anything that is the negation of ‘Hindutva’ in Indian tradition, that is Bhakti.

**I.A. Answer the following questions in five to eight sentences each: (4x5=20)**

1. ’Akkamahadevi was sidelined, though her importance in a text like Sunya Sampadane, they make Allama the hero.’ Who do you think are ‘they’ here? Give reasons for your response.

2. ‘He is talking about Bhakti as pure fun.’ How do you understand the word ‘Bhakti’? Can it be seen as ‘pure fun’? Explain.

3. The speaker labels Akkamahadevi as the greatest Kannada poet. From your reading of Akkamahadevi this semester, do you agree with him? Give reasons.

4.When Prof. Shivaprakash uses the phrase atheistic religions, what idea is he offering us?

**II. Read the following excerpt and answer the question that follows.**

**Excerpt:** The strictness of traditional metres, the formality of literary genres, divisions of prose and verse, gave way to the innovations and spontaneity of free verse, a poetry that was not recognizably in verse. The poets were not bards or pundits in a court but men and women speaking to men and women. They were of every class, caste and trade; some were out- castes, some illiterate. Vacanas are literature, but not merely literary. They are a literature in spite of itself, scorning artifice, ornament, learning, privilege: a religious literature, literary because religious; great voices of a sweeping movement of protest and reform in Hindu society; witnesses to conflict and ecstasy in gifted mystical men. Vacanas are our wisdom literature.

**II. A. 5.** Identify the text and the writer of the above lines. What is the reform that the writer is referring to? Why do you think the author labels the vachanas as ‘wisdom literature’?   
**Respond in about 150 words (10 marks)**

**III. Read the following excerpt and answer the question that follows.**

**Excerpt:** It is also clear that a deep divide persists in the way readers and critics perceive women poets as a whole, today. The editor of a well known literary journal observed to me that for these past years, Tamil women poets have been categorized into ‘Bad Girls’ who write ‘body poetry’ and ‘Good Girls’ who refrain from doing so.

**III.A.6.** Identify the text and the writer of the above excerpt. Why do you think the four women poets were labelled as ‘bad girls’? Substantiate based on your reading of the women poets this semester. **Respond in about 150 words (10 marks)**

**IV. Answer ANY TWO of the following questions in about 150 words each. (2X10=20)**

7.‘Vacanas are personal literature, personal in several senses. It represents real conflicts of real people.’ On the basis of your reading, discuss how the vachanas personalised religion and contributed to the revolutionary nature of the Virashaiva movement?

8. What do the incidents mentioned by Sukirtharani in the poem ‘I speak up bluntly’ say about her childhood? Sukirtharani ends her poem with these lines:  
  
‘But now if anyone asks me  
I speak up bluntly:  
 I am a Paraichi.’  
  
Why do you think she ends the poem like this?

9. Do you think the poems that you read in this semester are different from the ones that you read in school/outside the syllabus? Explain with relevant examples.