

MA DEGREE (PGCSS) EXAMINATION

Faculty of Language and Literature

SEMESTER IV

Course XVI

Core XVI Sanskrit Poetics VII - Sanskrit Poetics VII

Time : Three Hours

Maximum Weight : 30

Texts for Study 1 *Rasagaṅgādhara* Chapter I Upto Rasacarcha

2 *Rasagaṅgādhara* Upamaśābdabodha only

संस्कृतभाषया उत्तराणि देयानि।

देवनागरी लिपिरुपयोक्तव्या।

I पुटेनैकेन पञ्चानामुत्तरं लिखत

1 “एतेन विविगमनाभावाद्बुभयत्र शक्तिरिति प्रत्युक्तम्” - विशदयत

2 विश्वनाथोक्तं काव्यलक्षणं पण्डितराजोक्तदिशा खण्डयत।

3 तेन तस्य ध्वनित्वमेव। कस्य ? विशदयत

4 जगन्नाथोक्तदिशा अधमकाव्यं लक्षयत।

5 तत्रार्थचित्रशब्दचित्रयोरविशेषणाधमत्वमयुक्तं वक्तुम्। कुतः ? विशदयत।

6 अन्यथा स्वस्नादेरपि कान्तात्वादिना तत्त्वापत्तेः। विशदयत।

7 अरविन्दमाननञ्च सममित्यत्र शाब्दबोधप्रकारं निरूपयत।

8 अरविन्दमिव भातीत्यत्र कथं बोधः?

5x1= 5

II पुटद्वयेन पञ्चानामुत्तरं लिखत

9 “तस्य च कारणं कविगता केवला प्रतिभा” पण्डितराजोक्तदिशा प्रतिभायाः हेतुत्वं निरूपयत।

10 जगन्नाथोक्तदिशा काव्यप्रकारान् निर्दिश्य उत्तमेत्तमं काव्यं निरूपयत।

11 “व्यञ्जकानां साधारण्यं प्रतिपादयतां प्रामाणिकानां ग्रन्थैः सहासाधारण्यं प्रतिपादयतस्तव ग्रन्थस्य विरोधः स्फुट एव” - स्पष्टयत

12 निश्शेषेत्यादि पद्यं जगन्नाथोक्तदिशा व्याख्यात।

13 दुर्दैववशतो दास्यमनुभवद्राजकळत्रमिव कामपि कमनीयतामावहति - किम्? विशदयत।

14 भट्टनायकसम्मत्तं रसस्वरूपमुपपादयत।

15 अरविन्दसुन्दरं मुखमित्यत्र कथं बोधः? मीमांसक-वैयाकरण-नैयायिकरीत्या विचारयत।

16 गज इव गच्छति पिक इव रौति - अत्र शाब्दबोधं निरूपयत।

5x2= 10

III उपन्यासेन त्रयाणामुत्तरं लिखत

17 जगन्नाथस्य काव्यलक्षणमुक्त्वा परिष्कारत्रितयं सयुक्तिकं प्रदर्शयत।

18 “प्राचीनसकलग्रन्थविरुद्धत्वादुपपत्तिविरोधाच्च” - प्राचीनग्रन्थविरोधमुपपत्तिविरोधं च विशदयत।

19 नव्यपक्षे रसास्वादप्रक्रियां निरूपयत।

20 अभिनवगुप्तसम्मत्तं रससूत्रव्याख्यानं जगन्नाथोक्तदिशा विशदयत।

21 मम्मटोक्तं काव्यलक्षणं जगन्नाथेन कथं खण्डितम्?

22 अधः निर्दिष्टवाक्यानां शाब्दबोधप्रकारं निरूपयत

१ अरविन्दमिव सुन्दरम्। २ अरविन्दमिव। ३ अरविन्दतुल्यो भाति ४ अरविन्दवत्सुन्दरम् ५

अरविन्दवत्सौन्दर्यमस्य।

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Faculty of Language and Literature

IV Semester

Sanskrit (Special) Sahitya

Course XVII

Elective I - Translation: Theory and Practice

Time : Three Hours

Maximum Weight : 30

I Answer five of the following

- 1 What is a Kāraka?
- 2 What is meant by Syntax in English?
- 3 Write the chief sense of Ablative Case.
- 4 Define Upapadavibhakti

Translate into English

5. कः पुनरसौ जामाता? कतमेन दिग्भागेन गतः सः जाल्मः? न शक्यं दैवमन्यथा कर्तुमभियुक्तेनापि यावत्तु मानुष्यके शक्यमुपपादयितुं तावत्सर्वमुपपादयितुम्।।
6. याच्ञा मोघा वरमधिगुणे नाधमे लब्धकामा।
पत्रलेखे कथय महाश्वेतायाः कादम्बर्याश्च कुशलं, कुशली वा सकलः परिजन इति।

Translate into Sanskrit

- 7 If that boy had been brought with care from his child hood, I am sure that he would have now grown as old as this boy. First salute your preceptor and then begin to learn lesson.
- 8 A house without a housewife surpasses a forest in dreariness. I have walked to this place from the hermitage of Valmiki to learn the Vedas from the ascetics.

II Answer any five of the following

- 9 Write the three ways in which potentials passive participles are found.
- 10 The Instrumental case in Sanskrit
- 11 The Locative absolute in Sanskrit
- 12 What is Genitive case in Sanskrit? How it differs from the other cases?
- 13 The past participles of Sanskrit
- 14 How the necessity must and ought is expressed in Sanskrit?

Translate into English

- 15 a) वाङ्मनः कर्मभिः पत्यौ व्यभिचारो यदा न मे
तदा विश्वम्भरे देवि मामन्तर्धातुमर्हसि।।
- b) क्रोधं प्रभो संहर संहरेति यावद्द्विगारः खे मरुतां चरन्ति।

तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ।।

16. या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणाः या स्थिता व्याप्य विश्वम्।
यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ।।

Answer any three from the following

17. Give an account of the kinds of gerund in Sanskrit
18. What is Sampradāna in Sanskrit? Write an essay on the Dative case in Sanskrit.
19. The pronouns in Sanskrit
20. Write an essay about the particles of Sanskrit

Translate into Sanskrit

21. Nāṭyaśāstra is intended as guide for the actors and dramatists. The mode of acting has been formulated mainly for Nāṭya. But in Kerala, the role models for the mārgi are all in the form of Aṭṭam-dance; Kūṭiyāṭṭam, Kṛṣṇanāṭṭam, Rāmanāṭṭam. Kathakali is also in the form of Āṭṭam. Kerala theatre deviated from the national pattern by the emergence of Kūṭiyāṭṭam. It transformed nāṭya into āṭṭam which subsequently gave rise to forms like Kathakali and also proved to be a role model for subsequent developments.

The royal dramatist Kulaśekhara wrote two dramas Subhadrādhanañjayaṃ and Tapatīsaṃvaraṇaṃ in Sanskrit. Kulaśekhara was both an actor aware of stage limits and also a director conscious of the theatre. He felt that the existing stage techniques were insufficient to convey what he felt in his heart. So he himself enacted the role of each character and with the help of discerning friends and skilled actors formulated a scheme for the presentation in his dramas. One of the scholars in his court recorded the details as demonstrated by him. The writer was Brāhmin belonging to a village named Parameśvaraṅgalaṃ, on the banks of River Periyar. It seems that the author did not give separate titles for his stage scripts. They were named Dhanañjayadhvani and Saṃvaraṇadhvani. Later both came to be known under the common title Vyaṅgyavyākhyā. It is the first and the only text of its kind not only in Sanskrit but in the whole history of theatre.

22. Translate in to English

मालविकाग्निमित्रनामकनाटके राज्ञः अग्निमित्रस्य मालविकायाश्चान्योन्यप्रणयकथा उपनिबद्धा । अभिनयदृष्ट्या नाटकमतीव हृदयङ्गमम् । प्रणयस्य प्रणयोन्मादस्य वर्णने कविरत्र नाटके चमत्कारातिशयं जनयामास । अस्य

नाटकस्य भाषा नितान्तसरळास्ति। आदित एवारभ्यास्मिन् नाटके सरसाः प्रसङ्गाः अवतार्यन्ते। येन दर्शकानां मनसः आवर्जनसुकराः सम्बध्यते। अत्र नृत्यगीतादेः प्रचुरा सामग्री समासाद्यते।

नाटके देव्याः धारिण्याः चरित्रं सर्वापेक्षया विचित्रं रमणीयञ्च। सा हि राजानमुत्प्रेक्षमाणानपगतां माळविकां तद्दर्शनपथादेव रक्षति। किन्तु न च तां राजधान्याः दूरयति। न वा तामुत्पीडयति।

राज्ञोऽग्निमित्रस्य चरित्रं केवलं विलासमन्थरं वर्णितम्। स तु माळविकामभिलषयति, परं धारिण्याः भयेन तदग्रे स्वं भावं गोपयतीव वर्णितम्। इरावत्यपि तस्यापरं प्रणयभाजनम्। सः मिथ्याभाषणादपि न त्रपते। सुङ्गवंशराजस्य पुष्यमित्रस्य तनयः भवति अग्निमित्रः। स च नृत्यगीतवादित्रादिरसिकः प्रणयपेशलहृदन्तश्च, मन्ये पित्रा परत्र राजभावेन प्रतिष्ठापितः।

माळविका सर्वत्रात्र नाटके प्रणयविह्वला प्रदर्शिता। राजदर्शनाय सदा कामयते च। सा कारावासमपि प्रियप्राप्त्युपायप्रतिफलतया बहु मन्यते। अन्ते च सर्वजनसमक्षं नवागतशिल्पिकारिकाद्वयेन परिचय इव दीयमाने राज्ञो मनोभावस्य विषये चिन्ताकुला भवति। मधुश्चरित्रा गुणवती सुन्दरी चयमस्य नाटकस्य हृदयम्॥

3x5= 15

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Faculty of Language and Literature

IV Semester

Sanskrit (Special) Sahitya

Course XVIII - Elective II

Literary Theories - Eastern and Western

Time : Three Hours

Maximum Weight : 30

I. Short Answers

1x5=5

Answer any five

- 1 Define the poetry - Eastern concepts
- 2 Abhivyaktivada of Abhinavagupta
- 3 Importance of Ten Gunas
- 4 T.S.Eliot and his criticism
- 5 Romantic Criticism - Importance and contributors.
- 6 Marx as a social reformer.
- 7 Realism - it's effects on literature
- 8 Naturalism and it's contributors.

II. Short Essay

5x1=5

Answer any five

- 9 Explain the purpose of poetry according to Eastern concepts.
- 10 Bhamaha and school of Alankara
- 11 Importance of Aucitya School
- 12 Plato and his contributions.
- 13 Explain the new critical theories.
- 14 Aristotle's observation ob Poetry and Catharsis
15. Faministic criticism.
16. Structurlism and it's influence

III. Essay

5x2=10

Answer any three

17. Explain Aristotle's observation on tragedy and tragic pleasure
18. Defferantiate between the concept of Plato and Aristotle on arts literature.
- 19.Explain the causes of poetry- various concepts of eastern critics.
20. Anandavardhana and school of Dhvani.
21. Contribution of Marx and marxian criticism
22. Explain Modernism and post modernism

3x5 = 15

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Course XIX

Elective III - Elective - IV- Research Methodology and Textual Criticism

Time : Three Hours

Maximum Weight : 30

Answers may be written either in Sanskrit or in English. In writing Sanskrit Devanagari script should be used.

I Answer any five of the following not exceeding one page

- 1 Name the four types of Research Designs and explain Diagnostic Design?
- 2 How do you prepare the Introduction of a thesis?
- 3 What is the use of Appendices in a research thesis?
- 4 Define the term text.
- 5 What is Stylus?
- 6 What are the causes of corruption in text?
- 7 Name the writing instruments in ancient India
- 8 What is Foot note. 5x1= 5

II Answer any five not exceeding two pages.

- 9 Format of Assignment writing
- 10 Chapter outline of a research thesis.
- 11 Write an essay about the modern techniques of preservation of manuscripts?
- 12 Write an essay on the scripts used in Manuscripts
- 13 What is Emendation?
- 14 Write an essay on the writing materials of ancient India.
- 15 Evolution of scripts.
- 16 What is the scope of textual criticism? 5x2= 10

III Write an essay on any three.

- 17 Reseach Design
- 18 Different levels of writing the Research thesis
- 19 Importanace of quotations, footnotes and bibliography
- 20 Write an essay on the processes involved in textual criticism
- 21 How do you procure lost texts through translations and commentaries.
- 22 Norms of fixing geneology 3x5= 15

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IV Semester

Sanskrit (Special) Sahitya

Course XX

Elective IV

INFLUENCE OF SANSKRIT ON MALAYALAM LITERATURE AND CRITICISM

Time : Three Hours

Maximum Weight : 30

Module I - ഭാഷാഭൂഷണം - എ.ആർ.രാജരാജവർമ്മ

Module II - നാട്യമണ്ഡപം - എം. പി. ശങ്കുണ്ണിനായർ

- I
- ഒരു പുറം കവിയാതെ അഞ്ചെണ്ണത്തിനുത്തരമെഴുതുക
- 1 സഹൃദയസ്വരൂപം വിശദമാക്കുക
 - 2 കോകസ്ത്രീവിരഹത്തിയിൻ പുകയല്ലോ തമസ്സിൽ - ഈ വരികളിലെ അലങ്കാരം വ്യക്തമാക്കുക.
 - 3 കുന്നു പോലുന്നതൻ ഭൂപൻ എന്നാൽ പ്രകൃതി കോമളൻ - ഇവിടത്തെ അലങ്കാരം കണ്ടെത്തുക
 - 4 നിഗീര്യവ്യവസാനം ഏതലങ്കാരവുമായി ബന്ധപ്പെട്ടിരിക്കുന്നു ?
 - 5 മന്ദൻ കാശു കിട്ടീടിൽ മദ്യപിക്കാതെ മത്തനാം - ഈ വരികളിലെ അലങ്കാരം കണ്ടെത്തുക.
 - 6 നാട്യവൃത്തികളെക്കുറിച്ച് പ്രൊഫ.എം.പി.ശങ്കുണ്ണിനായരുടെ വിലയിരുത്തൽ എങ്ങിനെയാണ്?
 - 7 താന്ത്രികമതത്തിലെ സ്ത്രീസങ്കല്പത്തിന്റെ പ്രത്യേകത എന്താണ്?
 - 8 ഭവഭൂതിയുടെ ഏകരസവാദത്തെക്കുറിച്ച് ശങ്കുണ്ണിനായരുടെ നിരീക്ഷണമെന്ത്? 5x1=5
- II
- രണ്ടു പുറം കവിയാതെ അഞ്ചെണ്ണത്തിനുത്തരമെഴുതുക
- 9 പ്രത്യഭിജ്ഞാദർശനം വിശദീകരിക്കുക
 - 10 ഭാസനാടകങ്ങളെ ശങ്കുണ്ണിനായർ വിലയിരുത്തുന്നതെങ്ങനെ?
 - 11 പഞ്ചാംഗകം നാട്യം - വിശദീകരിക്കുക?
 - 12 ധ്രുവാഗാനം എന്താണെന്നു വിശദീകരിക്കുക
 - 13 ഓർത്താലതിശയം സാമ്യം വാസ്തവം ശ്ലേഷമിങ്ങനെ അലങ്കാരങ്ങളെ തീർപ്പാൻ നാലുതാനിഹ സാധനം - വിശദീകരിക്കുക.
 - 14 രൂപകവും ഉല്പ്രേക്ഷയും തമ്മിലുള്ള വ്യത്യാസം സ്പഷ്ടമാക്കുക
 - 15 ദൃഷ്ടാന്തവും ദീപകവും തമ്മിലുള്ള പ്രധാനവ്യത്യാസമെന്ത്?
 - 16 സർവ്വതോ ഭദ്രമെന്തെന്ന് വിശദമാക്കുക 5x2=10
- III
- മൂന്നെണ്ണത്തെക്കുറിച്ച് ഉപന്യസിക്കുക
- 17 ഉപമാലങ്കാരം വിശദീകരിച്ച് കാവ്യങ്ങളിലതിന്റെ പ്രാധാന്യം വിശദമാക്കുക
 - 18 രസക്കേടുളവാക്കുന്നതൊക്കെയും ദോഷമാമത് പദമർത്ഥം വാക്യമെന്ന മൂന്നിലും സംഭവിച്ചിടും - വിശദമാക്കുക

- 19 കാവ്യഗുണങ്ങൾ കാവ്യങ്ങളെ എങ്ങിനെ നന്നാക്കുന്നുവെന്നു വിശദമാക്കുക
- 20 സംസ്കൃതനാടകാവതരണത്തിന്റെ സവിശേഷതകളേവ?
- 21 രസസിദ്ധാന്തത്തെ നാട്യമണ്ഡപത്തിൽ എങ്ങിനെ പ്രദിപാദിച്ചിരിക്കുന്നു
വെന്ന് വിശദമാക്കുക.
- 22 കഥാവസ്തു, നായകൻ, രസങ്ങൾ ഇവ രൂപകഭേദങ്ങളുമായി എങ്ങിനെ
ബന്ധപ്പെട്ടിരിക്കുന്നു? 3x5=15
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