

APPROACH – ANSWER: G. S. MAINS MOCK TEST - 2351 (2024)

1. *Aihole was the perfect place for early architects to execute their ideas and carry out structural experiments. Evaluate the statement. (Answer in 150 words)* 10

Approach:

- Give brief introduction about Aihole city of the Chalukyan dynasty.
- Providing examples, discuss how Aihole was the perfect experimental lab for early architects.
- Conclude accordingly.

Answer:

Aihole, situated in the Malaprabha river valley, was the first capital city of the early Chalukyan dynasty and a renowned centre of art and architecture. Due to its important role in the evolution of Indian temple architecture, it is designated as the “cradle of temple architecture in ancient India”.

The location of Aihole in a river valley and proximity to ancient sandstone quarries made it the perfect location to carry out architectural tests and trials:

- **Characteristics of an experimental lab:** Monuments at Aihole provide an impression of a lab setting as there are more than 100 free standing temples, many of them displaying rudimentary design and combination of architectural styles. For example, a Durga temple having an apsidal shape is believed to be inspired from the Buddhist Chaityalayas and Shikharas of Hindu temple.
- **Development of prototypes:** The early Chalukyas developed a cluster of monuments at Aihole that functioned as prototypes for the more evolved temples of Pattadakal where the group of monuments display a maturity unseen anywhere else in the Malaprabha valley. For example, only the best quality sandstone was used for the temples at Pattadakal, which wasn't the case in Aihole.
- **Heavy experimentation:** Aihole's temple building experiments are best highlighted in the Lad Khan Temple, which has a square ground plan similar to a village panchayat hall, an unusually large porch and a rooftop shrine instead of a shikhara. The temple's sloping two-tiered roof fitted with stone logs is inspired by wooden structures of earlier times.
- **Visible stages of experimentation:** The Huchimalli Gudi Temple is an impressive structure that went through several stages of experimentation and design changes. For example, the gable medallion of the Huchimalli Gudi Temple is made of a differently coloured stone and set on a very thin projection, clearly indicating later additions and ongoing experimentation.
- **Open air sculpture workshop:** Curious etching on a vertical rock face in the Meguti hills and the rock-cut cave shrines of Ravana Phadi in Aihole, which are less developed than the cave temples of Badami indicates that these were part of open-air sculpture workshop setup.

Aihole played a significant role in the evolution of Indian temple architecture. The existence of prototypes of free-standing temples and rock-cut shrines undoubtedly indicates a systematic approach to structural design and the presence of an ancient architectural workshop where designs were conceived, prototyped, tested and launched.

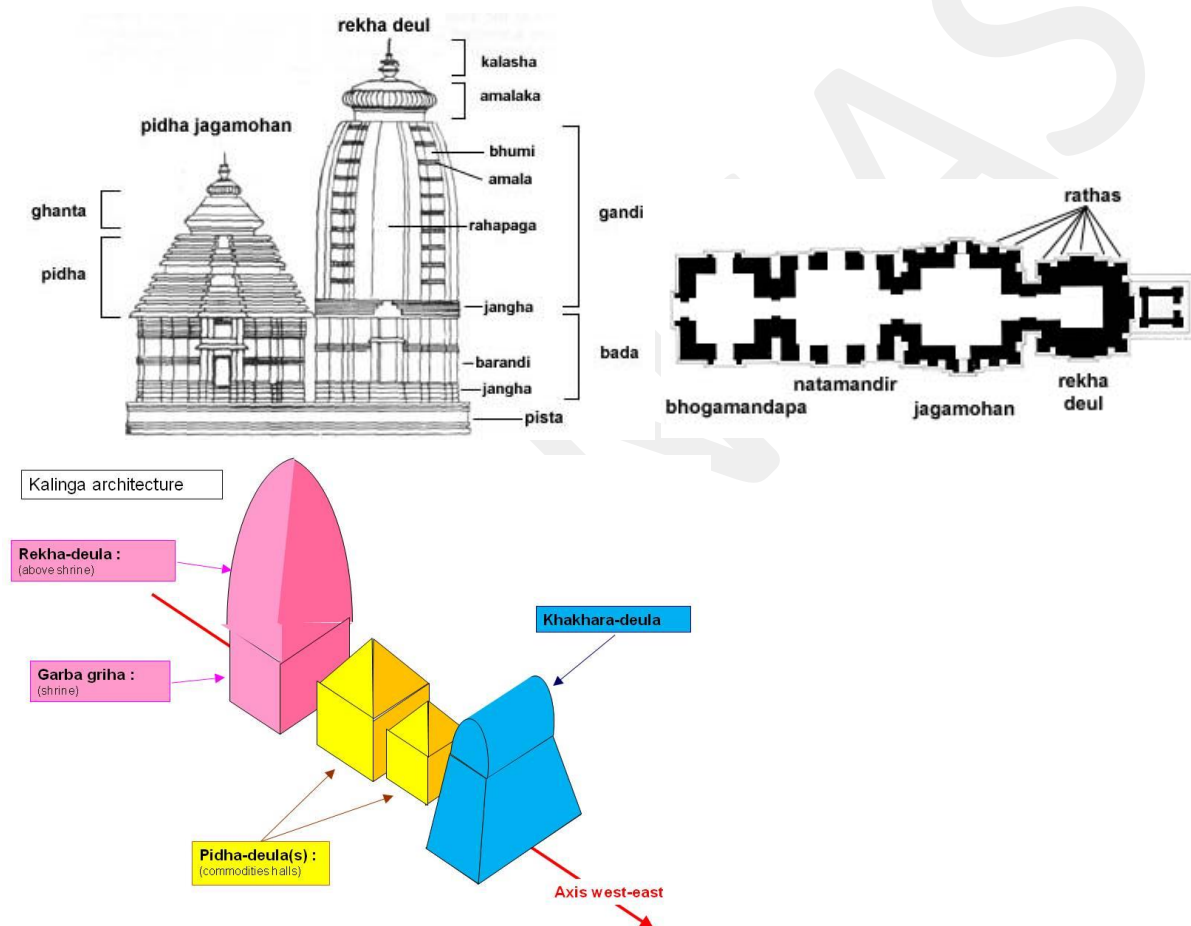
2. **Kalinga school of architecture is characterized by an extraordinary diversity of styles and forms. Illustrate with examples. (Answer in 150 words)** 10

Approach:

- Briefly write about Kalinga School of architecture in the introduction.
- Discuss the diversity of styles and forms in this school.
- Conclude accordingly.

Answer:

The traditions of Kalinga (present day Odisha) school of architecture is predominantly associated with its temple architecture. They represent a pure form of the original Nagara style. Temples in Odisha can be divided into two groups -the early form of Nagara temples and the later evolution of the same in the fully developed Odishan type. It encompasses beautiful temples built between 6th and 16th century AD.



Diversity of styles and forms in Kalinga school of architecture:

- **Different styles of shrines:** There are three major styles of temples in the Kalinga School based on **shape of the main superstructure known as deul** (the part of the temple that contains the shrine, also known as shikhara/vimana).
 - **'Rekha' deula** with curvilinear shikhara. For example, Lingaraja temple at Bhubaneswar and Jagannatha temple at Puri.
 - **'Bhadra' or 'Pidha deula** also called "flat seat temple" because the Shikhara here is like a stepped but compressed pyramid. For example, Bhaskareswar Temple at Bhubaneswar.
 - **'Khakhara' deula** has elongated wagon-vault/barrel roof shaped shikhara. The most famous example of this style is Vaital Deula temple, Bhubaneswar, and Varahi Deul temple, Chaurashi in Odisha.
- **Number of structures:** The earlier temples consist of two parts - **Main** sanctum called deul and the frontal hall or the mukhasala called **jagamohana (entry hall to shrine)**. The **jagamohana** is either a flat-roofed rectangular hall or square hall with the roof arranged in pidhas.

- Later two more structures were added - **natamandira** (dance pavilion) and **bhogamandapa** (offering hall) to meet the growing importance of rituals. For example, in **Ananta Vasudeva temple at Bhubaneswar** there are four structures.
- On rare occasions, independent Torana or a gateway is also erected in front of the temple. For instance, the **Mukteshwar temple at Bhubaneswar** has free-standing Torana.
- **Plan and elevation:** The Odishan temples are remarkable in their plan and elevation.
 - The **interior ground plan** of the temple is **square**, but **externally**, because of projections, the temple appears to show a **cruciform plan**.
 - The Odishan temples are distinguished by **vertical projections** called the **rathakas or pagas**. Depending on the number of rathakas, the temples are classified into **triratha, pancha-ratha, sapta-ratha, etc.** For example, pancha ratha **temple of Mukteshvara**.
- **Other parts of the temple:** Different parts of the Odishan temple in elevation, starting from the bottom, include:
 - **Pista**, or platform, not a compulsory feature and generally found in temples erected in the Ganga epoch.
 - **Bada**, or wall, divided into one or more horizontal sections.
 - **Gandi** ("trunk") is the tower or spire of the deul.
 - **Mastaka** consists of capping elements of **amalaka** and **kalasha**.

The variation and diversity of **Kalinga School of architecture** is remarkable, which reflects a blend of indigenous styles, regional influences, and artistic innovation resulting in rich architectural heritage.

3. Indian vernacular literature is a reflection of regional identities, aspirations, and histories. Elaborate with suitable examples. (Answer in 150 words) 10

Approach:

- Introduce about Indian vernacular literature.
- Elaborate along with examples of the reflection of regional identities, aspirations, and histories in the Indian vernacular literature.
- Conclude appropriately.

Answer:

India, with its rich linguistic diversity, has a vast treasure of vernacular literature. This literature, emerging from the heart of various regions, is a candid reflection of the identities, aspirations, and histories of the multitudes it represents.

Reflection of Regional Identities:

- **Diverse Cultural Practices:** India, being a mosaic of cultures, has its regional festivities, rituals, and customs vividly painted in its literature. The literature offers a glimpse into the daily lives, festivities, and traditions of the people.
 - **Ex: Early Manipuri literature** consisted of ritual hymns, cosmogony and histories in the forms of folktales in both prose and poetry. Some examples of these works like Panthoibi Khongul, Numit Kappa, Ougri, Khncho, Sana Lamoak are still existing.
- **Dialects & Linguistic Nuances:** The words, phrases, and idioms used in vernacular literature give us insights into the unique linguistic fabric of the region.
 - The **Sino-Tibetan dialect of the Ahoms** is known to have greatly influenced Assamese prose just as it gave a cultural identity to the people.

Reflection of aspirations:

- **Expression for freedom:** Patriotic writing in vernacular languages proliferated as different communities rose against foreign rule. **Rangalal in Bengali, Mirza Ghalib in Urdu and Bharatendu Harishchandra in Hindi** expressed themselves as the patriotic voice of the era.
- **Bent towards devotion:** Many literary writings reflected the religious bent of the region in their work. For example, **Ramayana of Kamban in Tamil, works of Madhava Kandali in Assamese** etc. highlight the devotionism that made its way into the literature.

- **Desire to progress:** Assamese literature, post-independence, touched upon the desires of a state for prosperity amidst challenges. For example, the **works of Homen Borgohain** delve deeper into the socio-political, economic, and educational concerns of Assam.

Reflection of histories:

- **Chronicles:** Literature in many languages contains references to many historical events. For example, **Anubharata or Sivabharata in Marathi** based on the life of Shivaji and his son; Zain Khan's Tuzuk-i Baburi and **Tarikh-i Shah Alam by Munna Lal in Persian**.
- **Social condition:** The vernacular literature reflected the situations as well as the changes in the society at different times. For example:
 - At the beginning of the **16th century**, **Vaishnava Bhakti movement** had become the dominant social theme in Gujarat. Therefore, most of the **Gujarati literature** of this period relates to the Bhakti tradition.
 - **Brindabandas's Chaitanya Bhagavata** was probably composed within a decade of Saint Sri Chaitanya's death and is considered to be the most authentic account of the social conditions of his time.

Thus, Indian vernacular literature is not just a form of entertainment or an artistic expression; it is a mirror reflecting the hopes, identities, and pasts of the varied regions of this vast nation.

4. *How have Indian classical dance forms evolved from their ancient origins to their present-day styles and expressions? (Answer in 150 words)* 10

Approach:

- Start by defining Indian classical dance.
- Discuss the evolution of various classical dance forms along with its features.
- Conclude accordingly.

Answer:

According to the Sangeet Natak Akademi, there are eight Indian classical dance forms - Bharatnatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniyattam, Odissi, Sattriya.

Evolution of Indian classical dance

- **Ancient Origins & Medieval times**
 - **Natyashastra:** The earliest treatise on dance available is **Bharat Muni's Natyashastra**, the sourcebook of the art of drama, dance and music dating between the 2nd century B.C.E- 2nd centuries C.E. It details the art of natya (drama) and encompasses all aspects of classical dance, laying down the principles that are still adhered to.
 - **Temple Traditions:** Many classical dances originated as a part of temple rituals. **Ex: Bharatanatyam** evolved from the dance practised by the Devadasis in temples of Tamil Nadu. Similarly, **Odissi** can be traced back to the Devadasis of the Jagannath temple in Odisha.
 - **Royal Patronage:** Many classical dances received patronage from Indian kings in ancient and medieval times. **Ex:** The 19th century saw the golden age of **Kathak** under the patronage of Wajid Al Shah, the last Nawab of Oudh.
 - **Persian Influence:** With the advent of the Mughals, some classical dance forms underwent significant changes. **Ex: Kathak**, which was primarily a temple art form, found its way into Mughal courts and was influenced by Persian art.
 - **Cultural and religious influence:** Manipuri dance can be traced back to the rituals and traditional festivals in ancient times with references to the dance of Shiva and Parvati. With the arrival of Vaishnavism in the 15th century A.D. new compositions based on the episodes of life of Radha and Krishna were gradually introduced.
- **Modern Evolution:**
 - **Change in perception:** Artists like Rukmini Devi Arundale revitalized Bharatanatyam, removing the earlier devadasi stigma and infusing it with social relevance.
 - **Institutionalization and Formalization:** Post-independence, various institutions were established to promote, teach, and conserve classical dance. **Ex:** Sangeet Natak Akademi has

been pivotal in preserving and promoting these forms, ensuring standardization in teaching methodologies and performances.

- **Fusion and Innovations:** The efforts of Poet Vallathol gave new impetus to Kathakali dance and today many innovations are being made to suit the needs of a changing society. Experimentation is being done with traditional classical dance formats to create fusion styles.

The journey of Indian classical dance forms has adapted to changing times, reflecting societal dynamics while remaining rooted in tradition.

5. The focus on ornate, decorative details made the Indian sculptures of medieval times more complicated, ornamented, and enriching. Discuss with examples. (Answer in 150 words) 10

Approach:

- Briefly introduce by writing about the Indian sculptures of medieval times.
- Discuss in detail about the characteristic features of the Indian sculptures of medieval times.
- Conclude appropriately.

Answer:

The art of sculpture, which reached its golden age during the Gupta period started declining during subsequent centuries until only later in the 7th and 8th centuries when rulers from the Pallava dynasty, Gujarat, Rajasthan, etc., started patronizing medieval school sculptors.

Taking a shift from an ancient form of classical dignity, sobriety, and simplicity, the Indian sculptures of medieval times started focusing on ornamentation, with strange and unusual imaginary creatures such as half-human, half monsters, etc. which made them more complicated, ornamented, and enriching as given below:

- **Departure from texts and rules:** With sculptors getting maturity, skill, and sufficient dexterity, artists **started to infuse their own likes and dislikes** of the period and no longer conform to the rules and texts of **Shilpasastras**.
- **Reflecting inquisitive through art:** New artists of the medieval period contributed a dreamy, floating quality to the figures of the flying gods and freer movement than in the classical period.
- **Increased elegance:** There was a tendency towards increasing elegance and slenderness of form during this period, especially in the sculpture of women figures. **For instance**, Vrikshika, or celestial damsel, from Gyraspur in Gwalior.
- **Complex themes:** Artists of the period started to portray complex themes by bringing subjects from various worlds and started interlinking together. **For instance**, representation of the Elephant in the Arjuna's penance scene at Mahabalipuram where the celestial world, the temporal world, as well as the animal world, has been shown with masterly skill.
- **Emphasis on the dexterity of the art:** Integration of animal and human figures together in a single form by blending in a natural way. **For instance**, Varaha raising the Earth from the ocean in Varahamandapa cave at Mahabalipuram.
- **The masterly portrayal of emotions:** Artists of this period not only conveyed the ornamental aspects but also the emotions of subjects in the sculptures. **For instance**, the cave-shrine at Elephanta contains the famous Mahishamurti. The three heads emanating from one and the same body represent three different aspects of Lord Shiva.
- **Declining priority for human form:** In the 13th century A.D. love for the beauty of humans was diminished and replaced by decoration and ornamentation which became more important than human figure.

Artists from the latter part of the medieval period started emphasizing real events, strength, and size of objects as seen in Vijayanagara's artists' work. It was further changed under the Delhi sultanates, Mughal, and the British regime who gave great impetus to architecture than sculpture.

6. **Discuss the impact of the diffusion of Indian culture on the cultural landscapes of East Asia and South-East Asia. (Answer in 150 words)** **10**

Approach:

- Discuss the historical linkages of India with East Asia and South-East Asia.
- State the impact of Indian cultural diffusion on these regions.
- Conclude accordingly.

Answer:

India, boasting an ancient civilization, has intricately woven its cultural threads with East and South-East Asia. Through avenues of **trade**, spirited **religious missions**, and mutual **artistic pursuits** by Indian **merchants**, Buddhist **emissaries**, and visionary **royal patrons** respectively, the diffusion of Indian cultural traditions took place. Additionally, waves of **migration** further strengthened linguistic and architectural imprints across these diverse landscapes.

The influence of Indian culture has deeply permeated East and South-East Asia, manifesting its impact in the following ways:

- **Religious and philosophical affiliations:** The roots of **Japan's Zen Buddhism** and **Korea's Seon** can be traced to Indian **Mahayana Buddhism**. There has been convergence of not only rituals but also of deep philosophical thought. The reverence given to Indian scriptures in Japanese monasteries showcases an enduring commitment to shared spiritual insights.
- **Architectural synergy:** The grandeur of **Cambodia's Angkor Wat** or the meticulous design of **Japan's Tōdai-ji temple** portray the synthesis of Indian architectural ethos with local sensibilities, representing mutual admiration and shared spiritual aspirations.
- **Linguistic bridges:** Beyond mere words, the essence of language speaks of cultures. The intricate derivations of Sanskrit, evident in the '**Jawi**' script of **Malay** or nuanced terms in Japanese and Thai, indicate a linguistic bond that is deep and historical.
- **Societal structures:** **Bali**, with its **societal divisions reminiscent of India's varna system**, showcases how foundational cultural concepts can be adapted to fit unique societal contexts. Similarly, the principles of righteousness and harmony, resonating with India's Dharmic philosophy, are mirrored in the **Confucian ideals in Korea and Japan**.
- **Cultural and artistic melding:** The depth of culture is reflected in its art. The influence of Indian culture is evident through the use of Indian motifs on **Korean ceramics** or the hues of Indian influence in **Japanese paintings**. Shared celebrations, from **Thailand's Songkran** to **Japan's Bon Festival**, emanate the universality of human emotions, albeit with regional flavours.
- **Literary intersections:** **The Ramayana**, while intrinsically Indian, has been embraced, adapted, and celebrated in forms like **Thailand's Ramakien** and theatrical nuances in Japan. These renditions not only depict the tale but also the inherent adaptability of literature.
- **Culinary connections:** The aromatic spices and intricate cooking techniques of India have influenced East and South-East Asian cuisines. Dishes like the **Indonesian 'rendang'** or the **Thai curry** show traces of Indian culinary arts, while staples such as rice and certain fermented foods indicate shared agricultural and preservation practices.

The diffusion of Indian culture in East and South-East Asia is a testament to the age-old bonds that go beyond mere trade. The confluence of cultures has enriched both the donor (India) and recipient nations, carving a shared heritage and mutual respect, which is evident even today.

7. **Give an account of the key factors that shaped the development of modern Indian art under the British colonial rule. (Answer in 150 words)** **10**

Approach:

- Provide a brief introduction about the evolution of modern Indian art.
- Mention the key factors that shaped the development of modern Indian art under British rule.
- Conclude appropriately.

Answer:

The evolution of modern Indian art under the British colonial rule was shaped by a complex interplay of factors resulting in the emergence of a diverse and vibrant art scene in India that continues to evolve to this day.

Various factors that shaped the development of modern Indian art under British rule:

- **Superiority complex of the west:** Fine arts was seen as European by the British. They felt that Indians lacked training and sensibility to be able to create and appreciate fine arts.
 - In the later nineteenth century, art schools on the European model were established in major Indian cities like Calcutta, Bombay and Madras.
 - Oil paintings of **Raja Ravi Varma of Travancore** depicting mythological and social themes became highly popular at this time.
- **Search for a nationalistic aesthetic:** It was against the above mentioned colonial bias that nationalist art emerged, and the Bengal School of Art, as nurtured by Abanindranath Tagore and E.B. Havell, was a prime example.
 - The Bengal School had a great flowering at Shantiniketan where Rabindranath Tagore set up the Kala Bhavan.
- **Past traditions of India:** Artists like Nandalal Bose and Asit Kumar Haldar, students of Abanindranath Tagore, were inclined to draw inspiration from past traditions like the Ajanta frescoes, and Mughal, Rajasthani and Pahari miniature paintings, among others.
- **Global events like World War-II:** One of the indirect outcomes of World War II was the outbreak of the Bengal famine. The humanitarian crisis compelled many artists to reflect on their role in society.
 - In 1943, under the leadership of Prodosh Das Gupta, a sculptor, few young artists formed the Calcutta Group, which wanted their paintings and sculptures to speak of their own times.
- **Indian Independence movement:** The desire for freedom — political, as well as, artistic — soon spread widely among young artists, who witnessed Independence from the British Raj.
 - Ideas like swadeshi in art were held by art historians like Ananda Coomaraswamy around the late nineteenth century and early twentieth century.
 - In Bombay, another set of artists formed a group, called the Progressives in 1946, which represented the modern forceful art of independent India.
- **Influence of western modernism:** Artists from the Tagore family — Gaganendranath and poet-painter Rabindranath, thus, knew about the international trends of Cubism and Expressionism, which had rejected academics.

The distinct modern attitude which found its place in Indian art with artists like Gaganendranath Tagore, Rabindranath Tagore, Jamini Roy, Amrita Sher-Gil, Ramkinker Baij and Benode Behari Mukherjee ultimately led to the establishment of National Gallery of Modern Art and Lalit Kala Akademi in independent India.

8. "Britain's Industrial Revolution was actually premised upon the deindustrialisation of India." Examine the statement. (Answer in 150 words) 10

Approach:

- Introduce by writing briefly about Industrial Revolution and the Indian economy.
- Explain how the Britain's Industrial Revolution was based on the de-industrialisation of India.
- Conclude accordingly.

Answer:

The Industrial Revolution began in Great Britain around 1760 and it marked a major turning point in history. It is argued that British rule caused systemic destruction to the Indian economy in order to benefit the British economy. The share of India in the world economy when British arrived on its shores was 23% but by the time the British left, it was down to below 4%.

Britain's industrial revolution was fueled by deindustrialisation of India in the following manner:

- **Destruction of local industries:** Britishers controlled and changed the traditional economies to benefit Britain. For e.g., India's local handloom industry was destroyed because of competition from the cheap mill-produced cloth from Britain. British policies favored the import of British manufactured goods while imposing trade restrictions on the export of Indian products. It was highlighted by Dadabhai Naoroji in his book 'Poverty and Un-British Rule in India.'
- **Source of men, materials and markets:** India became one of Britain's most important assets – supplying men, materials and markets. While forced labor and low wages enriched British industrialists, India's local industries suffered. The export of raw cotton from India to Britain soared from 2.5 to 22 million pounds between 1760 and 1787. In the meantime, India became the world's biggest purchaser of British exports and the source of highly paid employment for British civil servants.
- **Established monopoly rights over trade:** The British tried to eliminate the existing traders and brokers connected with the cloth trade and established a more direct control over the weaver. It appointed a paid servant called the 'gomastha' to supervise weavers, collect supplies, and examine the quality of cloth.
- **Heavy Taxation:** According to RP Dutt, the capital to finance the Industrial Revolution in Britain was sourced from India. Between 1765 and 1815, British extracted approximately £18,000,000 each year from India.
- **Expansion of railways:** Between 1854 and 1947, India saw expansion of railways and import of around 14,400 locomotives from England. The railways opened up vast interiors of India as a market. It also helped transport labor to fields and mines that could be tapped to send material to feed the mills of England.

Thus, the systemic destruction of the Indian domestic economy was crucial to Britain's industrial revolution. In fact, it bolstered Britain's colonial aspirations. As the Industrial Revolution improved the living standards, technological capabilities and economic might of Britain, its ability to colonise became even greater. This formed a cycle – colonialism supported British industrial growth, which in turn fueled further its global expansion and repression.

9. *Middle Eastern monarchies have demonstrated notable resilience, despite many uprisings in the past. Discuss the reasons behind the continuation of monarchical regimes in the region. (Answer in 150 words)* 10

Approach:

- Provide a brief background of the Middle Eastern monarchies.
- Outline the various uprisings and shocks seen in the region.
- Mention the reasons for the resilience of the monarchies in the region.
- Conclude accordingly.

Answer:

The Middle East, a region rich in history and geopolitical significance, is home to several monarchies that have persisted through the ages. These monarchies, from the opulent kingdoms of Saudi Arabia and Bahrain to the historic Hashemite kingdom of Jordan, have played pivotal roles in shaping the political, cultural, and social landscapes of the region.

The region has seen various shocks and uprisings, for instance, in 1978-1979, Iran's monarchy was overthrown and was replaced by an Islamic Republic. Later, from 2010-2012, the Arab Spring sparked anti-government protests across the Arab world, resulting in toppled leaders in Tunisia, Egypt, Libya, and Yemen, while Syria descended into a brutal civil war.

However, despite the various shocks, uprisings, transformative forces of modernity and globalization, the monarchies of the Middle East have demonstrated a notable ability to adapt and endure.

The following are the reasons for the continuation of monarchical regimes in the region:

- **Geological fortune and oil wealth:** Hydrocarbon resources, predominantly in nations like Saudi Arabia, the UAE, Kuwait, etc. provide a robust financial buffer. Rich resources allow the countries

to appease their citizens through subsidies, benefits, and development projects, thereby ensuring economic stability and minimizing discontent.

- **Strategic alliances:** Alignments with the influential global powers offer monarchies political and military security. For instance, the U.S. military's presence in Kuwait and its strategic alliances with nations like Saudi Arabia and the UAE provide a protective umbrella during volatile times.
- **Political legitimacy and cultural resonance:** These monarchies align with the region's ingrained tribal and religious principles. This cultural legitimacy ensures a more profound connection and acceptance by their subjects.
- **Dynastic unity and familial consolidation:** The hereditary nature of these monarchies, like the Al Saud family in Saudi Arabia, the Hashemites in Jordan, etc., guarantees a unified approach to external challenges. This unity ensures that the power remains within the family and presents a consolidated front during crises.
- **Institutional means for pacifying the public:** With the financial means primarily derived from oil wealth, these monarchies can fund development projects, provide public services, and maintain robust security apparatuses. This ensures public order and reduces the chances of widespread unrest.
- **Foreign aid and support:** Monarchies without significant oil reserves, such as Jordan and Morocco, derive substantial benefits from financial assistance offered by their wealthier neighbours. This economic support is pivotal in sustaining their rule amidst potential financial crises.
- **Geopolitical significance:** The strategic location of many of these monarchies ensures that they remain invaluable to global powers. This prominence guarantees regular foreign support and interventions during crises, like during the Syrian civil war.

The Middle Eastern monarchies have demonstrated remarkable adaptability in maintaining their power. However, challenges loom with the evolving global energy landscape, the rising demand for participatory governance, and shifting geopolitical priorities.

10. *World War II acted as a catalyst for scientific and technological advancements that shaped the outcome of the conflict and had a lasting impact on post-war developments. Evaluate the statement. (Answer in 150 words)* 10

Approach:

- Giving a brief account of World War II, discuss the various scientific and technological advancements during the war.
- Explain how these advancements shaped the outcome of the war and had a lasting impact on post-war developments.
- Conclude accordingly.

Answer:

World War II was a global conflict lasting from 1939 to 1945. It was a pivotal period that accelerated innovation in various fields, leading to significant scientific and technological advancements that had a profound impact on the outcome of the war and on subsequent global developments.

The scientific and technological advancements include the following:

- **Military technological advancements:** The war drove nations to invest heavily in research and development, leading to breakthroughs in military technologies, such as **radar technology, long-range bombers, improved naval vessels and tanks**. **Radar technology** played a crucial role in the war and some historians have claimed that it helped the Allies win the war more than any other piece of technology.
 - In the post war period, this radar technology led to the development of **microwaves** and also found application in **weather forecasting systems**.
- **Nuclear technology:** It was perhaps the most prominent example of technological advancement during World War II. **The Manhattan Project**, which produced the first atomic bombs, was a direct response to the war-time urgency. The successful testing and use of these weapons marked a turning point in the war, **bringing it to an immediate end**.

- Post-war world ushered in the nuclear age, with profound **implications for global security and geopolitics**. Attention was also given to harnessing nuclear energy in a controlled fashion for **naval propulsion** and on the technological evolution of reliable **nuclear power plants**.
- **Code-breaking and cryptography:** Both Allied and Axis powers heavily relied on cryptography to secure their communications. The successful efforts of Allied **codebreakers**, most notably at **Bletchley Park in the UK**, helped decode intercepted Axis messages. Experts believe this may have **shortened the war** by as much as two years.
 - Alan Turing, one of the code breakers at Bletchley Park, is considered a founding father of **artificial intelligence and of modern computer science**.
- **Medical and health advancements:** The war stimulated advancements in medical and health-related technologies. Innovations such as **blood transfusions, large-scale development of antibiotics like penicillin**, and advancements in surgical techniques saved countless lives both during and after the war.
 - These developments **revolutionized healthcare** and had far-reaching implications for public health in the post-war period. From World War II to today, **penicillin remains a critical form of treatment** used to ward off bacterial infection.
- **Space exploration:** The V-2 rocket developed by Nazi Germany was one of the most advanced rockets of its time. Estimates suggest that **several thousand people were killed** by the missile and **many more died constructing the V-2s** themselves. It became the **precursor to modern rocketry** and laid the foundation for space exploration programmes.
- **Aviation and aeronautics:** The war led to remarkable advancements in aviation technology. **Jet engines**, for instance, were in their early stage of development during the war period. Though they did not have an impact on the immediate war, the research conducted during the war laid the foundation for the **post-war aviation industry and the development of commercial jetliners**.

The emphasis on research and development during the war set the stage for the growth of research institutions, universities, and industries in the decades that followed. The urgency of the war effort drove rapid innovation, leading to breakthroughs that not only affected the course of the war but also laid the groundwork for significant advancements in various fields in the post-war era.

11. During the medieval period in India, new languages were introduced, which led to a remarkable growth in the sphere of culture and literature. Discuss. (Answer in 250 words) 15

Approach:

- Briefly mention about the growth of literature in the medieval period.
- Mention the factors that led to the introduction of new languages.
- Highlight the growth in the sphere of culture and literature due to emergence of new languages.
- Conclude accordingly.

Answer:

The medieval period witnessed the growth of a rich corpus of literature and development of languages like Urdu. One of the important features of the literary history of this period is the development of literature in regional languages in various parts of India.

Important factors, which contributed to the development new languages during medieval period are as follows:

- The Post-Gupta period saw the **emergence of regional entities and cultures** roughly from the 7th-8th centuries. The growth of regionalism led to emergence of the earliest forms of the regional languages from the Apabhramsa.
- The **Sanskrit literature**, which appeared from the 10th-11th centuries **lacked spontaneity and did not appeal to the masses**.
- The **replacement of Sanskrit by Persian as the official language** during the Sultanate period further intensified the decline of the Sanskrit literature.

- **Many kingdoms** during the Sultanate period **promoted the use of regional languages** since Persian was an unfamiliar language in many parts of the country.
- The growth of **Nathpanthi movement** and **Bhakti and Sufi movements** also played an important role in the rapid growth of regional literature.

The emergence of new languages due to above factors led to remarkable growth in the sphere of culture and literature:

- **Persian:** It was introduced after the establishment of the Delhi Sultanate. Writings of **Amir Khusrau** represents Persian styles composed in the Indian context. It came to be known as **Sabaq-i-Hindi (the Indian style)**. Important contributions of Persian literature include **history writing, religious Sufi literature, translation of Sanskrit texts** and development of languages like **Punjabi, Pushtu, Sindhi and Kashmiri**.
- **Hindi:** Hindi literature developed in various dialects such as **Brajbhasha, Awadhi, Rajasthani, Maithili, Bhojpuri, Malwi, Khari Boli**, etc.
 - The period between **7th to 14th century** is characterised as '**Veergatha Kala** (age of Heroic Poetry)', which symbolises the values and attitudes of the Rajputs.
 - **The second phase** known as **Bhakti Kala (Age of devotion)** was influenced by the Bhakti movement. It began with **Kabir** and led to two-fold categorization: **saguna poets and nirguna poets**.
 - **Chishti Sufi saints** also contributed substantially to the growth of Hindi literature.
- **Urdu:** **Amir Khusrau** composed **verses in Urdu** using Persian script. The standardized literary form was given to Urdu in **Deccan** where it came to be known as **Dakhini** during the 15th century. **Gesu Daraz's Miraj-ul Ashiqin** is the earliest work in Dakhini Urdu.
- **Punjabi:** It started with the compositions of **Baba Farid** and was developed further by hymns of **Guru Nanak Dev ji** and a distinct script introduced by Sikh **Guru Angad Dev**.
- **Bengali:** Three main trends developed in the Bengali literature, which include **Vaishnav bhakti poetry, translations and free adaptations of the epics, and mangala kavya**.
- **Marathi:** It was greatly influenced by the Bhakti movement. **Sant Eknath, Sant Tukaram, and Sant Dnyaneshwar** were instrumental in popularizing Marathi as a literary language. Their works emphasized social reform, ethical values, and personal experience of the divine.

Similarly, emergence of few other regional languages such as Assamese, Oriya, Gujarati, Telgu and Malayalam also led to developments in culture and literature. These emerging languages gave voice to the thoughts, emotions, and experiences of the common people. They were mediums for expressing religious beliefs, social commentaries, and narratives about everyday life.

12. Discuss the main contributions of Mathura art to the development of iconographies of Buddhist, Jaina and Brahmanical divinities. (Answer in 250 words) 15

Approach:

- Give a brief introduction about Mathura Art.
- Discuss its contribution to development of iconographies of Buddhist, Jaina and Brahmanical divinities.
- Conclude appropriately.

Answer:

Mathura's artistic legacy reflects the amalgamation of diverse religious ideologies and the craftsmanship of master artists who served all faiths without discrimination. The development of the iconography of Buddhist, Jaina and Brahmanical divinities is an important feature of Mathura Art.

Buddhist Sculptures

- The standing and the seated images of Buddha and Bodhisattva are **heavy and bulky, suggesting earth-bound and primitive strength**.
- These images are characterized by **round face, open eyes, sharpnose, thick lips** suggesting a hint of a smile, **close shavedhead** with a prominent *usnisa* and a **plain halo** with scalloped periphery.

- A representative type of the Mathura school is the **life-size free standing image of a Bodhisattva** with huge umbrella, underside of which is fully carved with **sacred Buddhist symbols like the lotus, mythical beasts** and other auspicious Buddhist symbols.
- In the seated images, Buddha depicts the **abhayamudra** with his right hand while the left hand is placed on the left knee. These images show the movement towards **iconographic complexity** with the inclusion of figures of **Bodhisattvas, vidyadharas, depiction of the Bodhi tree on the stele behind the halo** and presence of lion figures on the pedestal to suggest the **lion throne**.

Jaina Antiquities and Sculptures

- The site of **Kankila Tila** seems to have been an important centre of Jaina ideology. The site preserves the ruins of the **only known Jaina stupa**.
- The site also reported a number of Jaina sculptures. An example of a **sarvatobhadrika** image from the site depicts **Tirthankaras standing in kayotsarga mudra** on the four sides of a pillar. The Jainas are depicted **standing on tiered platforms** flanked by kneeling **devotees in anjali mudra**.

Brahmanical Sculptures

- **Vaishnava sculptures:**
 - The earliest representation of **Vishnu** is in his **four-armed form**. Vishnu images at Mathura Museum depict the four-handed variety **holding gada, chakra and kamandalu**. The one right hand displays the **abhayamudra or the varada mudra**. In some images, the gada is replaced by the **shankha**.
 - Images of **Balarama**, were also sculpted in **two-armed and four-armed form**. He is identified by his distinctive **serpent-hood canopy**. The **plough in left hand** attests to his origin as a **pastoral deity** before being incorporated in the all-encompassing Vaishnava cult.
 - Some rare sculptures in the Mathura Museum depict a lady standing between Krishna and Balarama. She is identified as **Ekanansa, sister of the two**.
- **Saiva sculptures:**
 - The Mathura craftsmen mastered the unique style of combining the Linga and the anthropomorphic forms and gave rise to the **Mukhalingas**.
 - The new form of Mukhalinga displayed the **human head of Siva on the phallus**. During this period, **Ekamukhalinga and Chaturmukhalinga** were fashioned.
 - The heads were **Tatpuruṣa** on the east, **Aghora** on the south, **Vamadeva** on the west, **Sadyojata** on the north and **Isana** on the top.
 - The syncretic form of **Ardhanariswara** is also a creation of this period.
- **Other Brahmanical divinities:**
 - Other divinities included Surya, Lakṣmi etc. One of the earliest images of the Sun-god depicts him seated in **utkutikasana** on a chariot drawn by two horses. He holds a **lotus bud** in his right hand and a **dagger** in his left hand.

The sculptures and artworks from Mathura School of art captured the distinctive characteristics, gestures, and attributes associated with these religious traditions, leaving a lasting impact on Indian art and spirituality.

- 13. Inscriptions are considered as one of the most reliable sources of ancient history but challenges still persist in their understanding and preservation. Discuss. (Answer in 250 words) 15**

Approach:

- Write about inscriptions in the introduction.
- Bring out the significance of inscriptions as the most reliable source of ancient history.
- Highlight the challenges associated with its understanding and preservation.
- Conclude accordingly.

Answer:

An inscription is anything written or engraved on stone, wood, metal, ivory plaques, bronze statues, bricks, clay, shells pottery etc. The study of inscriptions is known as Epigraphy. Epigraphy includes deciphering the text of inscriptions and analyzing the information they contain.

Inscriptions are considered as one of the most reliable sources of ancient history as they provide following information:

- **Understanding geographical extent:** The geographical spread of the inscriptions of a king is often taken as an indication of the area of control and administrative set up of that particular king. For example, Allahabad pillar inscription, helped to know the exact extent of Samudragupta's reign as well as his political and military achievements.
- **Information about social life:** Inscriptions also give glimpses of the social life of the era as they shed light on caste and class structures apart from the social customs of the period. For example, the Brahmadesham inscription refers to the Sati committed by Rajendra Chola's queen Viramadevi.
- **Understanding economic history:** Inscriptions give us useful insights about the economic life of their concerned periods. For example, Junagadh inscription of Rudradaman states that Sudarshan Lake was constructed by Chandragupta Maurya but was repaired by Rudradaman and subsequently by Chandragupta Maurya II.
- **Provides religious insights:** Inscriptions provide detailed information on the history of religious practices, institutions and different religious sects. For example, the copper plate inscription of Skandagupta dated 464-465 B. C. refers to Sun worship.
- **Knowing about art forms:** Inscriptions do contain information about the Dance, Music and others arts. For example, the kudimmiyanmalai inscription of Tamil Nadu is one of the earliest inscriptions on music.

However, there are some challenges that persist in their understanding and preservation:

- **Conservation holds low priority in urban planning:** Due to urbanization, many sites, along with their inscriptions, have been destroyed. For instance, a historically relevant inscription near Anaji village in Davanagere district of Karnataka, which referred to a battle between the Kadambas and the Pallavas has been lost.
- **Public apathy:** Due to apathy and ignorance of those involved in renovation works, inscriptions are at times disfigured and damaged. For example, inscribed stone slabs, not forming integral parts of structures and lying loose in the villages and towns, stand the danger of being misused as washing slabs or stepping stones and many times they are used as bricks for constructing walls.
- **Limitations of Inscriptions as sources of history:** Inscriptions are not free from exaggerations and bias. Also, there is a possibility that the inscription may have been written after the period it refers to, thus making date estimation inaccurate.
- **Low staff in the epigraphy branch:** Lack of experts poses a problem for research on understanding and deciphering Inscriptions.

The importance of inscriptions for the study of pre-colonial South Asian theory is well established, with an estimated ninety thousand plus inscriptions being recovered to date in India alone. Innovative measures like digitization of inscriptions, bringing in private sector; public awareness etc. can be explored for preservation of inscription.

14. The rich diversity of folk music of India is a reflection of the cultural traditions from various regions of the country. Discuss with examples. (Answer in 250 words) 15

Approach:

- Briefly introduce about the folk music of India.
- Write about the examples of various folk music along with associated cultural traditions.
- Conclude accordingly.

Answer:

Cultural traditions from various regions of the country reflect the rich diversity of folk music of India. Each region has its own particular style. Regional folk music is mostly associated with occasions such as planting, harvesting, etc.

Instruments in folk music are often different from those found in classical music. Although instruments like the tabla may sometimes be found, it is more likely that cruder drums such as the daf, dholak, or nal are used.

Folk music of India, along with the associated cultural traditions:

- **Lotia, Rajasthan:** Sung by peasants while working in the fields, Lotia is often associated with the Lotia festival, which is celebrated during the Chaitra month in the region.
 - **Associated cultural tradition:** It is also sung by women who bring lotas (a vessel filled with water) and kalash (a vessel considered auspicious to fill with water during worship) filled with water from ponds and wells.
- **Shakunakar, Kumaon:** These songs are sung at the foothills of the Himalayas. Shakunakar songs are sung only by women without any associated instruments.
 - **Associated cultural tradition:** Shakunakar are sung during religious ceremonies of baby-shower, child-birth, Chhati (a ritual done on the sixth day after the birth of a child), Ganesh pooja, etc.
- **Bihu Songs, Assam:** With many types of folk songs, Assam is known for its rich diversity of regional songs.
 - **Associated cultural tradition:** Bihu songs are blessings for a happy new year, and the dance is associated with an ancient fertility cult. It is Bihu time, when an opportunity is there for marriageable young men and women to exchange their feelings and choose their partners.
- **Rasiya Geet, Uttar Pradesh:** Rasiya is associated with the Braj region, and the themes of the songs are linked to the conjugal love of Krishna with his consort Radha and other milkmaids of his village.
 - **Associated cultural tradition:** It is held between men dressed in pink and yellow turbans, representing **Radha-kund and Krishna-kund**, respectively. The **Lathmar, or stick beating**, Holi of Braj is very famous for its numerous Rasiya.
- **Pandavani, Chhattisgarh:** Pandavani means the story of five Pandavas. With Bhima as the main character, in Pandavani, tales from the Mahabharata are sung as a ballad, and one or two episodes are chosen for the night's performance.
 - **Associated cultural tradition:** These stories are the singing tradition of the **Pardhan and Dewar castes of Chhattisgarh**. Villages all over Chhattisgarh have Bhima Dev's shrines, chubby wooden pillars, or statues representing Bhima Dev.
- **Burrakatha, Andhra Pradesh:** Burrakatha is a highly dramatic form of ballad. It is an oral storytelling technique in the Katha tradition, performed in villages of Andhra Pradesh.
 - **Associated cultural tradition:** Started as a **leisure time practise** for village folks, Burrakatha played an active role in conveying messages to people and awakening them during the **Indian Independence Movement**.
 - In the contemporary period, Burrakatha is also seen during Dussera or **Sankranti festival seasons** to describe events in Indian epics like the Ramayana and Mahabharata.

Thus, like many other aspects of India, folk music too is diverse because of the cultural diversity. Since people did not have a solid material to preserve ancient information, passing down important information in the form of songs became utmost important.

15. Tracing the development of bronze casting in India, examine why the Chola bronze sculptures are considered as the most refined. (Answer in 250 words) 15

Approach:

- Briefly mention the unique technique employed by the Indian sculptors for bronze casting in the introduction.
- Bring out the major findings in India tracing the development of bronze casting.
- Highlight the reasons for considering the Chola Bronze sculptures as the most refined.
- Conclude accordingly.

Answer:

The bronze casting in India, which was done through the '**lost-wax**' process, also called cire-perdue, can be traced to the times of Indus Valley Civilization (IVC). It reached its zenith in the Chola period.

Development of bronze casting in India:

- **The 'Dancing Girl' from Mohenjodaro:** It belongs to the IVC and is the earliest bronze sculpture dating back to 2500 BCE. Later, the **bronze** sculpture of **Daimabad Man** riding a chariot drawn by bulls, was discovered from archaeological excavation at Daimabad (Maharashtra) dating to 1500 BCE.
- **Jain sculpture:** The hoard of bronze sculptures has been discovered in Akota near Vadodara (Gujrat) dating between 6th and 9th Century BCE.
- **Buddhist Sculpture:** Many standing Buddha sculptures with right hand in abhaya mudra were cast in North India, particularly Uttar Pradesh and Bihar, during the Gupta and Post-Gupta periods. An outstanding example is that of the Buddha image at Sultanganj, Bihar, which is quite a monumental bronze figure.
- **Himachal Pradesh and Kashmir Bronze sculpture:** They were created between 8th – 10th century reflecting a noteworthy development in the form of the Four-Headed Vishnu, also known as Chaturanana or Vaikuntha Vishnu.
- **Pallava Bronze sculptures:** Pallava Period bronzes of the eighth century is the icon of Shiva seated in 'ardhaparyanka asana' (one leg kept dangling). The right hand is in the 'achamana mudra' gesture, suggesting that he is about to drink poison.

However, the traditions of bronze sculpturing reached its pinnacle under the distinguished patronage of Cholas between 10th – 12th CE. They are considered as the most refined due to the following peculiarities:

- **Unique mould preparation:** Once the process is complete, the clay mould is then broken off, leaving only the bronze sculpture. No bronze sculpture from the Chola period can be exactly replicated, making it truly one of its kind and priceless.
- **Craftsmanship:** The Chola sculptors had a deep understanding of anatomy and proportion, which helped them create sculptures that were anatomically accurate and aesthetically pleasing. The sculptures included intricate jewelry and clothing.
- **Expressive in nature:** The bronze sculptures of the Chola period are known for their expressive features, which conveyed a wide range of emotions through facial expressions and body language.
- **Religious expression:** The well-known dancing figure of Shiva as Nataraja was evolved and fully developed during the Chola Period, which represents Shiva as the Lord of the cosmic dance of creation and destruction.
- **Various 'Mudras' posture:** The sculptures included beautiful independent figurines of Parvati standing in graceful 'tribhanga' posture. The 'namaskara mudra' in which kings and queens are depicted in praying posture. 'Abhaya Hasta Mudra' in the Nataraj Statue where Shiva's four arms are outstretched and the main right hand is a posed gesture suggesting sanctuary and liberation from fear.
- **Elements of idealization:** It included a graceful combination of the likeness of the facial features with certain elements of idealization as seen in the life-size standing portrait statues at Tirupati.

Thus, the Chola sculptures represent a high point in the development of bronze sculpture in India.

16. *The temples in the hills of Kumaon, Himachal and Kashmir are unique in their form and architecture. Discuss with examples. (Answer in 250 words)* 15

Approach:

- Introduce with a brief background of the timeline and emergence of hill temples.
- Discuss the unique features of the architecture of the hill temples, with examples.
- Conclude accordingly.

Answer:

The evolution of temple architecture of India can be attributed to its vast geographical expanse and diversity lent to the region due to the intermingling of cultures, traditions and religious influences. The hills of Kumaon, Garhwal, Himachal and Kashmir of the **5th and 6th centuries BC** are a case study that stood out for its form and unique architecture.

These temples are an amalgamation of the influence of the Gupta period, post-Gupta period and Gandhara school owing to their proximity to **prominent Gandhara sites such as Taxila, Peshawar, etc.**



The uniqueness in form and architecture of the hill temples are highlighted below:

- **Tradition of wood:** The architecture of most temples in the Himalayas is kept with the age-old Kashmiri tradition of **wooden buildings with pitched roofs**. For example, **Manu temple of Himachal Pradesh** showcasing wooden thatch roofs. Further, due to the snowy conditions in Kashmir, the roof is peaked and slants slowly outward.
- **Mix of styles:** While the **main garbhagriha and shikhara are made in a rekha-prasada or Latina style**, the **mandapa is of an older form of wooden architecture**. For example, the **Pandrethan temple**, built during the eighth and ninth centuries during the Karkota period of Kashmir.
- **Moderate ornamentation:** The temples are moderately ornamented, moving away from the post-Gupta aesthetics of heavy carving. A row of elephants at the base and a decorated doorway are the only embellishments on the shrine.
- **Intermingling of religious traditions:** Brahmin pundits and Buddhist monks frequently travelled between Kashmir, Garhwal, Kumaon and religious centres in the plains like Banaras, Nalanda and even as far south as Kanchipuram. This resulted in both Buddhist and Hindu traditions to intermingle and spread in the hills. For instance, **Hadimba Devi temple of Himachal Pradesh** built in the Buddhist pagoda style of architecture.
- **Amalgamation of local traditions:** The findings at **Samlaji, the sculptures at Chamba, etc.** show an amalgamation of local traditions with a post-Gupta style.
- **Use of metal tradition:** The yellow colour of the images possibly due to an alloy of zinc and copper indicate the influence of metal sculpture tradition in the Himalayan region. This alloy was popularly used to make images. For example, the images of **Mahishasuramardini and Narasimha at the Lakshana Devi Mandir** in Himachal Pradesh.
- **Influence of the Nagara style:** The temples in Kumaon, especially the ones at **Jageshwar in Almora, and Champavat near Pithoragarh**, are classic examples of Nagara architecture in the region.

The hill temples of Kumaon, Garhwal, Himachal and Kashmir, in their form and architecture, represent the diverse cultural lineage of the ancient architecture and rich heritage of the country.

17. The wall paintings in India are portrayals of the religious and social life of the times. Explain with examples. (Answer in 250 words) 15

Approach:

- Briefly give an introduction about wall paintings in India.
- Write about the various wall paintings of religious and social characters.
- Conclude accordingly.

Answer:

Painting is one of the most delicate forms of art, giving expression to human thoughts and feelings through the media of line and colour. The earliest examples of Indian painting, that there is evidence of, are on the walls of some of the caves in the Kaimur Range of Central India, the Vindhya Hills, and some places in Uttar Pradesh.

Wall paintings portraying religious life:

- **Buddhism:** Early reference to paintings on Buddhism can be traced to the **Ajanta Caves**, which were mostly associated with the Jatakas, a collection of stories recording the previous births of Lord Buddha. The painting of **Bodhisattva Padmapani from Cave I** is one of the masterpieces of Ajanta painting, executed in the late 6th century A.D.
- **Jainism:** One of the prominent examples of paintings with respect to Jainism is **Sittanavasal paintings**. They show 'bhavyas' (exalted souls who work to achieve moksha, or spiritual liberation), enjoying themselves in a pool, full of blooming lotuses.
- **Brahminical paintings:** The earliest Brahminical paintings so far known, are the fragments found in **Badami caves, in Cave No. III**, which belong to circa 6th century A.D. Depiction of **Siva and Parvati in the paintings** are examples of Brahminism through art.
- **Indian Epics:** Episodes from the Ramayana, Mahabharata, and Bhagavad Gita are also inscribed and painted across several paintings in India. For instance, the **Madhubani Painting** of Bihar.

Wall paintings portraying social life:

- **Rural life:** **Warli school of painting** depicts daily life events of tribes in Gujarat and Maharashtra, such as hunting, fishing, farming, forest activities, and village life. Their houses are adorned with paintings reflecting the way of life on walls covering the harvest season, weddings, and births.
- **Household ceremonies:** **Madhubani paintings** of Bihar are done by householders to celebrate social events like marriage, childbirth, or the sacred thread ceremony.
- **Belief system:** In the **Saura** tribal community (of Odisha), a **pictograph** is made during times of adversity, disease, and death. The Sauras were reputed to excel in witchcraft, magic, and astrology. The Saura artist is usually the magician priest, the Kuranmaran.
- **Relation with nature:** The paintings among the folklore are related to the flora and fauna and show how man interacts with nature. For instance, **Gond painting**.

After the country's independence, the size of the paintings was reduced, and the surface on which they were done was switched from walls and floors to paper and fabric to make it commercially viable. The themes were curtailed so as to fit on the smaller canvas. Though the content and style remained the same, due to exposure on the world stage and new themes, they tried to incorporate those by painting them in their traditional style.

18. *While the American Revolution created the United States, the Civil War (1861-1865) determined what kind of nation it would be. Discuss. (Answer in 250 words)* 15

Approach:

- Briefly write about the American Revolution in the introduction.
- Explain the outcomes of American Revolution that created the United States.
- Mention the unresolved issues that led to the Civil War, later.
- Discuss the outcomes of the Civil War, which determined the kind of nation United States would become.
- Conclude accordingly.

Answer:

The American Revolution was a struggle for independence from British rule, driven by grievances over taxation without representation, self-governance, and individual liberties. The Revolution resulted in the signing of the Declaration of Independence in 1776 and the subsequent establishment of the United States of America.

Outcomes of American Revolution:

- In 1776–77, the **Articles of Confederation** were written and adopted to provide a new plan of government in the United States of America.
- To address the problems of the weak central government under the Articles of Confederation, the **Constitutional Convention** was convened in **Philadelphia in 1787**. The **United States Constitution** that emerged from this convention came into effect in **1789**.
- The Constitution established a **Republican form** of government with **Federal system** under which the powers were divided between the federal and state governments.
- Further, **ten amendments** to the American Constitution in **1791 introduced the Bill of Rights**, which provided important rights such as the **freedom of speech, press and religion**.

Thus, the American Revolution led to the formation of the United States with a written Constitution. But the **issue of slavery was not addressed by the Bill of Rights** despite the emphasis of the Declaration of Independence (1776) on equality and freedom. This led to the **conflict between Northern and Southern states**, which culminated into the **Civil War (1861-65)**:

- The Civil War started because of differences between north and south over the **power of the national government to prohibit slavery** in the territories that had not yet become states.
- After the **election of Abraham Lincoln in 1860** and his pledge to keep slavery out of the new territories, **seven slave states from the South seceded** and formed a new nation, the **Confederate States of America**.
- The Lincoln administration and the Northern people **refused to recognize the legitimacy of secession** as it would eventually lead to disintegration of United States.
- Finally, **Civil War started on April 12, 1861** when the Confederate army opened fire on **Fort Sumter in Charleston Bay** and it lasted for four years.

The **victory of Northern States in the Civil War** led to significant outcomes that determined the kind of nation United States would become:

- **Preservation of the Union:** The most immediate consequence of the Civil War was the preservation of the **United States as a single nation**. The Union victory solidified the concept that **states could not secede** from the Union unilaterally.
- **Abolition of Slavery:** The Emancipation Proclamation (1863) and ratification of the **Thirteenth Amendment to the Constitution in 1865** officially abolished slavery and moved the nation closer to fulfilling its ideals of equality and freedom.
- **Civil Rights Struggles:** While the Civil War led to the end of slavery, the struggle for **civil rights and equality for African Americans** continued in the **Reconstruction era (1865-77) and beyond**.

The Civil War confirmed the United States as a single political entity, led to freedom for more than four million enslaved Americans, established a more powerful and centralized federal government, and laid the foundation for America's emergence as a world power in the 20th century.

19. ***The First World War represents a turning point in African history with profound consequences for its colonized nations. Discuss. (Answer in 250 words)*** **15**

Approach:

- Start with World War I and Africa's involvement in it.
- Mention the implications of First World War for the African continent.
- Highlight First World War as a turning point in African history.
- Conclude appropriately.

Answer:

The First World War was essentially a war between European powers but it involved Africa, both directly and indirectly, because on the outbreak of hostilities, the greater part of it was ruled by European belligerents. By the time the war ended, every country in Africa, except small Spanish territories, which remained neutral, had been formally committed to one side or the other. Even the last remaining independent states on the continent – Liberia, Ethiopia and Darfur – became involved.

First World War represents a turning point in African history

- It led to the **reordering of the map of Africa**, roughly as it is today. Germany was eliminated as a colonial power, and replaced by France and Britain in the Cameroon and Togo, by the Union of South Africa in South West Africa and by Britain and Belgium in German East Africa.
 - The reorganisation with little or **no reference to historical and ethnic considerations** created considerable bitterness among certain sections of the population in these territories, which is witnessed in the present time also.
- The **war opened up new windows** for many Africans, particularly the educated elite groups, in terms of the development of a more critical approach towards their colonial masters.
- The African soldiers **discovered weaknesses and strengths** of the Europeans, who up to that time had been regarded by the majority of Africans as invincible.
- The war saw **a rise in demands for participation** in the process of government of the new polities imposed on them by the Europeans. It acted as a **stimulus to African nationalism** and the demands even extended to the right to self-determination.

Consequences of the First World War for African nations

- **Exodus of the Europeans:** The war saw large-scale exodus of European administrative and commercial personnel from the allied colonies in Africa leading to a slowdown, if not a complete stoppage, of many essential services manned by them.
- **Loss of African lives:** While the war directly took an enormous toll in terms of dead and wounded in Africa, it further accounted for innumerable indirect deaths in the **Africa-wide influenza epidemic of 1918-19** whose spread was facilitated by the movement of troops and carriers returning home.
- **Local revolts during the war:** Economic hardship caused by the war, resentment against the wartime measures, compulsory recruitment and forced labour coupled with the desire to regain lost independence provoked resistance against the colonial authorities. In places like **southern Ivory Coast, much of Libya, or Karamoja in Uganda**, there was a challenge by armed risings and other forms of protest.
- **Economic consequences of the War:** The war witnessed an increased level of state intervention in the economies of the African colonies, whether in the form of price control, requisition of food crops, compulsory cultivation of crops, or recruitment of labour for essential projects. Colonies bore a large part of the burden of the cost of local campaigns. Public works and development plans were shelved until after the war.

The First World War marked both the end of the partition of Africa and of attempts by Africans to regain independence based on their pre-partition polities. Later, the Second World War provided the impetus to demands for full control by the nationalists.

20. *While Communism in China and the USSR shared similarities, it persisted in China but not in the USSR. Discuss. (Answer in 250 words)* 15

Approach:

- Briefly highlight the origin of Communism in the USSR and China.
- Discuss the similarities between both the systems.
- Elaborate on the factors which led to the survival of Communism in China and its collapse in USSR.
- Conclude accordingly.

Answer:

The October Revolution (1917) led by the Bolsheviks under Vladimir Lenin, resulted in the establishment of Communism in the former Soviet Union (USSR). In China, Communism grew with the Chinese Communist Party's (CCP) rise to power after the Chinese Civil War in 1949, leading to the establishment of the People's Republic of China under Mao Zedong.

Both the regimes had certain **similarities**, as they **were rooted in Marxist-Leninist ideology**, had a **one-party system**, there were **extensive campaigns promoting Communist values**, both

experienced periods of cultural revolutions [China's Great Proletarian Revolution (1966-1976) and Soviet Union Revolution (1928-1931)] and both had **high levels of authoritarianism**. Despite similarities, certain differences existed in the two regimes leading to the survival of Communism in China and its collapse in the USSR.

The factors leading to the survival of Communism in China and its collapse in the USSR include:

- **Reformist process:** China first implemented economic reforms and the political reforms were done gradually. Deng Xiaoping gave a choice to buy, sell, and own property/businesses privately. However, he continued with the one-party system. In contrast, Mikhail Gorbachev implemented both political and economic reforms simultaneously through 'Glasnost' and 'Perestroika'. Further, the decision to allow elections with a multi-party system began the process of democratization, which eventually led to disintegration of the USSR.
- **Course correction:** The 100 Flowers Campaign (1956-57) acted as an early warning for China and Mao Zedong took timely corrective measures i.e. Great Leap Forward (1958-62) focusing on agricultural economy, market Socialism, etc. In contrast, Soviet Communism failed to evolve and address the problems faced by its economy.
- **Economic model:** China's economic model was based on decentralised industrialization and there was less focus on heavy industries, in contrast to the USSR. Further, the continued engagement of the USSR in the Cold War diverted its resources and hurt the economy.
- **Popular support:** Mass movements endorsed by the CCP and Commune system in China sparked "the feeling of belonging" thereby generating support for the party's rise to power unlike the USSR, where the majority was not involved in bringing the Communist Party to power.
- **National identity:** China had a homogenous society (around 92% Han population) and through its inclusive and Confucius ideology, it was able to create a national identity i.e. Confucianism despite existence of multiple ethnicities e.g. Tibetans, Mongols, etc. In contrast, Russians accounted for only about 51% of the population of the USSR and an attempt to achieve a classless national identity i.e. Proletariats, disregarding multiple ethnicities was one of the factors behind the disintegration of the USSR.
- **Repression:** Deng Xiaoping was ready to use force to suppress protests against the government, for instance, the Tiananmen Square incident (1989). Gorbachev, on the other hand, was sympathetic to demands for autonomy of the Republics, which ultimately weakened central control.

Thus, it was the flexible approach and ability to evolve with the changing needs of the time that ensured the success of Communism in China while the lack of the same led to its failure in the USSR.