

**M. A. (Final) Examination, 2001**

**ENGLISH LITERATURE**

**Paper — V (C)**

**Indian Literature in Translation**

Time 3 Hours]

[Maximum Marks 100

Attempt **Q. No. 1** which is compulsory and **four** other questions, choosing **at least one** from each of the Sections A, B & C. In all, attempt **five** questions.  
All questions carry equal marks.

- I. Explain with reference to the context adding brief critical notes where necessary, any three of the following passages. Choose at least one passage from each of the parts (i) and (ii)

**(i)**

- (a) Rani What am I going to do with you ? Laugh ?  
Cry ? :Bang my head against the wall ? I can never  
guess how you'll react. I thought you would dance  
with joy on hearing the news. That you would feel  
with my stomach gently and kiss me. All that —
- (b) Rani You ? What are you doing here ? He'll kill  
you. Go. Go away. No Not that way. He's there.  
What shall we do ? What shall we do ? Why did  
you ever come in here, stupid ?
- (c) Prisoner Miss Benare, pay the closest attention. The crimes you have committed are  
most terrible. There is no forgiveness for them. Your sin must be expiated. I  
responsibility must be chained down. Social customs, after all, are of supreme  
importance. Marriage is the very foundation of our society's  
stability. Motherhood must be sacred and pure. This court takes a very serious view of  
your attempt to dynamite all this.

**(ii)**

- (d) I had to listen when my friends  
told me to wash my eyes with blood.  
Everything at once was tangled in blood —each face, each idol, red everywhere.  
Blood swept over the sun, washing away its gold.  
The moon erupted with blood, its silver extinguished.  
The sky promised a morning of blood, And the night wept only blood.  
*Roman transcript of the original*

(Maine gard alooda ankho ko laho se dho liya Aur ab har shakl-o-soorat, Alam-e-  
majood ki her ek shai,  
Meri ankho ke laho se is tarah ham range hoi, Khur sheed kakundan laho, Mehtab ki  
chandi laho, Subahon ka hansna bhi laho, Raton ko rona bhi laho.)

- (e) This too deserves attention. I can't help but look  
back  
when I return from those alleys — what should one  
do?  
And you still are so ravishing — what should I  
do ?  
There are other sorrows in this world, comforts other  
than love.

*Roman transcript*

*(Lout Jati hai udhar ko bhi nazar kya keeje  
Ab bhi dil kash hai tera husna magar kya keeje  
Aur bhi gam hain zamane main muhabbat ke siva  
Rahatein aur bhi hain wasla ki rahat ke siva.)*

- (f) You made it so brief our time on earth, its exquisite  
sins  
This sensation oh Almighty, of forgetting you  
We know how vulnerable you are, we know you  
are a coward God.  
Today she forgot herself her usual ways  
Her face broke as if by chance into a smile  
Don't ask what happened to the defeated heart  
Oh Faiz how it broke once again  
into hopeless longing.

*Roman transcript*

*(Ek fursat-e-gunah mili, woh bhi char din  
Dekhe hain hamne hosale parvardigar ke  
Bhule se muskura to diye the woh aj 'Faiz'  
Mat pooch valvale dil-e-nakarda kar ke)*

- (g) The heart a desecrated temple  
in it all statues of you broken  
Those forgotten sorrows my memories of you return  
Gods abandoned by their worshippers  
Tonight increase the pace with which the liquor is  
poused  
Oh tell the drummer to play a breathless beat  
Worshippers have abandoned the mosques  
they're coming here to the wine house.

*Roman transcript*

*(Dii main ab yon tere bhoole hooe gham ate ham  
Jaise bichhade hooe kabe main sanam ate hain  
Raqs-e-mai tez karo, saz ki lai tez karo  
Soo-e-maikhana safiran-e-haram ate hain)*

### SECTION - A FICTION

2. Attempt a character sketch of Sandeep pointing out how sandeep's character degenerates as the narrative unfolds itself in Tagore's *The Home and the World*.

OR

Attempt a character sketch of Nikhilesh with special reference to his relationship with Vimla.

3. Write a note on the political environment of Bengal as depicted in *The Home and the World* pointing out Tagore's attitude to the revolutionary struggle.
4. Write a short essay on Munshi Premchand's Idealist Realism with special reference to *Godan*.

OR

Write a note on the portrayal of the rural life in Premchand's fiction.

5. Write a note on the women characters in Premchand's *Godan*. To what extent these characters can be said to represent the New Woman. Discuss.

OR

Attempt a character — sketch of Hori.

### SECTION - B DRAMA

6. Comment upon the dramatic technique used by Girish Karnad in his play *Naga-Mandal* pointing out the significance of the characters of the Man, the Story and the Lights in the play.

OR

Write a note on the dramatic significance of the ending of *Naga-Mandal*

7. Attempt a character sketch of Rani.
8. Discuss how the play *Silence, the Court is in Session* develops from a light-hearted comedy at the beginning into a problem play toward the end.
9. Comment on the significance of the green-cloth parrot and the song about the parrot and the sparrow in the play *Silence, the Court is in Session*.

### SECTION - C POETRY

10. Write a short essay on Faiz Ahmed Faiz' as a progressive poet.
11. Write a note on the ghazals of 'Faiz' with reference to the ghazals you have read.
12. Attempt a critical appreciation of any one of the following Nazms

(i) *Don't Ask Me for that Love Again*

(ii) *Solitude (Tanhai)*

(iii) *We Who Were Executed/ (Ham jo Tareek Rahon main Mare Gaye)*