

(6 pages)

S.No. 9157

RMENS 4

(For candidates admitted from 2005–2006 onwards)

M.A. DEGREE EXAMINATION, NOVEMBER 2023.

English

**INDIAN AND OTHER COMMONWEALTH WRITERS
IN ENGLISH**

Time : Three hours

Maximum : 100 marks

1. Annotate any FIVE of the following choosing not more than THREE from each Section: (5 × 4 = 20)

SECTION A

- (a) My heart longs to join in thy song, but vainly struggles for a voice. I would speak, but speech breaks not into song, and I cry out baffled. Ah, thou hast made my heart captive in the endless meshes of thy music, my master!
- (b) Come out of thy meditations and leave aside thy flowers and incense! What harm is there if thy clothes become tattered and stained? Meet him and stand by him in toil and in sweat of thy brow.

- (c) The great pageant of thee and me has overspread the sky. With the tune of thee and me all the air is vibrant, and all ages pass with the hiding and seeking of thee and me.
- (d) As my days pass in the crowded market of this world and my hands grow full with the daily profits, let me ever feel that I have gained nothing - let me not forget for a moment, let me carry the pangs of this sorrow in my dreams and in my wakeful hours.

SECTION B

- (e) They learned to speak with pride of their metaphysics, of their literature, of their religion, but in all else they were content to be learners and imitators.
- (f) But this was not and could not be her whole mentality, her entire spirit; spirituality itself does not flourish on earth in the void, even as our mountain tops do not rise like those of an enchantment of dream out of the clouds without a base.

(g) This diminution amounts to a certain failure of the great endeavour which is the whole meaning of Indian culture, a falling short in the progress towards the perfect spiritualisation of the mind and the life..

(h) Later Vaishnavism, the last fine flower of the Indian spirit, was in its essence the taking up of the aesthetic, emotional and sensuous being into the service of the spiritual. It completed the curve of the cycle.

2. Explicate any ONE of the following passages, commenting on its structure, texture, tone and meaning: (1 × 10 = 10)

(a) In one salutation to thee, my God, let all my senses spread out and touch this world at thy feet.

Like a rain-cloud of July hung low with its burden of unshed showers let all my mind bend down at thy door in one salutation to thee.

Let all my songs gather together their diverse strains into a single current and flow to a sea of silence in one salutation to thee.

Like a flock of homesick cranes flying night and day back to their mountain nests let all my life take its voyage to its eternal home in one salutation to thee.

(b) The work of the renaissance in India must be to make this spirit, this higher view of life, this sense of deeper potentiality once more a creative, perhaps a dominant power in the world. But to that truth of itself it is as yet only vaguely awake; the mass of Indian action is still at the moment proceeding under the impress of the European motive and method and, because there is a spirit within us to which they are foreign, the action is poor in will, feeble in form and ineffective in results, for it does not come from the roots of our being. Only in a few directions is there some clear light of self-knowledge. It is when a greater light prevails and becomes general that we shall be able to speak, not only in prospect but in fact, of the renaissance of India.

3. Answer any TWO of the following questions in about 200 words each, choosing ONE from each Section: (2 × 15 = 30)

SECTION A

- (a) Bring out the mystic overtones in *Gitanjali*.
- (b) What, according to Sri Aurobindo, are the misconceptions about India?
- (c) Analyze the nostalgic overtones in Toru Dutt's "Our Casuarina Tree."

SECTION B

- (d) Comment on the journey motif of Ezekiel's poem "Enterprise."
- (e) How does Anita Desai portray Maya in *Cry the Peacock*?
- (f) How is Hanuman House shown in *House for Mr. Biswas*?

4. Answer any TWO of the following questions in about 800 words each, choosing ONE from each Section: (2 × 20 = 40)

SECTION A

- (a) Examine Sri Aurobindo's evaluation of the Renaissance in India.
- (b) Analyze the spiritual overtones of Tagore's *Gitanjali*.
- (c) Examine the Gandhian elements in *Kanthapura*.

SECTION B

- (d) Examine the role of Oknonwo in *Things Fall Apart*.
 - (e) Analyze the expedition of Voss.
 - (f) Discuss the theme of pride and stubbornness in *The Stone Angel*.
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