

A-0721

Total Pages : 3

Roll No.

MAEL-604

M.A. ENGLISH (MAEL)

(Indian Aesthetics)

3rd Semester Examination, Session December 2024

Time : 2:00 Hrs.

Max. Marks : 70

Note :- This paper is of Seventy (70) marks divided into Two (02) Sections 'A' and 'B'. Attempt the questions contained in these Sections according to the detailed instructions given therein. Candidates should limit their answers to the questions on the given answer sheet. No additional (B) answer sheet will be issued.

Section-A

(Long Answer Type Questions) 2×19=38

Note :- Section 'A' contains Five (05) Long-answer type questions of Nineteen (19) marks each. Learners are required to answer any two (02) questions only.

1. Explain the concept of Rasa in Indian Aesthetics. Discuss Bharata's Rasa Sutra and its significance in understanding dramatic art.
2. Define the theory of *Dhvani* as propounded by Anandavardhana. How does it revolutionize the understanding of meaning in poetry ?
3. Define the concept of *Vakrokti*. How does Kuntaka's theory differ from other aesthetic theories in Indian poetics ?
4. Define *Alankara Siddhanta*. Discuss its significance in classical Indian poetry with reference to prominent Alankaras.
5. Examine the role of *Sphota* in the *Dhvani* theory. How does this concept contribute to the understanding of literary aesthetics ?

Section-B

(Short Answer Type Questions) 4×8=32

Note :- Section 'B' contains Eight (08) Short-answer type questions of Eight (08) marks each. Learners are required to answer any *four* (04) questions only.

1. What is the meaning of *Rasa* in Indian aesthetics ?
2. Discuss the difference between *Rasa* and *Bhava*.
3. How is *Dhvani* different from *Vakrokti* ?
4. How does *Vakrokti* contribute to the beauty of a literary work ?
5. Discuss the difference between *Shabda Alankar* and *Artha Alankar*.
6. What is the role of *Vibhava*, *Anubhava*, and *Vyabhicharibhava* in the formation of *Rasa*.
7. How does *Dhvani* differ from *Lakshana* and *Abhidha* ?
8. Compare the *Alankara* in Indian aesthetics with Western literary theories of ornamentation.
