Total Marks: 100

Part I

Write essays on any two of the following (30 marks each)

1. It is often assumed that the people of Telengana and the people of Seemandhra each have a homogenous view of statehood. How would you describe the role of different stakeholders within these regions?

2. Discuss the publics that a public space like India Gate relates to.

3. What are the ways in which a sociologist's understanding of elections might differ from that of a psephologist?

Part II: All questions are compulsory. (12 marks each passage)

Please read the following passages and answer the questions at the bottom

Passage I (12 marks; 3 marks each question)

"Disability has historically been conceptualised overwhelmingly in terms of biological abnormality or dysfunction necessitating medical intervention and rehabilitation. The medical model looks at the impairment as a personal tragedy, and at the individual through the lens of patienthood. Through self-advocacy by persons with disabilities, the concept of disability was redefined not as an individual affliction necessitating therapy, but as a form of social oppression necessitating political action. The social model of disabilitylocates disability, which is viewed as an important dimension of inequality, in the social and economic structure and culture of the society in which it is found, rather than in the bodies of individuals with disabilities." (RenuAddlakha)

1. Describe the different models of disability in your own words.
2. Show how disability is a dimension of inequality.
3. Is physical impairment the same as social dysfunctionality? Discuss.
4. Examine the nature of political action that disability activists have engaged in.

Passage II (12 marks; 3 marks each question)

"It's a commonplace by now that the expansion of markets that has accompanied economic globalisation fundamentally relies on an adaptation to cultural, political and commercial processes at various levels of localness. This has been particularly noted in the case of South Asian broadcasting, with its strong consumer preference for local programme content in the vernaculars. The celebrated early instances here are those of MTV, which was taken off the air and had to undergo a 'localising' makeover before being reintroduced to South Asian audiences in 1996, and, by contrast, the Hindi-language broadcaster Zee TV, whose ratings confirmed the popularity of vernacular programming over Hong Kong based network STAR TV's imports, forcing STAR to improve its Hindi content (and indeed from 2000-2009 STAR Plus was the highest-rating Hindi-language cable channel). Advertisers, marketing organisations and broadcasters in the region quickly learned to shape their strategies to this vernacular imperative. In India from the mid-1990s onwards there was a new appreciation of vernacular consumers and 'local' cultural idioms on the part of a corporate service sector that until then was dominated by an English-educated elite, whose messages, as ArvindRajagopal has pointed out, had largely been aimed at people like themselves (Rajagopal 1999). At the same time, in the literature on globalisation and broadcasting in South Asia there has also been some concern that 'the working of the satellite market, particularly in the northern subcontinent, has reinforced the national at the expense of the sub-national or regional' (Page and Crawley 2001: 302). The reference here is primarily to the dominance of Hindi over other regional languages, and the vulnerability of smaller, local communities and cultures to 'homogenisation' through the consolidation of large centralised delivery systems.

Both narratives – that of a corporate sector enthusiastically championing a commodified 'localness' in the service of consumerism, and that of cultural critics defending local-level civil societies against subsumption by larger-order configurations such as the national and the global/western – valorise locality as a site of resistance to homogenisation or cultural imperialism. This very overlap in rhetorics should alert us to how framing the question of democratic potentials as a question of scale – global versus national, national versus regional or local – is something of a red herring. As Hardt and Negri (2000: 362) and Spivak (1989) among others have pointed out, there is no reason to assume that there is anything inherently democratic about the local. This resistant formulation of the local often lends itself to primordialist politics, and has a telling commonality with the commodification of locality in the service of the market, inasmuch as it refers to the production of a well-articulated set of identities represented through easily and widely recognisable symbols drawn from language, religion, and an increasingly narrow realm designated as 'culture'. Even though such 'local' identities are typically formulated *retrospectively*, in this case in a manner compatible with the terms of an increasingly globalised televisual field, for these categories to be effective in organising consuming practices within a rhetoric of resistant 'cultural' specificity they must be posited as pre-existing, primordial or given. And at the same time, within this framework the *specificity* of such 'local' identities is undermined by their *interchangeability* with other forms of difference within a broader repertoire of self-definitions (national, regional, sectarian, gendered, and so on), all of which are

strategically mobilised by consumerist epistemologies and rhetorics (see Rajagopal 1999).

All of that said, however, there seems to be something about the category of the local that has a certain residue of irrefutability: something that makes it keep bouncing back, appealing to an intuition that is not altogether reducible to the libidinal lure of primordialism. So part of what I want to do here is to put forward a very preliminary speculation about another sense of the local that might be working to inform rhetorics of cultural resistance or identity-formation without being explicitly invoked by them. In contrast to the explicit rhetoric of the local, this sense of locality is marked by the relative *absence* of articulateness or self-reflexivity: it is grounded in performative practices and interpersonal linkages that are *not* always relayed back via overarching symbols of community. Indeed, it is precisely the relative absenceof self-recognition or self-acknowledgement that makes this interpersonal habitus hard to reify, because it is *irreducibly* local, in-exchangeable with other forms of identity. But also, by the same token, this enacted or performed rather than 'imagined' (Anderson 1991) community does not map onto explicitly political formations such as nation or civil society. So even though it might provide the ideological resources and practical infrastructure for actualising such explicitly political formations, it also provides the resources for subverting them, through its ability to both acknowledge differences or inequalities and work with and across them." (Kajri Jain)

Based on the passage above, please answer the following questions

1. What is the debate over the media, culture and globalization?
2. In what contexts is the local democratic or undemocratic?
3. What is the sense of the local that the author puts forward?
4. How has broadcasting related to vernacular language and culture?

Part III

This section is compulsory (16 marks)

Carefully examine the photos below and answer the questions at the bottom.

The Ambedkar household, with Ramabai at the centre.

A popular poster that re-imagines Ambedkar's wedding.

1. Discuss the different ways in which Dr. BR Ambedkar is being represented in these 2 photos. (5 marks)
2. Discuss the representation of conjugality in the two photos. (5 marks)
3. How did Dr. Ambedkar's life influence his ideas? (6 marks)