

CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education Advanced Level

SANSKRIT

9606/3

PAPER 3. **A** Short Essays
 and **B** *either* (i) Pāṇinian Grammar
 or (ii) Higher Level Prose Composition

MAY/JUNE 2008

Additional materials:
Answer paper

TIME 3 hours

INSTRUCTIONS TO CANDIDATES

Write your name, Centre number and candidate number in the spaces provided on the separate answer paper.

Write your answers on the answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

Section A will be collected after 1½ hours.

INFORMATION FOR CANDIDATES

The maximum number of marks for each question is shown in brackets [] at the end of each question.

When questions require answers in continuous English prose, candidates are reminded that the assessment criteria include the ability to organise and present information, ideas, descriptions and arguments clearly and logically, with correct use of grammar, punctuation and spelling.

This question paper consists of 4 printed pages.

A Write short essays in English on **four** of the following:

- 1 What picture of humanity is painted by the *Mahābhārata* ?
- 2 Do the *Laws of Manu* constitute a legal guide, or something more ?
- 3 What relevance do the *Upaniṣads* have for the modern age ?
- 4 Does the *Hitopadeśa* offer practical wisdom ?
- 5 Would Manu's view of marriage be accepted in today's world ?
- 6 What elements in the *Rāmāyaṇa* would appeal to children ?
- 7 Which three Sanskrit texts would you recommend most highly, and why ?
- 8 The *Śrīmad Bhāgavatam* says of itself that it 'expands the state of egolessness accompanied by knowledge, renunciation and devotion'. Discuss.
- 9 In the *Bhagavad Gītā* is Kṛṣṇa's advice specific to Arjuna, or of wider application ?
- 10 Consider the theme of devotion in the Sanskrit literature you have read so far.

[Each essay carries 8 marks.]

B

***Either* (i) Pāṇinian Grammar**

Answer **one** of the **first three** questions and **five** from questions 4 – 12.

Essay questions [8 marks each]:

- 1 Describe the three main divisions of *pratyayas* used in a noun, giving examples and showing how they can work together.
- 2 Explain four types of *sūtra* used by Pāṇini, with the Sanskrit name of each and examples.
- 3 Explain the place in the Pāṇini tradition of (a) Kātyāyana, (b) Patañjali, (c) Bhaṭṭojidikṣita, and (d) Varadarāja.

Technical questions [6 marks each]:

- 4 Name, and give examples with translations, of three types of *samāsa*.
- 5 State three of the following:
 - (a) the three forms of the 3rd *vibhakti* for *nadī*
 - (b) the three forms of the 4th *vibhakti* for *dhāṭṛ*
 - (c) the three forms of the 5th *vibhakti* for *jñānin*
 - (d) the three forms of the 7th *vibhakti* for *hari*
- 6 Of what sounds are the following *pratyāhāras* the names (where possible, give the answer in collective terms rather than as individual sounds):
 - (i) *khar*, (ii) *ak*, (iii) *jaś*.
- 7 Explain the *sūtra* '*jhalāñ jaśo'nte*', and give an example of its action.
- 8 Give all the stages of *sandhi* change, with the governing *sūtras* for these changes, for the following pairs of words:
 - (i) *upaniṣat ca*, (ii) *vane iti*.
- 9 Explain the following terms, giving the *sūtra* which defines them:
 - (i) *vṛddhi*, (ii) *lopa*, (iii) *sañyoga*.
- 10 Stating the relevant *sūtras* at each stage, explain how the *prātipadika* and *sup pratyaya* combine to make the following forms:
 - (i) *rāmebhyaḥ*, (ii) *rāmasya*, (iii) *rāme*.
- 11 Complete the following triads and name their *vibhakti* (e.g. third):
 - (i) *ñe*, (ii) *... auṭ ...*, (iii) *... .. sup*.
- 12 State the tense or mood of the following, with an example of a word in each together with a translation:
 - (i) *vidhi liñ*, (ii) *lañ*, (iii) *loṭ*.

[Total: 38 marks]

[Turn over

or (ii) Higher Level Prose Composition

Translate into Sanskrit using the Devanāgarī script and observing the rules of sandhi:

Dāruka, the charioteer of Kṛṣṇa, was now going in search of him. By the fragrance of Kṛṣṇa's garland, he traced Kṛṣṇa to the place where he was seated. He saw Kṛṣṇa, his master, seated under a tree, surrounded by his weapons. At that sight, Dāruka, bathed in overflowing love, alighted from the chariot with great joy and fell down at Kṛṣṇa's feet with tears filling his eyes.

He said: "Deprived of your company, I have been like one in the darkness of night after the moon has set, and have lost all peace of mind."

When the charioteer Dāruka was speaking thus, Kṛṣṇa's divine chariot rose in the air. To the charioteer, who was standing wonderstruck on seeing all this, Kṛṣṇa said:

"O charioteer! Go to Dvārakā. Inform all relatives there about the destruction of our family, and My abandonment of the worldly life. No one should stay in that city, for it will be inundated by the sea. As for yourself, follow righteousness, be established in knowledge, and abandon all attachment. Know the universe as My illusion, remain tranquil and free from grief."

Śrīmad Bhāgavatam (adapted)

The following suggestions may, but need not, be used:

charioteer	<i>sūta</i> (m)	company, attachment	<i>saṅga</i> (m)
fragrance	<i>sugandha</i> (m)	set	<i>astamita</i> (mfn)
seated	<i>upaviṣṭa</i> (mfn)	wonderstruck	<i>vismayākula</i> (mfn)
bathed, inundated	<i>nimagna</i> (mfn)	worldly	<i>laukika</i> (mfn)
overflowing	<i>samāpluta</i> (mfn)	as for	<i>uddīśya</i>

[38 marks]

END