

B.A. DEGREE EXAMINATION, NOVEMBER 2019
III Year VI Semester
Indian Literatures in Translation

Time : 3 Hours

Max.marks :75

Section A ($10 \times 2 = 20$) Marks

Answer any **TEN** questions

1. "....Without the energy that lifts mountains, how am I to live?"
2. "In measureless abundance lay, The sky awash in light, is the nectar it savors"
3. "Time is spacious indeed, my love,
let us give up the weeping habit."
4. "O Mother, give - give me the dust of your feet, and take my tears!"
5. "I will paint myself on your canvas, I know not how and where -
but I will meet you for sure."
6. What is the prime theme of the play Shakuntala?
7. Give the names of the women characters in Rudaali.
8. What is the core theme of the Bama's Karukku?
9. Write a short note on Chemmeen by Pillai.
10. Write a short note on Ambai's A deer in the forest.

Section B ($5 \times 5 = 25$) Marks

Answer any **FIVE** questions

11. Write an overview of the traumatic experiences faced by Living Smile Vidya.
12. Write a paragraph on the characters used in Rudaali by Mahasweta Devi.
13. Explain Bama's anguish portrayed in her novel Karukku.
14. Write a critique on the cultural connections of the novel Chemmeen.
15. Write on the impact of Bharatiyar's poem "Freedom-The Sparrow".
16. Explain the depth of the poem "I will meet you yet again" by Amrita Pritam.
17. Write a critique on The Shroud by Premchand.

Section C ($3 \times 10 = 30$) Marks

Answer any **THREE** questions

18. Write an essay on the literary features of Kalidasa's Shakuntala.
19. Write a detailed analysis of the novel Chemmeen by Thakazhi Sivasankara Pillai.
20. Discuss on the hardships faced by transgenders by analysing the text I am saravanan vidya and put forward your views to help them.
21. Write an essay on Bharathiyar's Vision of Freedom and explain how it is possible in the society?
22. Write a critique on Shirish Dhoble's "To make amends" and explain its relevance.
23. Analyse and write on the suffering of women in the society with reference to Mahasweta Devi's Rudaali.

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