

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5358

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Unique Paper Code : 12037515

Name of the Paper : Pre-Colonial Indian Literatures

Name of the Course : B.A. (Hons.) English-DSE

Semester : V

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper contains 2 parts. Both parts are compulsory.
3. Candidates have to answer ANY THREE questions in Part A and ANY THREE questions in Part B.
4. Questions in Part A carry 10 marks each and questions in Part B carry 15 marks each.

P.T.O.

PART A

ANSWER ANY THREE QUESTIONS (3×10=30)

1. Discuss Mahadeviyakka's use of the body as a site of protest. (10)

2. Identity, contextualise and comment on the following lines : (10)

The city was adorned on all sides with flower-gardens, orchards and groves, the haunt of innumerable birds, full of blossoms, fruits and charming leaves.

3. The stories from the *Kathasaritasagara* are not just entertainment but also include various morals and life-lessons for the reader. Discuss. (10)

4. Write a short note on Maya Sita. (10)

5. Critically comment on the significance of the representation of nature in pre-colonial Indian literature. (10)

PART B

ANSWER ANY THREE QUESTIONS (3×15=45)

6. Do you agree that pre-colonial Indian literature embodies a plurality of worldviews? Discuss with suitable examples. (15)
7. The synthesis of sacred and secular love in the *Gitagovinda*, disturbs contemporary notions of the sacred and profane. Comment. (15)
8. 'Love and beauty are central to the aesthetics of the *Madhumalati*, in which the heroine becomes an exemplification of the process of the self-disclosure of the divine.' Explain with reference to the romance you have read. (15)
9. How does the *Ramacharitamanasa* embody the notion of 'sagun' in Bhakti literature? Critically comment with reference to the prescribed sections. (15)

10. The storytelling traditions of India utilise varying narrative strategies to create desired effects. Critically comment on the narrative structures of the *Kathasaritsagara* and the *Dastati-e-Amir Hamza* in the light of this statement. (15)