



MODEL QUESTION 27

Unite: 13, Lesson: 2

In Bangladesh folk music has great variety, with songs being composed on the culture, festivals, views of life, natural beauty, rivers and rural and riverine life. These songs are also about social inequality and poverty, about the material world and the **supernatural**. **Mystical** songs have been composed using the **metaphors** of rivers and boats. Since the country is basically riverine, the Bhatiyali forms an important **genre** of folk music. Folk music is formed and develops according to the environment. Differences in the natural environment are reflected in the people of the different regions. The **dialects** too vary across the different regions. Bangladeshi folk music therefore varies from region to region. Thus there are the northern Bhawaiya, the eastern Bhatiyali and the southwestern Baul songs. The culture and the lifestyle of the different **tribes** have also influenced folk music. Tribes like the Santal, Garo, Hajong, Chakma, Manipuri, Tripuri, Marma etc. have **interacted** with **ethnic** Bengali culture and lifestyle over the years. The **interaction** has been clearly reflected in the richness of folk music.

Folk songs may be sung individually or in chorus. Folk songs sung individually include Baul, Bhatiyali, Murshidi and Marfati, while songs sung in chorus include Kabigan, Leto, Alkap and Gambhira. Some songs are regional in character, but others are common to both Bangladesh and West Bengal. Similarly, some songs belong **distinctively** to one religious community, Hindu or Muslim; others cross religious boundaries. Some songs belong exclusively to men, others to women, while some are sung by both men and women. Thus only women compose and sing Bratagan and Meyeli Git, but both men and women participate in the 'roof-beating' songs that are sung while beating down and firming rooftops.

1. Choose the right word which is the closest meaning in the context that has been used in the text.

- a) The word **supernatural** refers to text _____
i) paranormal ii) superpower iii) natural beauty iv) awesome
- b) The word **Mystical** refers to text _____
i) arcane ii) mythology iii) myth iv) ardent
- c) The word **metaphor** refers to text _____
i) merriment ii) mythology iii) metabolic iv) mentality
- d) The word **genre** refers to text _____
i) generation ii) origin iii) custom iv) appreciated
- e) The word **dialects** refers to text _____
i) international language ii) national language iii) local language iv) speech

- f) The word **tribe** refers to text _____
- i) temple ii) caste iii) tribute iv) rational
- g) The word **ethnic** refers to text _____
- i) ethology ii) appreciate iii) racial iv) assimilate
- h) The word **interaction** refers to text _____
- i) coherence ii) violence iii) incoherence iv) imbalance
- i) The word **Chorus** refers to the text _____
- i) performed by several people ii) performed by an individual
iii) religious song iv) an instrument
- j) Tribal community influenced folk music _____
- i) by introducing new theories ii) by their culture and lifestyle
iii) by writing songs about stars iv) by their mythology
- k) Folk music in Bangladesh is mostly based on _____
- i) the planets and stars ii) culture, festivals and various aspects of life
iii) love matters iv) politics and geography
- l) Which characteristics of a society are observed in folk music?
- i) extremism ii) poverty and inequality iii) political unrest iv) illiteracy
- m) _____ is the vital element for the composition of mystical song.
- i) religion ii) sense of spirituality iii) materialism iv) Bengali culture and lifestyle
- n) As the environment of originating region changes, the genre of folk music _____
- i) experiences no change ii) stays same iii) stays same iv) also changes
- o) Which of the following statements is not true about folk music?
- i) folk music has environment dependence in its genre
ii) the reflection of tribal music is observed in folk music
iii) the dialects do not play any role in the genre of folk music
iv) 'Roof beating' songs are sung by both men and women
- p) Bangladesh is basically a _____ country.



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- i) beautiful ii) mystical iii) supernatural iv) riverine

q) What types of songs are composed using various metaphors?

- i) Bhatiyali ii) Bhawaiya iii) Mystical songs iv) Murshidi

r) How does folk music develop?

- i) depending on words ii) depending on the environment
iii) depending on tune iv) depending on everything

s) The phrase roof-beating refers to _____

- (i) songs while cutting crops (ii) songs while riding boat
(iii) songs while hardening roof (iv) songs while cooking food

t) Bhatiyali songs are existent in this country because, this country is _____

- (i) a developing country (ii) crisscrossed by several rivers
(iii) a home to famous singers (iv) famous for various rivers

u) The writer says, "The dialects too vary across the different regions." What is meant by this sentence?

- (i) The usage of local language depends on regions
(ii) The local speech does not change according to regions
(iii) Alphabet of a language varies according to regions
(iv) People speak same language over various regions

v) What could be the closest definition for 'Mystical Songs'?

- (i) Songs composed for rivers (ii) Songs composed using metaphors
(iii) Songs relating to the sense of spiritual mystery (iv) Religious songs

w) The word 'metaphor' could be best defined by _____

- (i) words used in a figurative sense (ii) mythology
(iii) mermaids (iv) stories regarding rivers and boats

2. Write the answer of the following question.

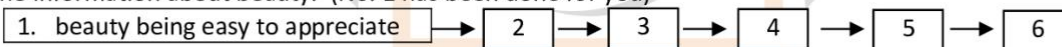
- a. How is folk music defined in the excerpt? Can you add some thoughts of your own to the definition provided?
b. What are the characteristics of folk music?

- c. According to the excerpt, folk music has great variety in Bangladesh. What are some other varieties of folk music that you know about?
- d. The excerpt suggests that the culture and lifestyle of the different tribes of our country have influenced folk music. Can you give some examples in support of the observation?
- e. The excerpt mentions several types or classes of folk songs from different regions of Bangladesh. Give a brief assessment of them.

Beauty is easy to appreciate but difficult to define. As we look around, we discover beauty in pleasurable objects and sights - in nature, in the laughter of children, in the kindness of strangers. But asked to define, we run into difficulties. Does beauty have an independent objective identity? Is it universal, or is it dependent on our sense perceptions? Does it lie in the eye of the beholder? -we ask ourselves. A further difficulty arises when beauty manifests itself not only by its presence, but by its absence as well, as when we are repulsed by ugliness and desire beauty. But then ugliness has as much a place in our lives as beauty, or may be more-as when there is widespread hunger and injustice in a society. Philosophers have told us that beauty is an important part of life, but isn't ugliness a part of life too? And if art has beauty as an important ingredient, can it confine itself only to a projection of beauty? Can art ignore what is not beautiful?

Poets and artists have provided an answer by incorporating both into their work. In doing so, they have often tied beauty to truth and justice, so that what is not beautiful assumes a tolerable proportion as something that represents some truth about life. John Keats, the romantic poet, wrote in his celebrated "Ode on a Grecian Urn" Beauty is truth, truth beauty," by which he means that truth, even if it's not pleasant, becomes beautiful at a higher level. Similarly, what is beautiful forever remains true. Another meaning, in the context of the Grecian Urn-an art object-is that truth is a condition of art. Poetry in every language celebrates beauty and truth. So does art. Here are two poems from two different times that present some enduring ideas about beauty and truth. The poems are by Lord Byron (1788-1824), an English poet of the Romantic tradition, and Emily Dickinson (1830-1886), an American poet who wrote about the human scene, love and death.

3. Based on your reading of the passage, make short notes in each of the boxes of the flow chart showing the information about beauty. (No. 1 has been done for you)



'I Died For Beauty' by Emily Dickinson

I died for beauty, but was scarce
 Adjusted in the tomb,
 When one who died for truth was lain
 In an adjoining room.
 He questioned softly why I failed?
 'For beauty,' I replied.
 'And I for truth - the two are one;
 We brethren are,' he said.
 And so, as kinsmen met a-night,
 We talked between the rooms,
 Until the moss had reached our lips,
 And covered up our names.

4. Make a summary of the text (not more than 100 words)