

*This question paper contains 7 printed pages.]*

**7198**

*Your Roll No. ....*

**M.A. / II**

**A**

**ENGLISH – COURSE 11**

**(Perspective on Indian Literature in English  
Translation)**

**(Admissions of 2003 to 2008)**

*Time : 3 Hours*

*Maximum Marks : 75*

*(Write your Roll No. on the top immediately  
on receipt of this question paper.)*

*Note : The maximum marks printed on the question paper are applicable for the students of the regular colleges (Cat. 'A'). These marks will, however, be scaled up proportionately in respect of the students of NCWEB at the time of posting of awards for compilation of result.*

*Answer Question No. 1 which is compulsory  
and carries 30 marks (5 × 6 marks)  
and any three other questions,  
which carry 15 marks each.*

[P.T.O.]

1. Identify and comment on any *five* of the following:

- (a) (i) "Beholding then that unrivalled array of the Parthas made by Dhrishtadyumna which was capable of resisting all hostile armies, Karna proceeded, uttering leonine shouts and causing his car to produce a loud rattle. And he made the Earth tremble with the loud din of musical instruments. And that chastiser of foes, that hero in battle, seemed to tremble in rage."

Or

- (ii) Shalya.

- (b) (i) "This line of cranes ... Now stretched in an even line, now wide apart; now soaring high, now sinking low, crooked in its twists and turns, as the group of Seven Rishis. Bright as a serpent's belly just slipped from its slough, like a boundary line it cuts the sky in two."

Or

- (ii) Vasantaka.

- (c) (i) "Though sulking, she pretended to enjoy  
Meeting him. She took the lute from him,  
And as if taking interest in another man began  
To play a song of the seaside grove."

**Or**

- (ii) "That karma is inexorable ... Like a seed  
when planted, it will sprout and fulfil itself.  
When its time is ripe, it will be impossible to  
stop it."
- (d) (i) "The *rana* sent me a poison cup;  
I didn't look, I drank it up,  
coloured with the colour of my Lord."

**Or**

- (ii) "I will weep and weep for you, my Soul;  
The world hath caught you in its spell,  
Though you cling to them with the anchor of  
steel,  
Not even the shadow of the things you love  
Will go with you when you are dead."

Or

- (iii) "We bathe in the clear waters  
at the break of dawn.  
We sing the glories of the supreme lord  
who spanned the worlds  
and measured them.  
Eternal prosperity surely will be ours."

- (e) (i) 'Child of a childless woman,  
a fatherless son,  
someone without feet who climbs trees,  
A soldier without weaponry,  
no elephant, no horse,  
charging into battle with no sword."

Or

- (ii) 'It is a fact that the newspapers that come  
from Agra and Delhi are read out to me.  
Sober up, sir, and tell me how on earth you  
ever got the idea that I have any share in the  
dozens of champagne and French wine bottles  
that fill the shops of the Parsi merchants or in

any money and jewellery flooding the homes of the bankers and jewellers."

**Or**

(iii) "The moment was indeed auspicious for her, no doubt of that –

For I ran away.

The girl was saved from me,

And I from her.

She did not come to this room, but she's in and out of my mind all the time."

- (f) (i) "The implicit aspect is entirely different from the explicit aspect and it is found in the words of first-rate poets. It is most familiar to the minds of refined critics and it shines forth as being over and above the 'striking external constituents.' The expression 'striking' connotes not only what is 'adorned with figures' but also what is 'perceptible to the senses.'"

**Or**

(ii) How is the title "Is There an Indian Way of Thinking" interpreted by A.K. Ramanujan ?

2. (a) Yudhishtira in 'Karna Parva' can scarcely be called a carrier of truthfulness and duty. Discuss.

Or

- (b) Comment on the clash of perspectives typified by Karna and Arjuna.
3. (a) How do 'minor' women characters such as Nurse, Padminika, Madhakarika, etc. contribute to the progress of action in *Swapna-vasavadattam*? Discuss with examples.

Or

- (b) Comment on the role of Yaugandharayana in the unfolding plot in *Swapna-vasavadattam*.
4. (a) Critically comment on the apotheosis of Kannagi in Atikal's *Cilappadikaram*.

Or

- (b) The elaborate marriage rituals in Atikal project strong community ties. Discuss.

5. (a) Both Lal Ded and Antal make use of fantasy in their poems to free themselves from societal norms. Do you agree? Give reasons.

**Or**

- (b) Mira's poems straddle the mainstream discourse and its opposite subversive stance. Discuss.
6. (a) There is a movement in Tagore's poetry from innocence to maturity. Discuss Tagore's poems included in your course in the light of this statement.

**Or**

- (b) Critically comment on Kabir's attitude to religion in general and institutionalised religion in particular with reference to the poems prescribed in your course.

**Or**

- (c) Ghalib's letters do not reveal much of the man or poet; instead, they deal with life in Delhi much in the manner of social history. Discuss.