

Please respond to all the four questions. Each question carries twenty marks and the break-up, where ever required, is given within parentheses. Please structure your answers with the skills you may have acquired while redacting your self-study assignment. You might want to use a page for ordering your thoughts and remember to keep an eye on the clock.

Time: 3 hrs; Marks: 20 x 4 Qs = 80

Question 1

List any five events/processes that created or shaped or altered Contemporary India (5). Explain briefly the nature of each of those five events/processes, the condition of India prior to their unfolding and the consequences thereafter. (3x5=15)

Question 2

2.1. Please list three key ideas that influenced Jawaharlal Nehru's outlook on world affairs as well as India's foreign policy. Give two reasons as to why you think each of those three ideas were central to Nehru and India's foreign policy (10).

2.2 The Indian State believes that certain acts of terror or armed attacks against the country have been supported by external agencies. The recent military strikes along/across the India-Myanmar border (2015) and the Line-of-Control between India-Pakistan (2016) were responses to such violence or threats of violence. Security experts have consequently suggested covert intervention in the internal affairs of those countries that support or harbour agents inimical to India's interests. Could you list five reasons each - in favour and against- intervention in the internal affairs of another country for protecting India's security? (10)

Question 3

3.1. List out the principal characteristics of the caste system in India (4).

3.2. Explain any three key environment challenges facing India and the measures for addressing these challenges. (6) Your response could be specific to a region or city.

3.3. Explain two ways in which popular culture has challenged heteronormativity (10).

Question 4

Please read the select extracts from the book *A Southern Music: The Karnatik Story* (2015: 228-232) by the award winning Carnatic vocalist TM Krishna and respond to the following queries.

4.1. Are Carnatic and Hindustani music systems Indian according to TM Krishna? What reasons does the author provide for asserting his views? (10)

4.2. Somewhere in between the pages of his book, the author Krishna says that the story of the two music systems raises a serious question: “What is Indian?” Write a short structured note responding to TM Krishna’s question (10).

“The Karnatik and Hindustani music traditions have an intertwined history. Both trace their roots to the same treatises on ancient music. Works like *Natya Shastra* (ca. 2nd century BCE – 2nd century CE), *Brhaddeshi* (AD 9th century) and *Sangita Ratnakara* (12th cent AD) are often quoted while describing the antiquity of Karnatik and Hindustani music. In the South, we have Tamil works, like *Silappadigaram* (2nd cent AD) and *Pancha Marabu* that give us a great deal of information on music prevalent in that area. Though their seeds can be traced to ancient music systems, Karnatik and Hindustani music are not a continuation of a common body of music practised in ancient times. [...]

A study of the evolution of both systems shows that they arrived at their present form based on ideas of raga and tala over the last 500 years, with independent identities that gave each a captivating quality. Beyond form, content and performance traditions, they differ in the ‘sound’ that permeates their music. Just one line of the music of either – irrespective of the kind of improvisation or composition – will immediately establish an identity. [...] In this context, it is necessary to address a naive –yet commonly held- perception: that India had one classical music system, which split into two after the Mughal invasion.

‘Hindustani music’ itself is a generic term that includes forms such as Dhrupad, Khyal, and Thumri. Dhrupad is considered the oldest among these, and is said to be the oldest living classical music form in India. Some musicians, who believe in the theory of the ‘split’ even say that it is of an era that predates the split of Indian music

into distinct systems. While the antiquity of Dhrupad is true, the theory that it is the oldest system or of some kind of a split from which the two systems emerged is rather simplistic.

The subcontinent was culturally diverse even in ancient times, as is evident from a study of painting, sculpture, architecture and dance. It is queer then that we think that there was one classical system that was root of both Karnatik and Hindustani music. Musical treatises, depictions in art and references in poetry indicate that there were many musical systems in different parts of the subcontinent. It is also evident that they were constantly interacting with each other. This was happening even before the Mughal era. Both the Hindustani and Karnatik systems evolved out of multicultural exchanges. There is no doubt that Dhrupad was a prominent classical form in the courts of the Mughals before the clear dominance of Khyal during the later Mughal rule, although Khyal may have had its origins much earlier. But there were other influences from various traditions that gave shape to the forms of music we celebrate today. Some of the commonalities that we may see in Karnatik and Dhrupad are a result of these multi-regional shared influences.

In the South, Karnatik music, as we see it today, emerged from the late 18th century as a result of a continuous period of change that predates the Mughals. The evolution of both systems was at once complex and organic. The influx of travellers and communities from different regions, who intermingled and settled down in various parts of the subcontinent, bringing with them their cultural tradition, shaped both musical forms. This is evident from the way Karnatik music drew from scholars and musicians, who were Tamil, Marathi, Kannada, and Telugu speaking. Some practical methodologies may have come to it from courts in the North, while textual references can go as far up as Kashmir. This constant exchange of ideas, art forms and social customs raised a two-chambered basket of musical creativity. It is from the confluence of circumstances that these two beautiful art music systems in India have emerged.

A notion held by many Karnatik musicians and scholars is that theirs is the older tradition and resembles the ancient music much more than Hindustani music does because the South was not directly influenced by the Mughals. Karnatik musicians will

claim that Karnatik music has retained in its aesthetics an 'Indianness'. This view point harks to a non-Islamic musical authenticity. How much of an influence Islamic cultural traditions and Mughal rule had on the development of music in the South is not yet clear. But it cannot be doubted that they did influence the music. Gopalayaka, who is said to have been part of the court of Alauddin Khilji (ca. 1296 - 1316) is considered one of the founders of the chaturdandi tradition practised in the Tanjavur courts in the 17th century. Scholars from the South, such as Pandarika Vitthala (16th century), travelled to other courts in the North. One scholar made out a strong case to say that the melakarta system used in Karnatik music may have Islamic, Persian and Turkish origins. The Tambura, so indispensable to Karnatik music itself, may well have been a Persian import. The name 'Tambura' is of course known to be of Persian origin. The use of certain terms in compositions and the adaptation of ragas from different regions clearly indicate that the South may not have been as insulated as it is believed to have been. Methods and forms appreciated and interiorized in the aesthetic sensibilities of musicians and scholars could not but have surfaced.

Treatises reveal that there was a constant exchange of ideas between different regions, making prior antiquity or authenticity a moot point. Karnatik music itself was greatly influenced by the traditions of many regions, which are known today as Tamil Nadu, Karnataka, Maharashtra, Andhra Pradesh, and Kerala. All musical impulses from society are multi-stranded and hence do not belong to only one place or region. We can separate the strands and look for the source but there is truly no beginning. What we identify is only the obvious place of its recognizable emergence or practice. Karnatik music is not music of Ancient India retained through generations. It is a new idea born from the integrated assimilation of various cultural connections.

We do not know what influences the Portuguese or the French brought with them. We do know the British have influenced Karnatik music. Their influence was not only in the introduction of the violin and in the attempts to create a notational system, but most significantly in generating studies into the theoretical basis of Indian classical music in the Modern era. With this historical knowledge, it becomes clear that Karnatik music has been influenced, just as Hindustani music has been, by our own indigenous traditions and also by other cultures.”