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[5102]-121

M.A. (Part I) (First Semester) EXAMINATION, 2017

ENGLISH

Paper 1.1

(English Literature from 1550 to 1832)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All questions are compulsory.*

(ii) *All questions carry equal marks.*

1. Explain any *four* with reference to the context in the light of some of the following points :

(a) Significance of the extract.

(b) Imagery/ Symbolism.

(c) Allusions.

(d) Diction/Style.

(e) Literary Background.

(i) My love is now awake out of her dreame,

And her fayre eyes like stars that dimmed were

With darksome cloud, now shew theyr goodly beams

More bright then Hesperus his head doth rere.

Come now ye damsels, daughters of delight,

Helpe quickly her to dight, But first come ye fayre hours

which were begot

In Joves sweet paradise.

P.T.O.

- (ii) Where, like a pillow on a bed,
A pregnant banke swel'd up, to rest
The violets reclining head,
Sat we two, one anothers best.
- (iii) If thou beest borne to strange sights,
Things invisible to see,
Ride ten thousand daies and nights,
Till age snow white haire on thee,
Thou, when thou return'st, wilt tell mee
All strange wonders that befell thee,
And swear
No where
Lives a woman true, and faire.
- (iv) Thou art slave to fate, chance, kings, and desperate men,
And dost with poison, warre, and sickness dwell,
And poppie, or charmes can make us sleepe as well
And better than thy stroke; why swell'st thou then ?
One short sleepe past, wee wake eternally.
And death shall be no more; death, thou shalt die.
- (v) When I consider how my light is spent.
Ere half my days, in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve there with my maker, and present
My true account, lest he returning chide.

(vi) He asked the waves and asked the Felon winds,
What hard mishap hath doomed this gentle swain ?
And questioned every gust of rugged wings
That blows from off each beaked promontory.
They knew not of his story;
And sage Hippotades their answer brings.
That not a blast was from his dungeon strayed;
The air was calm, and on the level brine
Sleek Parope with all her sisters played.

2. Write short notes on any *two* of the following in not more than **400** words each :

- (a) Use of paradox in 'Death Be Not Proud'.
- (b) 'Epithalmian, as a love poem.
- (c) 'Lycidas' as a pastoral elegy.
- (d) 'On His Blindness' as a Miltonic sonnet.

3. Attempt any *one* of the following in about **800** words :

- (a) Desdemona is the sweetest and the most pathetic of the heroines of Shakespeare. Discuss.
- (b) Consider 'Othello' as a typical Shakespearean tragedy.

4. Attempt any *one* of the following in about **800** words :

- (a) 'The Vicar of Wakefield' is a story of the follies and misfortunes of the Primrose family. Discuss.
- (b) Write a note on the lack of structural cohesion and consistency in 'The Vicar of Wakefield'.

5. (a) Write a short note on any *one* of the following in not more than **400** words each :
- (i) Soliloquies in 'Othello'.
 - (ii) Iago as a villain.
- (b) Write a short note on any *one* of the following in not more than **400** words each :
- (i) Female characters in 'The Vicar of Wakefield'.
 - (ii) The role of Mr. Thornhill in 'The Vicar of Wakefield'.

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[5102]-122

M.A. (Part I) (I Sem.) EXAMINATION, 2017

ENGLISH

(Paper 1.2)

(English Literature from 1832 to 1980)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All questions are compulsory*

(ii) *All questions carry equal marks.*

1. Explain any *four* with refernece to the context in the light of some of the following points :

(a) Significance of the extract

(b) Imagery/symbolism

(c) Allusions

(d) Diction/style

(e) Literary background

(i) There she weaves by night and day,

A magic web with colors gay,

She has heard a whisper say,

A curse is on her if she stay,

To look down to Camelot.

P.T.O.

- (ii) It little profits that an idle king,
By this still hearth, among these barren crags,
Match'd with an aged wife, I mete and dole,
Unequal laws into a savage race,
That hoard, and sleep, and feed, and know not me.
- (iii) Turning and turning in the widening gyre,
The falcon cannot hear the falconer,
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world.
- (iv) How sweet it were, hearing the downward stream ,
With half-shut eyes ever to seem,
Falling asleep in half-dream !
To dream and dream, like yonder amber light,
Which will not leave the myrrh-bush on the height,
To hear each other's whisper'd speech,
Eating the lotos day by day.
- (v) Thus I entered, and thus I go !
In triumphs, people have dropped down dead,
Paid by the world, what dost thou owe,
Me ? God might question : now instead,
'Tis God Shall repay ! I am safer so.

(vi) Be sure I looked up at her eyes,
Happy and proud ; at last I know,
Porphyria worshipped me; surprise,
Made my heart swell, and still it grew,
While I debated what to do.

2. Write short notes on any *two* of the following in not more than **400** words each :

- (a) "Leda and Swan" as a sonnet.
- (b) Satire and irony in "The Patriot".
- (c) "My last Duchess" as a dramatic monologue.
- (d) The spirit of travel and adventure in "Ulysses".

3. Attempt any *one* of the following in not more than **800** words :

- (a) Attempt a character sketch of Eliza Doolittle in "Pygmalion".
- (b) Discuss "Pygmalion" as a problem play.

4. Attempt any *one* of the following in not more than **800** words :

- (a) Comment on the symbolism in 'A Passage to India'.
- (b) Attempt a character-sketch of Dr. Aziz.

5. (a) Write short notes on any *one* of the following in not more than **400** words each :
- (i) The role of professor Higgins in "Pygmalion".
 - (ii) Element of Romance in "Pygmalion".
- (b) Write short notes on any *one* of the following in not more than **400** words each :
- (i) Satire in "A Passage to India".
 - (ii) The theme of personal relations in "A Passage to India".

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[5102]-124

M.A. (Part I) (First Semester) EXAMINATION, 2017

ENGLISH

Paper 1.4

(Contemporary Critical Theory)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All questions are compulsory.*

(ii) *All questions carry equal marks.*

1. Answer any *two* of the following :

(a) How does 'classicism' influence 'neo-classicism' ?

(b) Bring out the salient features of 'neo-classicism' and 'romanticism' with respect to the 'Preface to Lyrical Ballads' ?

(c) Explain Aristotle's definition of tragedy.

2. Answer any *two* of the following :

(a) How does Aristotle differentiate 'epic' and 'tragedy' ?

(b) Explain Samuel Johnson's definition of poetry with respect to Milton's 'Paradise Lost'.

(c) What functions of poetry does Wordsworth mention in his 'Preface to Lyrical Ballad' ?

P.T.O.

3. Answer any *two* of the following :
- (a) What are the critical principles focused by Eliot in his 'Tradition and the Individual Talent' ?
 - (b) How does Eliot claim that tradition cannot be inherited ? Explain.
 - (c) Write a note on I. A. Richards' view of poetry as pseudo-statements.
4. Answer any *two* of the following :
- (a) What, according to Wimsatt and Beardsley are the kinds of evidences relevant to poetry ? Explain.
 - (b) How did Wimsatt and Beardsley argue for objective criticism which avoids both the 'intention fallacy' and the 'affective fallacy' ?
 - (c) Explain Cleanth Brooks' term 'Irony'.
5. Answer any *two* of the following :
- (a) Examine 'On His Blindness' with reference to Wimsatt and Beardsley's notion of intentional fallacy.
 - (b) Interpret Browning's 'The Patriot' with reference to Brooks' concept of Irony.
 - (c) Apply Aristotle's concept of a 'tragic hero' to 'Othello'.

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[5102]-221

M.A. (Part I) (Second Semester) EXAMINATION, 2017

ENGLISH

Paper 2.1

(English Literature from 1550 to 1832—II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All questions are compulsory.*

(ii) *All questions carry equal marks.*

1. Explain any *four* with reference to the context in the light of some of the following points : [16]

(a) Significance of the extract.

(b) Imagery/Symbolism.

(c) Allusions.

(d) Diction/Style.

(e) Literary Background.

(i) There was a time when meadow, grove, and stream,
The earth, and every common sight.

To me did seem

Apparelled in celestial light,

The glory and the freshness of a dream.

It is not now as it hath been of yore;

Turn wheresoe'er I may,

By night or day,

The things which I have seen I now can see no more.

P.T.O.

- (ii) His head was bound with pansies overblown.
And faded violets, white, and pied, and blue;
And a light spear topped with a cypress cone,
Round whose rude shaft dark ivy tresses grew
Yet dripping with the forest's noonday dew,
Vibrated, as the ever-beating heart
Shook the weak hand that grasped it; of that crew
He came the last, neglected and apart;
A herd-abandoned deer struck by the hunter's dart.
- (iii) The splendours of the firmament of time
May be eclipsed, but are extinguished not;
Like stars to their appointed height they climb,
And death is a low mist which cannot blot
The brightness it may veil. When lofty thought
Lifts a young heart above its mortal lair,
And love and life contend in it for what
Shall be its earthly doom, the dead live there
And move like winds of light on dark and stormy air.
- (iv) Be but a vain belief, yet, oh! How oft
In darkness and amid the many shapes
Of joyless daylight; when the fretful stir
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart-
How oft, in spirit. have I turned to thee.
O sylvan Wye! Thou wanderer thro' the woods.
How often has my spirit turned to thee!

- (v) Faint I, nor mourn nor murmur; other gifts
 Have followed, for such loss, I would believe.
 Abundant recompense. For I have learned
 To look on nature, not in the hour
 Of thoughtless youth; but hearing often times
 The still, sad music of humanity.
- (vi) A pardlike Spirit beautiful and swift-
 A love in desolation masked; - a Power
 Girt round with weakness; it can scarce uplift
 The weight of the superincumbent hour;
 It is a dying lamp, a falling shower.
 A breaking billow; -even whilst we speak
 Is it not broken ? On the withering flower
 The killing sun smiles brightly; on a cheek
 The life can burn in blood even while the heart may break.

2. Write short notes on any *two* of the following in not more than **400** words each : [16]

- (a) Classical allusions in 'The Rape of the Lock'
 (b) Childhood reminiscences in 'Ode on the Intimations of Immortality'
 (c) Nature imagery in 'Tintern Abbey'
 (d) Allusions in 'Adonais'.

3. Attempt any *one* of the following in about **800** words : [16]

- (a) Evaluate *The Way of the World* as a Restoration Comedy.
 (b) Discuss the double standards of morality in *The Way of the World*.

4. Attempt any *one* of the following in about **800** words : [16]
- (a) Discuss the plot structure of *Pride and Prejudice*.
 - (b) Elaborate on Jane Austen's art of characterisation in *Pride and Prejudice*.
5. (a) Write a short note on any *one* of the following in not more than **400** words each : [8]
- (i) Plot construction in *The Way of the World*
 - (ii) Significance of the Proviso scene in *The Way of the World*.
- (b) Write a short note on any *one* of the following in not more than **400** words each : [8]
- (i) Significance of the title *Pride and Prejudice*
 - (ii) *Pride and Prejudice* as a domestic novel.

Total No. of Questions—5]

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[5102]-222

M.A. (Part I) (II Sem.) EXAMINATION, 2017

ENGLISH

Paper 2.2

(English Literature from 1832 to 1980)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) *All* questions carry equal marks.

1. Explain any *four* with reference to the context in the light of some of the following points :

(a) Significance of the extract

(b) Imagery/symbolism

(c) Allusions

(d) Diction/style

(e) Literary background.

(i) A cold coming we had of it,

Just the worst time of the year,

For a journey, and such a long journey,

The ways deep and the weather sharp,

The very dead of winter

P.T.O.

- (ii) Exact conclusion of their hardness,
Has no shape yet, but from known whereabouts,
They ride, directions where the tires press,
They scare a flight of birds across the field,
Much that is natural, to the will must yield,
Men manufacture both machine and soul,
And use what they imperfectly control,
To dare a future from the taken routes.
- (iii) Lie still as the sun. The boa constrictor's coil,
Is a fossil. Cage after cage seems empty or,
Stinks of sleepers from the breathing straw,
It might be painted on a nursery wall.
- (iv) My feet are locked upon the rough bark,
It took the whole of creation,
To produce my foot, my each feather;
Now I hold creation in my foot,
Or fly up, and revolve it all slowly,
I kill where I please because it is all mine.
- (v) What is this, face clear and clearer;
The pulse in the arm, less strong than stronger,
Given or lent ? More distant than stars and nearer than
the eye,
Whispers and small laughter between leaves and hurrying
feet,
Under sleep; where all the waters meet.

(vi) Made this unknowing, half conscious, unknown my own,
The garboard strakes leaks, the seams need caulking,
This form, this face, this life,
Living to live in a world of time beyond me; let me,
Resign my life for this life, my speech for that unspoken,
The awakened, lips parted, the hope, the new ships.

2. Write short notes on any *two* of the following in not more than **400** words each :

- (a) Imagery and symbolism in "Hawk Roosting".
- (b) The theme of personal dilemma in "The Love Song of J. Alfred Prufrock".
- (c) The significance of passion in "Considering the Snail".
- (d) "Marina" as a dramatic monologue.

3. Answer any *one* of the following in not more than **800** words :

- (a) Consider "The Birthday Party" as an absurd play.
- (b) Write a detailed note on the various themes in "The Birthday Party".

4. Answer any *one* of the following in not more than **800** words :

- (a) Compare and contrast the character of the Whisky Priest and the lieutenant in "The Power and the Glory".
- (b) Comment on the significance of the title "The Power and the Glory".

5. (a) Write short note on any *one* of the following in not more than **400** words :
- (i) A character sketch of Stanley Webber.
 - (ii) The structure of "The Birthday Party".
- (b) Write short note on any *one* of the following in not more than **400** words.
- (i) Minor characters in "The Power and the Glory"
 - (ii) Use of irony in "The Power and the Glory".

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[5102]-223

M.A. (Part I) (Second Semester) EXAMINATION, 2017

ENGLISH

Paper 2.3

(English Language Today—II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) Figures to the right indicate full marks.

1. Answer any *four* of the following in *not* more than **200** words each : [16]
 - (a) Enlist and explain the features of standardization of language.
 - (b) Illustrate the process of 'creolization'.
 - (c) Write a note on the 'multilingualism' and its influence.
 - (d) Define the term 'stylistics' in its broadest sense.
 - (e) Illustrate the difference between 'a dialect' and 'an idiolect'.
 - (f) What is the scope of sociolinguistics in the study of language ?

2. Answer any *four* of the following in *not* more than **200** words each : [16]
 - (a) How is the AmE different from the BrE at the lexical level ?

P.T.O.

- (b) Explain the concept of 'General Indian English'.
 - (c) Bring out the different features of the fricatives in GIE and BrE with examples.
 - (d) How are the national varieties different from regional variations of English ?
 - (e) Write a note on the syntactic differences between AmE and BrE.
 - (f) Explain with examples the use of tenses in GIE.
- 3.** Write short notes on any *four* of the following in *not* more than **200** words each : [16]
- (a) Define the term 'utterance' and explain its semantic values with examples.
 - (b) What do 'turn-taking' function in the conversation analysis ?
 - (c) Explain with examples the importance of 'felicity conditions' in effective communication.
 - (d) What are the types of 'presuppositions' ?
 - (e) Explain the term 'entailments' with examples.
 - (f) Illustrate the 'indirect speech acts' and their classification.
- 4.** Answer any *four* of the following in *not* more than **200** words each : [16]
- (a) Explain the importance and maxims of 'politeness principle'.
 - (b) Explain the concept of 'adjacency pairs' with examples.

- (c) What is discourse analysis ?
- (d) What is the role of politeness principle in social relationships ?
- (e) Which are the maxims of relevance and manner by H.P. Grice ?
- (f) How does the observance of CP make communication effective ?

5. (a) Attempt any *four* of the following : [4]

(i) Identify style of the following sentence :

‘Hey Bakhya, come to me in the evening; I’ll give a hockey stick.’

(ii) Give example of code-mixing.

(iii) Identify the registral variety of the following text :

The devotees turned their backs and started chanting; one of them lighted the sacred lamp and the incense sticks; the image of the deity illuminated in the yellow light.

(iv) A is a variety of a language which is developed for some practical purpose.

(v) Define the process of code-switching in the following :

A : When did you reach home yesterday ?

B : Rather late; while coming back, we faced the problem of the chakka jam. However, with grace of God, journey was safe.’

(vi) A person who uses two languages is called; while the other who uses more than two languages is called

- (b) Attempt any *four* of the following : [4]
- (i) Explain how the Indian speaker doesn't maintain distinction between the following pair of words :
'cot' and 'caught'.
- (ii) Transcribe the following according to the common Indian pronunciations :
'I cannot come to office today.'
- (iii) Comment on the use of tense in Indian English in the following :
'You know - I'm observing you day and night ?'
- (iv) Provide American English counterparts of the following words :
- (a) postman
(b) luggage.
- (v) Identify the syntactic differences between AmE and BrE in the following :
- (a) He dove into the water.
(b) He dived into the water.
- (vi) Give *two* examples of difference in spelling in American English.
- (c) Attempt any *four* of the following : [4]
- (i) What kind of inference is involved in interpreting the utterance ?
'We like the Panchtantras; so should read them all times.'

(ii) What are the deictic expressions in the following utterance ?

'This morning I met somebody who I hadn't seen for ages.'

(iii) Give an example of 'prototype.'

(iv) Identify the cohesive devices present in the following piece of text :

There was a strike at the car factory. It lasted ten days. It is now over, because the contract has been signed by the leaders.

(v) Identify which would be the direct and indirect speech acts :

(a) Do you think I could borrow your bike ?

(b) You can use it.

(vi) What is an obvious presupposition of a speaker in the following utterance ?

'I hear you've been offered a job.'

(d) Attempt any *four* of the following : [4]

(i) Which maxim of Cooperative Principle is violated in the following ?

A : Smoking is very injurious to your health.

B : I know there is no shortage of advisors.

(ii) Give an example of 'request-response' Adjacency pair.

(iii) Identify which maxim of Cooperative Principle is observed in the following :

A : I had a very boring evening at home yesterday.

B : Why did you stay at home ? You could have go to the cinema.

(iv) Convert the following utterance into a polite expression.

'I can't help you but why don't you ask Akash ?'

(v) Frame a sentence to illustrate the face-saving act.

(vi) Give an example of the approbation maxim of politeness.

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M.A. (Part I) (II Semester) EXAMINATION, 2017

ENGLISH

Paper 2.4

(Contemporary Critical Theory-II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.
(ii) *All* questions carry equal marks.

1. Answer any *two* of the following :
 - (a) What are the principles of Marxist criticism ?
 - (b) Discuss how feminism is concerned with the marginalized voices of women.
 - (c) Explain how post-structuralism is the extension of structuralism.

2. Answer any *two* of the following :
 - (a) What is Richard Chase's concept of myth ? How does he analyse it ?
 - (b) Elucidate Lukacs' perception of modernism as a philosophy of life and literature.
 - (c) How does Ernest Jones offer psychoanalytical solution to the problem of Hamlet ?

3. Answer any *two* of the following :
 - (a) Comment on Roland Barthes' views on categories of temporality and person in relation to the situation of author and his writing.

P.T.O.

- (b) Discuss how Stanley Fish illustrates the relevance of context in the meaning of a text in 'Is There a Text in This Class ?'.
 - (c) What according to Elaine Showalter are the three stages in the evolution of women's writing ?
4. Answer any *two* of the following :
- (a) Explain how the essay 'The Deconstructive Angel' is an exposition of deconstruction and an attack on it.
 - (b) Discuss how Elaine Showalter propounds the idea that Gynocriticism should construct a female framework for the analysis of women's literature.
 - (c) What according to Roland Barthes is the contribution of linguistics to Literary Criticism ?
5. Answer any *two* of the following :
- (a) Examine the character of Stanley in 'The Birthday Party' from psychoanalytical point of view.
 - (b) Attempt a feminist analysis of 'Pride and Prejudice'.
 - (c) Analyse the poem 'Lines on a Young Lady's Photograph Album' from structuralist point of view.

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[5102]-321

M.A. (Part II) (III Sem.) EXAMINATION, 2017

ENGLISH

(Paper 3.1)

(Doing Research—I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) *All* questions carry equal marks.

1. Attempt any *two* of the following :

- (i) Define and differentiate between any *two* types of research.
- (ii) State the qualities of a good researcher with suitable examples.
- (iii) What is the significance of 'Results and Findings' in a research work ?

2. Attempt any *two* of the following :

- (i) How are the 'Areas of Research' useful while finalizing a 'Research Topic' ? Illustrate with suitable examples.
- (ii) Write a note on the types of 'bibliography' explaining their significance in research.
- (iii) What is a 'research problem' ? How can a researcher use it to formulate the hypothesis of his research ?

P.T.O.

3. Attempt any *two* of the following :

- (i) “Review of relevant literature prepares a base for one’s research work.” Substantiate.
- (ii) What is a ‘hypothesis’ ? Explain the different kinds of it.
- (iii) “Aims project the target of a research work, whereas objectives specify the stages to reach the same.” Discuss.

4. Attempt any *two* of the following :

- (i) In what way are the ‘scope and limitations’ significant in research ?
- (ii) What is ‘Research Methodology’ ? Comment on the research methods used in literary studies.
- (iii) Elaborate on the various parts of a research proposal.

5. Attempt any *four* of the following questions. Support your answers with suitable examples :

- (i) Write the method and techniques suitable to study any topic of your choice from the area of poetry.
- (ii) State an imaginary research work and specify the area and topic of the same.
- (iii) How will you plan the review of literature, if your research topic is *A Critical Study of That Long Silence* ?

- (iv) If you have to do a research project analyzing the grammatical errors committed by the students in your college, what hypotheses will you develop ?
- (v) Write the 'aims and objectives' of any research topic of your choice.
- (vi) State the scope and limitations of the research topic *Teaching of Vocabulary at Undergraduate Level : A Survey of the Colleges Affiliated to Savitribai Phule, Pune University.*

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M.A. (Part II) (Third Semester) EXAMINATION, 2017

ENGLISH

Optional Paper 3.4

(Fiction—I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

- N.B. :—** (i) *All questions are compulsory.*
(ii) *All questions carry equal marks.*

1. Answer any *one* of the following :

- (a) Discuss types of plot in a novel.
(b) Bring out the importance of setting in a novel.

2. (a) Answer any *one* of the following :

- (i) Comment on the narrative techniques used in *Wuthering Heights*.
(ii) Write a note on Emily Bronte's treatment of love in her novel *Wuthering Heights*.

Or

(b) Write short notes on any *two* of the following :

- (i) Gothic element in *Wuthering Heights*

P.T.O.

- (ii) Role of nature in *Wuthering Heights*
- (iii) Character sketch of Heathcliff
- (iv) The structure of *Wuthering Heights*.

3. (a) Answer any *one* of the following :

- (i) Discuss *Lord Jim* as a blending of romance and realism.
- (ii) Comment on autobiographical element in *Lord Jim*.

Or

(b) Write short notes on any *two* of the following :

- (i) Minor characters in *Lord Jim*
- (ii) The narrative techniques of *Lord Jim*
- (iii) Jim as a tragic character
- (iv) Stein.

4. (a) Answer any *one* of the following :

- (i) Bring out the devastating effects of the western standards of physical beauty with reference to *The Bluest Eye*.
- (ii) “*The Bluest Eye* records the conflict between the artistic and social values between Anglo-American and Afro-American cultures.” Discuss.

Or

(b) Write short notes on any *two* of the following :

- (i) Pauline Breedlove

- (ii) The significance of the seasons in *The Bluest Eye*
- (iii) Significance of the title *The Bluest Eye*
- (iv) Character-sketch of Pecola.

5. (a) Answer any *one* of the following :

- (i) Discuss *The Catcher in the Rye* as a multi-thematic novel.
- (ii) Comment on *The Catcher in the Rye* as a bildungsroman novel.

Or

(b) Write short notes on any *two* of the following :

- (i) The symbols used in *The Catcher in the Rye*
- (ii) Figures of Speech in *The Catcher in the Rye*
- (iii) Character-sketch of Holden Caulfield
- (iv) Significance of the title *The Catcher in the Rye*.

Total No. of Questions—5]

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M.A. (Part II) (Third Semester) EXAMINATION, 2017

ENGLISH

Optional Paper 3.5

(Poetry—I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All questions are compulsory.*

(ii) *Figures to the right indicate full marks.*

1. (a) Explain with reference to the context any *two* of the following : [8]

(i) Oh as I was young and easy in the mercy of his means,
Time held me green and dying

Though I sang in my chains like the sea.

(ii) Before me floats an image, man or shade,

Shade more than man, more image than a shade

(iii) And then he drank a Dew,

From a convenient Grass –

And then hopped sidewise to the Wall

To let a Beetle pass ----

P.T.O.

(iv) They shall know well the heavenly fellowship
Of men that perish and of summer mourn,
And whence they came and whither they shall go
The dew upon their feet shall manifest.

(b) Answer any *one* of the following : [8]

(i) Explain any *two* figures of speech with suitable examples.

(ii) Differentiate with examples between Petrarchan and
Shakespearean Sonnets.

2. Write a detailed answer to any *one* of the following : [16]

(a) Comment on the themes of the *five* sections of *The Waste Land*.

(b) Consider Philip Larkin as a Movement poet with special reference to the poem you have studied.

3. Write short notes on any *four* of the following : [16]

(i) Celebration of childhood in “Fern Hill”

(ii) Symbolism in “Byzantium”

(iii) Wordsworth’s diction in “Michael”

(iv) The theme of “Tithonus”

(v) Larkin’s views on wedding

(vi) Imagery in “Ode to a Nightingale”.

4. Attempt any *one* of the following : [16]
- (i) Consider Robert Frost as a modern poet. Illustrate your answer.
 - (ii) Comment on the salient features of the style of Emily Dickinson with reference poems you have studied.
5. Write short notes on any *four* of the following : [16]
- (i) Imagery in “Lady Lazarus”
 - (ii) Skunk as a symbol of humanity
 - (iii) “Sunday Morning” as a meditative poem
 - (iv) The theme of “Birches”
 - (v) “The Problem” as a philosophic poem
 - (vi) Autobiographical element in “There was a Child Who went Forth”.

Total No. of Questions—5]

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M.A. (Part II) (Third Semester) EXAMINATION, 2017

ENGLISH

Paper-3.6 : LINGUISTICS AND STYLISTICS-I

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) *All* questions carry equal marks.

1. Attempt any *one* of the following :

(a) Discuss how Linguistics is a scientific study of language.

(b) Distinguish between syntagmatic and paradigmatic relations in language.

2. Attempt any *one* of the following :

(a) Justify, with suitable examples the significance of spoken words and pauses in literature.

(b) Differentiate between 'compound' and 'complex' sentence structures. How is the distinction relevant in the stylistic study of literature ?

3. Answer any *four* of the following :

(a) What is the significance of repetition and parallelism in literature ?

P.T.O.

- (b) Write a note on segmental and suprasegmental features and their use in literature.
 - (c) What is 'semantic anomaly' ? Give suitable examples.
 - (d) Write a note on periodic sentence structure.
 - (e) Elucidate the difference between 'iambic' and 'trochaic' feet.
 - (f) Explain the term 'foregrounding' with suitable examples.
4. Answer any *four* of the following :
- (a) What is 'lexical set' ? Illustrate its significance in literature.
 - (b) What is the significance of passive voice in literature ?
 - (c) Discuss the term 'paraphrase relations' with suitable examples.
 - (d) Write a note on collocation and selectional restrictions.
 - (e) What is 'loose sentence structure ?' Illustrate with suitable examples.
 - (f) Explain how meaning in literature is indeterminate. Give examples.
5. Analyze the linguistic features of the following passage :
- For fifteen years I have been intently studying earthly life enclosed in this room. It is true I have not seen the earth nor men, but in your books I have drunk fragrant wine. I have hunted stags and wild boars in the forest, have loved women. Beauties as ethereal as clouds, created by the magic of your poets and geniuses, have visited me at night, and have whispered in my ears wonderful tales that have set my brain in a whirl. In your books I have climbed to the peaks of Elbuz and Mount Blanc, and from there I have seen the sun rise and have watched it at evening flood the sky, the ocean, and the mountain-tops with gold and crimson. I have

watched from there the lightening flashing over my head and clearing the storm-clouds. I have seen green forest, fields, rivers, lakes, towns. I have heard the singing of the sirens, and the strains of the shepherds' pipes : I have touched the wings of comely devils who flew down to converse with me of God. In your books I have flung myself into the bottomless pit, performed miracles, slain, burned towns, preached new religions, conquered whole kingdoms... Your books have given me wisdom. All that the unresting thought of man has created in the ages is compressed into a small compass in my brain. I know I am wiser than all of you.

Total No. of Questions—5]

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M.A. (Part-II) (Thrid Semester) EXAMINATION, 2017

ENGLISH

Paper 3.7

(Pragmatics-I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) *All* questions carry equal marks.

1. Answer any *two* of the following : [16]
- (a) What do you understand by the terms 'language' and 'language use' ? Explain with suitable examples from everyday conversations.
- (b) Distinguish between Component and Perspective views of language.
- (c) What is pragmatics ? Explain its nature and scope giving suitable examples.
2. Answer any *two* of the following : [16]
- (a) What are the roles of Utterer and Interpreter in a conversation ? Explicate giving appropriate examples.
- (b) What do you understand by the term 'context' and how is it related to the term 'conversation' ? Give apt examples.
- (c) How are the concepts, 'the mental world', 'the physical world' and 'the social world' related to one another ? Explain with reference to the literary text you have studied.

3. Answer any *two* of the following : [16]

- (a) Explain different types of Speech Acts as advocated by J.R. Searle.
- (b) Explain with suitable examples the concepts 'locutionary', 'illocutionary' and 'perlocutionary' acts.
- (c) Explain the term "Felicity Conditions" and how it is applicable in the ongoing conversation.

4. Answer any *two* of the following : [16]

- (a) Throw light on discourse and social deixis in a conversation.
- (b) Discuss various categories of deixis giving suitable examples.
- (c) Explain with suitable examples the nature of distal deixis.

5. Answer any *four* of the following : [16]

- (a) Say whether the following statements are true or false :
 - (i) A speech act which expresses the speaker's emotions, feelings and opinions is termed as 'Expressive Act'.
 - (ii) Sentence is a basic unit in pragmatics.
 - (iii) Component view of language is attributed to Jacob Mey.
 - (iv) The words 'now', 'today' and 'tomorrow' are the time deixis.
- (b) Identify the physical, mental and social world in the following extract and comment on their importance in understanding the text :

Harsh took a stance on the empty space in front of the shop. Like every kid, he leaned his entire weight on the bat while standing. Ish moved over and gently straightened Harsh's back. He moved his wrist upwards, and told him to balance the weight evenly on legs.

'And now, whenever you attack, use the front leg to move forward but do not forget the back leg. That is your support, your anchor. Notice Tendulkar, he keeps one leg fixed.

An awestruck Harsh air-struck a few strokes.

'Give me some tips, too,' the younger one whined.

'First me, Chinu,' Harsh said.

'Ish turned to Chinu. 'What are you, Chinu ?'

'All-rounder,' Chinu said promptly.

'Great. Show me your bowling grip'.

Their parents finally found our shop. It was time to go to the temple.

'Mummy, I want the ball,' Chinu said.

'How much ?' his mother said.

'Six rupees,' Ish said.

She took out a twenty-rupee note and asked me to give two.

'I want the bat, mummy,' Harsh said.

'You already have a bat.'

'This one is better for my stance, mummy. Please.' Harsh took a stance again.

He had improved with the lesson but his mother ignored him.

(c) Say whether the following utterances are instances of 'direct' or 'indirect' Speech act :

(i) Work hard otherwise you may fail in the examination.

(ii) Would you come with me to buy some groceries ?

(iii) Let your homework be completed before 6 o'clock.

(iv) Good luck, my friends!

(d) Identify the speech acts (i. e. declarative, assertative, commissive, expressive, directive) in the following utterances :

(i) Your performance was fabulous.

(ii) I promise you that I will come on time.

- (iii) I appoint you the chairperson of the Board of Studies in English.
- (iv) Do your duty properly.
- (e) Explain the Illocutionary force in the following utterances :
 - (i) Smoking is injurious to health.
 - (ii) I have a problem with my bike.
 - (iii) English is the language of opportunities.
 - (iv) Good listening helps in comprehending the concepts.
- (f) Identify various deictic expressions used in the following extract and explain :

Eat on time and don't stay up late,' said Ali's dad as the train signal went off. Ali was too excited to care of his dad's instructions. He reserved the top of berth for himself and climbed up. Omi said his pre-journey prayers. 'Ali's ammi doesn't care. He is a piece of my heart,' Ali's dad said and his eyes became moist. 'Sometimes I wish I had not married again.' I wrapped the cash and tickets in plastic and placed it inside my socks.

Travelling with a twelve-year-old, and two other gown up kids, this responsibility had to fall on me.

'It's OK, chacha. See now you can go to your election rally in Baroda,' I said.

Total No. of Questions—5]

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[5102]-328

M.A. (Part II) (III Semester) EXAMINATION, 2017

ENGLISH

(3.8 : Multicultural Discourse in Immigrant Fiction—I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) *All* questions carry equal marks.

1. Attempt any *two* of the following : [16]
 - (a) Define the term, 'New Ethnicities'. Bring out its significance.
 - (b) Explain 'cultural relocation' as one of the immigrant experiences.
 - (c) What is Diaspora literature ? Explain in brief its main features.

2. Attempt any *two* of the following : [16]
 - (a) Explain deconstruction as an effective tool of discourse analysis.
 - (b) How can an author's ideology be reflected in a text's discourse ? Explain with reference to at least one of the texts prescribed.
 - (c) Explain deconstruction as an effective tool of discourse analysis.

3. Attempt any *two* of the following : [16]
 - (a) Discuss the significance of the terms, 'Assimilation' and 'Cultural Hybridity' in relation with the character of Jasmine.
 - (b) 'Identity in today's world is a pluralistic construct'. Do you agree ? Discuss with reference to the novel, 'Jasmine'.
 - (c) How far does Jasmine's cultural past haunt her despite acquiring a new cultural identity ? Explain.

P.T.O.

4. Attempt any *two* of the following : [16]
- (a) Discuss the novel, 'The inheritance of Loss' as a critique of Eurocentricism.
 - (b) Why is Jemubhai's love of the West an anachronism in Post-Colonial India ?
 - (c) Discuss Biju's character as an expatriate.
5. Attempt any *two* of the following : [16]
- (a) Explain in brief the effects of cultural dislocation on the characters, Jasmine and Biju in the novels, 'Jasmine' and 'The inheritance of Loss' respectively.
 - (b) 'Immigrant identities will be always into a cultural conflict with the West'. Do you agree ? Justify your view.
 - (c) Describe 'The inheritance of Loss' and 'Jasmine' as novels that delineate resistance of the identity formation of the east.

Total No. of Questions—5]

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[5102]-421

M.A. (Part II) (Fourth Semester) EXAMINATION, 2017

ENGLISH

Paper 4.1

(Doing Research—II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) *All* questions carry equal marks.

1. Attempt any *two* of the following :

(i) “Research in literature has different ways of collection, classification and analysis of data.” Substantiate.

(ii) “A research work becomes understandable due to ‘interpretation’ and ‘generalization’.” Substantiate.

(iii) How is a scheme of chapters prepared in a research work? Explain its relevance.

2. Attempt any *two* of the following :

(i) Bring out the importance of 'main body' of a thesis.

P.T.O.

- (ii) “A proper paragraph structure makes a research report meaningful.” In the light of this remark, elaborate your views on ‘logical writing’.
 - (iii) Write the characteristic features of an apt ‘introduction’ and a proper ‘conclusion’ in a dissertation.
- 3.** Attempt any *two* of the following :
- (i) “Presentation of the findings is of utmost importance, as the findings are the very crux of a research work.” Discuss.
 - (ii) What is ‘plagiarism’ ? Comment on the significance of guarding against it.
 - (iii) Why and how should a researcher use and acknowledge the citations in his research work ?
- 4.** Attempt any *two* of the following :
- (i) Define and discuss the role of ‘footnotes’ and ‘endnotes’ in a research report.
 - (ii) “The formats of the bibliographical entries vary from source to source.” Illustrate the various types of bibliographical entries.
 - (iii) What is a ‘short research paper’ ? Comment on the various parts of it.

5. Attempt any *four* of the following questions. Support your answers citing suitable examples :
- (i) Present a chapterwise design of your research considering that you are doing research in the area of 'English Poetry'.
 - (ii) Write an 'introduction' to a short dissertation on a topic of your choice.
 - (iii) Write any *four* examples of 'plagiarism' and bring out the significance of guarding against the same.
 - (iv) How should one acknowledge the various sources in a bibliography ?
 - (v) Write appropriate examples following MLA style sheet. Write the formats of 'footnotes' and 'endnotes' citing suitable examples.
 - (vi) List the various points you would like to include in a dissertation of your choice.

Total No. of Questions—5]

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[5102]-422

M.A. (Part II) (IV Semester) EXAMINATION, 2017

ENGLISH

Paper 4.2

(English Language and Literature Teaching—II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) Figures to the right indicate full marks.

1. Answer any *one* of the following : [16]

(a) Discuss the educational implications of contrastive analysis to the teaching of second language.

Or

(b) Should 'English literature' be replaced by 'Literatures in English' in the undergraduate courses in English studies in Indian universities ? Justify your view.

2. (a) Answer any *one* of the following : [16]

(i) Can we teach literature without lecturing ? Illustrate how you would teach fiction in an undergraduate class.

(ii) Explain how stylistics can be an effective tool in teaching of poetry.

Or

(b) Answer any *four* of the following :

(i) What are advantages of a lecture method ?

(ii) Distinguish between English for General Purposes and English for Specific Purposes.

P.T.O.

- (iii) Can remedial teaching cure ills of teaching grammar ?
Illustrate.
- (iv) What are the similarities between micro-teaching and peer-teaching ?
- (v) What are the major stages in error analysis ?
- (vi) Comment on the factors affecting teaching of 'background topics' in a literature class.

3. Answer any *four* of the following : [16]

- (a) What are advantages of teaching English in a large class ?
- (b) Comment on the effective use of blackboard in teaching of drama.
- (c) What should be the objectives of teaching 'literatures in English' in Indian undergraduate classes ?
- (d) Are there any disadvantages of using pragmatics in teaching literature ? Explain.
- (e) Distinguish between a 'lesson plan' and a 'period plan'.
- (f) Explain how drama can be used to develop communication skills.

4. Write short notes on any *four* of the following : [16]

- (a) Types of errors.
- (b) Relevance of teaching poetry in a language class.
- (c) Stages in remedial teaching.
- (d) Argument for the use of mother tongue in teaching of English.
- (e) Relation between literature teaching and language teaching.
- (f) Significance of lesson planning in teaching of literary texts.

5. Prepare a lesson plan or period plan to teach any *one* of the following : [16]
- (a) The teaching of a lyric your choice to FYBA Optional English class.
 - (b) The teaching of word formation to SYBA Special English class.
 - (c) The teaching of English sounds to FYBA Optional English class.
 - (d) The teaching of last act of a play of your choice to TYBA Special English class.

Total No. of Questions—5]

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[5102]-423

M.A. (Part II) (Fourth Semester) EXAMINATION, 2017

ENGLISH

Paper 4.3

(Drama—II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) Figures to the right indicate full marks.

1. Answer the following in about 400 words each : [16]

(a) Comment on :

(i) Marital relationship between Helmer and Nora

(ii) Helmer' spatriarchal attitude

(iii) Morality

Helmer : (walking up and down). Oh! what an awful awakening! During all these eight years — she who was my pride and my joy — a hypocrite, a liar — worse, worse — a criminal. Oh, the unfathomable hideousness of it all! Ugh! Ugh!
[Nora says nothing, and continues to look fixedly at him.] I ought to have known how it would

P.T.O.

be. I ought to have foreseen it. All your father's want of principle — be silent! — all your father's want of principle you have inherited no religion, no morality, no sense of duty. How I am punished for screening him! I did it for your sake; and you reward me like this.

Nora : Yes — like this!

Helmer : You have destroyed my whole happiness. You have ruined my future. Oh, it's frightful to think of ! I am in the power of a scoundrel; he can do what-ever he pleases with me, demand whatever he chooses; he can domineer over me as much as he likes, and I must submit. And all this disaster and ruin is brought upon me by an unprincipled woman!

Nora : When I am out of the world you will be free.

Helmer : Oh, no fine phrases. Your father, too, was always ready with them. What good would it do me, if you were "out of the world," as you say ? No good whatever! He can publish the story all the same; I might even be suspected of collusion. People will think I was at the bottom of it all and egged you on. And for all this I have you

to thank — you whom I have done nothing but pet and spoil during our whole married life. Do you understand now what you have done to me ?

Nora : [with cold calmness]. Yes.

Helmer : The thing is so incredible, I can't grasp it. But we must come to an understanding. Take that shawl off. Take it off, I say! I must try to pacify him in one way or another — the matter must be hushed up, cost what it may. — As for you and me, we must make no outward change in our way of life — no outward change, you understand. Of course, you will continue to live here. But the children cannot be left in your care. I dare not trust them to you. — Oh, to have to say this to one I have loved so tenderly — whom I still! But that must be a thing of the past. Henceforward there can be no question of happiness, but merely of saving the ruins, the shreds, the show.

(b) Comment on :

(i) Witch-hunt

(ii) Dramatic quality of the dialogues

(iii) Accusation against Tituba

Hale : Why are you concealing ? Have you sold yourself
 to Lucifer ?

Abigail : I never sold myself! I'm a good girl! I'm a proper
 girl! [Mrs. Putnam enters with Tituba, and instantly
 Abigail points at Tituba.]

Abigail : She made me do it! She made Betty do it!

Tituba : [shocked and angry] Abby!

Abigail : She makes me drink blood!

Parris : Blood!!

Mrs. Putnam : My baby's blood ?

Tituba : No, no, chicken blood. I give she chicken blood!

Hale : Woman, have you enlisted these children for the
 Devil ?

Tituba : No, no, sir, I don't truck with no Devil!

Hale : Why can she not wake ? Are you silencing this
 child ?

Tituba : I love me Betty!

Hale : You have sent your spirit out upon this child,
 have you not ? Are you gathering souls for the
 Devil ?

Abigail : She sends her spirit on me in church; she makes
 me laugh at prayer!

Parris : She have often laughed at prayer!

Abigail : She comes to me every night to go and drink blood!

Tituba : You beg me to conjure! She beg me make charm —

Abigail : Don't lie! [To Hale] She comes to me while I sleep; she's always making me dream corruptions!

Tituba : Why you say that, Abby?

Abigail : Sometimes I wake and find myself standing in the open doorway and not a stitch on my body! I always hear her laughing in my sleep. I hear her singing her Barbados songs and tempting me with -

Tituba : Mister Reverend, I never -

Hale : [resolved now] Tituba, I want you to wake this child.

Tituba : I have no power on this child, sir.

Hale : You most certainly do, and you will free her from it now! When did you compact with the Devil ?

Tituba : I don't compact with no Devil!

Parris : You will confess yourself or I will take you out and whip you to your death, Tituba!

Putnam : This woman must be hanged! She must be taken and hanged!

Tituba : [terrified, falls to her knees] No, no, don't hang Tituba! I tell him I don't desire to work for him, sir.

Parris : The Devil ?

Hale : Then you saw him! [Tituba weeps.] Now Tituba, I know that when we bind ourselves to Hell it is very hard to break with it. We are going to help you tear yourself free.

Tituba : [frightened by the coming process] Mister Reverend, I do believe somebody else be witchin' these children.

2. (a) Answer any *one* of the following in about **800** words each : [16]
- (i) What is the dramatic significance of the setting of the play *The Emperor Jones* ?
- (ii) Write an essay on the theme of colonialism in *The Emperor Jones*.

Or

- (b) Answer any *two* of the following in about **400** words each :
- (i) Symbolism in *The Emperor Jones*
- (ii) Psychological aspects of *The Emperor Jones*
- (iii) Brutus Jones as a stereotypical blackman
- (iv) Brutus Jones' fears

3. (a) Answer any *one* of the following in about **800** words each : [16]

(i) Discuss Arthur Miller's concept of tragedy illustrating from *The Crucible*.

(ii) Sketch the character of John Proctor in the light of the title of the play *The Crucible*.

Or

(b) Answer any *two* of the following in about **400** words each :

(i) Fallibility of authority in *The Crucible*

(ii) Rebecca

(iii) Family in *The Crucible*

(iv) Reverend Hale.

4. (a) Answer any *one* of the following in about **800** words each : [16]

(i) "Dattani investigates communal mentality in *Final Solutions*." Discuss.

(ii) Write an essay on the socio-political context of the play *Final Solutions*.

Or

(b) Answer any *two* of the following in about **400** words each :

(i) Contemporary issues in *Final Solutions*

(ii) Dialogues in *Final Solutions*

(iii) Stage directions in *Final Solutions*

(iv) Aruna and Smita in *Final Solutions*.

5. (a) Answer any *one* of the following in about **800** words each : [16]

(i) Write a note on the feminist content in the play *The Doll's House*.

(ii) Provide a detailed character sketch of Nora.

Or

(b) Answer any *two* of the following in about **400** words each :

(i) Significance of Mrs. Linde's character

(ii) Moral degeneration in *The Doll's House*

(iii) Portrayal of middle class in *The Doll's House*

(iv) Dr. Rank.

Total No. of Questions—5]

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[5102]-424

M.A. (Part II) (IV Semester) EXAMINATION, 2017

ENGLISH

Optional Paper 4.4

(Fiction-II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All questions are compulsory.*

(ii) *All questions carry equal marks.*

1. Read the following passage and comment on critically with the help of the points given below :

(a) Then the wind comes so swift and dashing that it takes the autumn leaves with it, and they rise into the juggling air, while the trees bleat and blubber. Then drops fall, big as the thumb the earth itself seems to heave up and cheep in the monsoon rains. It churns and splashes, beats against the treetops, reckless and wilful, and suddenly floating forwards, it bucks back and spits forward and pours down upon the green, weak coffee leaves, thumping them down to the earth.

Seenu rang the gong, and the eyes shut themselves in silence, and the Brahmin heart and the weaver heart and pariah heart seemed to beat the one beat of Siva dancing.

P.T.O.

And the police got nervous and they began to kick us in our backs and stomachs, and the crowd shouted 'Mahatma Gandhi ke jai!' and someone took a kerosene tin and began to beat it, and someone took a cattle-bell and began to ring it, and they cried, 'With them, brothers, with them !' and they leaped and they ducked and they came down to lie beside us, and we shouted 'Mahatma Gandhi ki jai ! Mahatma Gandhi ki jai!'

(i) Context

(ii) Language

(iii) Characterization.

(b) A wife should always be few feet behind her husband. If he is an MA you should be a BA. If he is 5'4' tall you shouldn't be more than 5'3' tall. If he is earning five hundred rupees you should never earn more than four hundred and ninety nine rupees. That's the only rule to follow if you want a happy marriage No partnership can ever be equal. It will always be unequal, but take care it is unequal in favor of the husband. If the scales tilt in your favor, God help you, both of you.

Marriage is a very strange thing. It's a very public institution, it's meant to tell the world that two people are going to live

together, to declare that their children will be legal, that these children can inherit their property. It's meant for social living, to ensure that some rules are observed, so that men and women don't cross the lines drawn from them. At the same time, marriage is an intensely private affair; no outsider will know the state of someone else's marriage. It's a closed room, a locked room.

'Was' and 'is'—in English there is very little difference between these two words. Only one letter more, just two letters different. But it is a lifetime; it is a world of difference. Time does not allow you to take the past along with you. Nothing remains unchanged. Love gets diluted, hate is forgotten and friendship and enmity keep shifting all the time. One day, when you look back, you will ask yourself—what was it all about ?

(i) Point of view

(ii) Language

(iii) Context.

2. (a) Answer any *one* of the following :

(i) Bring out the historical elements in the novel *Kanthapura*.

(ii) Discuss the plot structure in *Kanthapura*.

Or

(b) Write short notes on any *two* of the following :

- (i) Gandhian philosophy in *Kanthapura*
- (ii) The social element in *Kanthapura*
- (iii) Rangamama
- (iv) The use of folklore in *Kanthapura*.

3. (a) Answer any *one* of the following :

- (i) Consider *That Long Silence* as a feminist novel.
- (ii) Evaluate *That Long Silence* in its Indian context.

Or

(b) Write short notes on any *two* of the following :

- (i) Relationship between Jaya and Mohan
- (ii) Setting of *That Long Silence*
- (iii) Reflection of Indian culture in *That Long Silence*
- (iv) Symbolism in *That Long Silence*.

4. (a) Answer any *one* of the following :

- (i) Comment on the place of human values in *The Outsider*.
- (ii) Discuss the conflict in *The Outsider*.

Or

(b) Write short notes on any *two* of the following :

- (i) Meursault as an atheist
- (ii) Narration in *The Outsider*
- (iii) Role of weather in *The Outsider*
- (iv) Raymond.

5. (a) Answer any *one* of the following :

(i) Discuss *A House for Mr. Biswas* as a tragic novel.

(ii) Elaborate on the domestic element in *A House for Mr. Biswas*.

Or

(b) Write short notes on any *two* of the following :

(i) Shama

(ii) The family of Mr. Biswas

(iii) Mr. Biswas as a journalist

(iv) Minor characters in *A House for Mr. Biswas*.

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M.A. (Part II) (Fourth Semester) EXAMINATION, 2017

ENGLISH

Optional Paper 4.5

(Poetry—II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) All questions are compulsory.

(ii) Figures to the right indicate full marks.

1. (a) Explain with reference to context any *two* of the following : [8]

(i) White is a colour for special occasions

Black is the colour for every day

And I have carried the World since the first evening

Out of the ash

(ii) O POET of the future ! I,

Of the dead Present, bid thee hail !

Come forth and speak, our speech shall die

Come fourth and speak, our song shall fail :

Our speech, our song fall barren, we go by !

P.T.O.

(iii) But someone told me
He got two lines
In an inside column
Of a Madras newspaper
Sold by the kilo
Exactly four weeks later
To streethawkers

(iv) Behind my bedroom door like a brooding
Dog You cannot believe, darling,
Can you, that I lived in such a house and
Was proud, and loved I who have lost
My way and beg now at strangers' doors to
Receive love, at least in small change ?

(b) Comment on the use of diction and imagery in *one* of the following : [8]

(i) It started as a pilgrimage,
Exalting minds and making all
The burdens light. The second stage
Explored but did not test the call.
The sun beat down to match our rage.

We stood it very well, I thought,
Observed and put down copious notes
On things the peasants sold and bought,
The way of serpents and of goats,
Three cities where a sage had taught.

(ii) I am not that woman
Selling you socks and shoes !
Remember me I am the one you hid
In your walls of stone, while you roamed
Free as the breeze, not knowing
That my voice cannot be smothered by stones

I am the one you crushed
With the weight of custom and tradition
Not knowing
That light cannot be hidden in darkness
Remember me,
I am the one in whose lap
You picked flowers
And planted thorns and embers
Not knowing
That chains cannot smother my fragrance

2. Answer any *one* of the following in about **800** words : [16]

- (a) Explain how Syed Amanuddin has expressed his deep sense of marginalization in "Don't Call me Indo-Anglian".
- (b) Write a detailed note on satire in "Of Crows".

3. Write short notes on any *four* of the following : [16]

- (a) Imagery in "Pestilence"

- (b) Images of frustration in “Enterprise”
 - (c) The central idea of “Mother”
 - (d) Irony in “Obituary”
 - (e) “Naryal Purnima” as a religious poem
 - (f) Theme of “My Grandmother’s House”.
4. Answer any *one* of the following in about **800** words : [16]
- (a) What are the salient features of African Poetry ? Illustrate your answer.
 - (b) Comment on the image of Africa as reflected in African Poetry.
5. Write short notes on any *four* of the following : [16]
- (a) Aloneness reflected in “Africa”
 - (b) Theme of “Home-Coming Son”
 - (c) “If you Want to Know me” as a poem about colour-distinction
 - (d) The central idea of “The Future”
 - (e) Pride asserted in “I Thank you God”
 - (f) “The Casualties to Chinua Achebe” as a war poem.

Total No. of Questions—5]

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M.A. (Second Year) (Fourth Semester)

EXAMINATION, 2017

ENGLISH

Pepr 4.6

(Linguistics and Stylistics-II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) *All* questions carry equal marks.

1. Attempt any *one* of the following :
 - (a) What is stylistics ? What are its strengths and limitations?
 - (b) Comment on the relationship between linguistics and stylistics.

2. Attempt any *one* of the following :
 - (a) What is the relevance of speech act theory in dramatic discourse ? Explain with examples.
 - (b) Discuss with examples different narrative strategies of fictional discourse.

3. Answer any *four* of the following :
 - (a) Distinguish between literary stylistics and linguistic stylistics.
 - (b) What is turn taking ? Discuss with examples.
 - (c) Write a note on proximal and distal deixis.
 - (d) Elucidate the difference between 'dramatic text' and 'performance text'.

P.T.O.

- (e) Explain the causes of obscurity in poetry.
- (f) What are the different stages in stylistic analysis ?
4. Answer any *four* of the following :
- (a) Differentiate between 'theatre' and 'drama'.
- (b) Explain the terms 'obscurity' and 'indeterminacy' with suitable examples.
- (c) Write a note on 'universe of discourse'.
- (d) Explain the term 'poetic licence' with suitable examples.
- (e) Write a note on the Cooperative Principle.
- (f) Explain the relevance of point of view in fictional discourse.
5. Attempt a stylistic analysis of any *one* of the following :
- (A) My grandfather cut more turf in a day
 Than any other man on Toner's bog.
 Once I carried him milk in a bottle
 Corked sloppily with paper. He straightened up
 To drink it, then fell to right away
- Nicking and slicing neatly, heaving sods
 Over his shoulder, going down and down
 For the good turf. Digging.
- The cold smell of potato mould, the squelch and slap
 Of soggy peat, the curt cuts of an edge
 Through living roots awaken in my head.
 But I've no spade to follow men like them
- Between my finger and my thumb
 The squat pen rests.
 I'll dig with it.

(B)

- The Principal** : Well, what is it ?
- The Servant** : A man sir. Outside. He wants to see you.
- The Principal** : [*learning back and stretching*] : I receive parents only during office hours. The particular office hours are posted on the notice-board. Tell him that.
- The Servant** : Yes, sir. yes. sir. But it isn't a parent, sir.
- The Principal** : A pupil ?
- The Servant** : I don't think so. He has a beard.
- The Principal** : [*disquieted*] : Not a parent and not a pupil ? Then what is he ?
- The Servant** : He told me I should just say 'Wasserkopf'.
- The Principal** : [*much disquieted*] : What does he look like ? Stupid ? Intelligent ?
- The Servant** : Fairly intelligent, I'd say, sir.
- The Principal** : [*reassured*] " Good! The he's not a school inspector. Show him in.
- The Servant** : Yes, sir.
- [*He goes off. An instant later the door reopens to admit a bearded man, carelessly dressed, somewhat under forty. He is energetic and decided.*]
- Wasserkopt** : How do you do ? [*He remains standing*]
- The Principal** : [*rising*] : What can I do for you ?
- Wasserkopf** : I'm Wasserkopf. [*He pauses*] Don't you remember me ?
- The Principal** : [*Shaking his head*] : No.
- Wasserkopf** : It's possible I've changed. What the hell....! Your class records will show I've got a right to come here.

- The Principal** : The class records ? How so.
- Wasserkopf** : Mr. Principal, if you please, I'm Wasserkopf.
- The Principal** : Doubtless, doubtless—but what has that do with it ?
- Wasserkopf** : You mean to say you don't even remember my name ? [*He thinks it over.*] No, I imagine you wouldn't. You were probably glad to forget me. Well, Mr Principal, I was a student in this school eighteen years ago.
- The Principal** : [*without hesitation*] : Oh, were you ? Well, what do you want now ? A certificate ?
- Wasserkopf** : [*clearing throat, firmly*] : As a former pupil of this school I want you to refund the tuition fees which were paid you for my education eighteen years ago.

Total No. of Questions—5]

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**M.A. (Part-II) (Fourth Semester)
EXAMINATION, 2017**

ENGLISH

Paper-4.7

(Pragmatics—II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All* questions are compulsory.

(ii) *All* questions carry equal marks.

1. Answer any *two* of the following : [16]
 - (a) How does G.N. Leech categorize the maxims of Politeness Principle? Explain citing appropriate examples.
 - (b) Throw light on Relevance Theory giving suitable examples.
 - (c) Explain with suitable examples the maxims of Cooperative Principle.

2. Answer any *two* of the following : [16]
 - (a) What is conventional implicature? Explain with suitable examples.
 - (b) Give the classification of conversational implicatures and explain their importance in conversations.
 - (c) What is the difference between entailment and implicature? Give suitable examples and illustrate.

P.T.O.

3. Answer any *two* of the following : [16]

- (a) Discuss the various adjacency pairs in conversations giving apt examples.
- (b) Write a detailed note on Cohesion and Coherence giving suitable examples.
- (c) In what way conversation and speech acts are related to each other ?

4. Answer any *two* of the following : [16]

- (a) Write detailed note on pragmatics and machine translation.
- (b) Throw light on natural language processing.
- (c) How is communicative competence achieved ? Explain.

5. Answer any *four* of the following : [16]

(a) Give *one* example for each of the following :

- (i) Violation of sympathy maxim
- (ii) Violation of quality maxim
- (iii) Observance of tact maxim
- (iv) Observance of quantity maxim.

(b) Explain the implicatures in the following utterances :

- (i) A : Will Mohini be at the meeting this afternoon ?
B : Her car broke down.

- (ii) Suresh is visiting Shankar. He and Shankar are watching TV in a room with open windows. Suresh says, "It's a bit chilly here."
- (c) Give the adjacency pairs for the following :
- (i) Greeting-greeting
- (ii) Invitation-acceptance
- (iii) Question-answer
- (iv) Request-acceptance.
- (d) Give a pragmatic analysis of the following dialogue :
- Mayuri : What's wrong with your phone, Sushant ?
- I tried to call you all night yesterday night.
- Sushant : I'm sorry no one was able to get through yesterday.
- My mobile phone was disconnected.
- Mayuri : What happened ? Did you pay the bill ?
- Sushant : Well.....er.....I forgot.
- (e) Give *one* example for each of the following speech acts :
- (i) Declarative
- (ii) Directive
- (iii) Assertive
- (iv) Commissive.

(f) Comment on the turns in the following linguistic exchange :

A : Do you have a car ?

B : Yes, I do.

A : What kind of car do you have ?

B : I have a Honda.

A : Is it new ?

B : It was new in 2003.

A : So, it's pretty old now.

B : Yes, it is. But it still looks good.

A : Do you take good care of it ?

B : Oh, yes. I wash it once a week.

A : Do you change the oil ?

B : My mechanic changes the oil twice a year.

Total No. of Questions—5]

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M.A. (Part II) (IV Sem.) EXAMINATION, 2017

ENGLISH

Paper 4.8 : Multicultural Discourse in Immigrant Fiction-II

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

N.B. :— (i) *All questions are compulsory.*

(ii) *Figures to the right indicate full marks.*

1. Attempt a discourse analysis of any *two* of the following extracts and bring out their pragmatic features : [16]

(a) I guess I didn't sound like myself either, because Richard's mouth opened in a brief of that made him look astonished and indignant at the same time. I could feel hysterical laughter gathering itself inside me. We were about to have our first fight. I was surprised to find that I was almost looking forward to it.

But of course Richard is too civilized to fight. After a moment he said, his voice carefully controlled, "I can see you're too emotional to think clearly. But this can't go on. For one thing, how long can you keep him holed up in your apartment ?"

P.T.O.

(b) I straighten my shoulders and stand taller, take a deep breath. Air fills me- the same air that traveled through Somesh's lungs a little while ago. The thought is like an unexpected, intimate gift. I tilt my chin, readying myself for the arguments of the coming weeks, the remonstrations. In the mirror a woman holds my gaze, her eyes apprehensive yet steady. She wears a blouse and skirt the color of almonds.

Thunder and lightning. It's going to be quite a storm. You remember the monsoons of your childhood. There are no people in this memory, only the sky, rippling with exhilarating light.

You know then that when you return to the apartment you will pack your belongings. A few clothes, some music, a favorite book, the hanging. No, not that. You will not need it in your new life, the one you're going to live for yourself. And a word comes to you out of the opening sky. The word love. You see that you have never understood it before. It is like rain, and when you lift your face to it, like rain it washes away inessentials, leaving you hollow, clean, ready to begin.

(c) Meanwhile I heaved a sigh of relief whenever I came away from the baby- houses (that's how I thought of them, homes ruled by tiny red-faced tyrants with enormous lung power). Back in my own cool, clean living room, I would put on a Ravi Shankar record or may be a Chopin nocturne, change into the blue silk kimono that Richard had given me, and

curl up on the fawn buffed-leather sofa. As the soothing strains of sitar or piano washed over me, I would close my eyes and think of what we'd planned for that evening, Richard and I. And I would thank God for my life, which was as civilized, as much in control, as *perfect*, as a life could ever be. The boy changed all that.

2. Attempt a discourse analysis of any *two* of the following extracts and bring out their pragmatic features : [16]

(a) But nothing feels normal to Ashima. For the past eighteen months, ever since she's arrived in Cambridge, nothing has felt normal at all. It's not so much the pain, which she knows, somehow, she'll survive. It's the consequence : motherhood in a foreign land. For it was one thing to be pregnant, to suffer the queasy mornings in bed, the sleepless nights, the dull throbbing in her back, the countless visits to the bathroom. Throughout the experience, in spite of her growing discomfort, she'd been astonished by her body's ability to make life, exactly as her mother and grandmother and all her great-grandmothers had done. That it was happening so far from home, unmonitored and unobserved by those she loved, had made it more miraculous still. But she is terrified to raise a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare.

- (b) He is aware that together he and Moushmi are fulfilling a collective, deep-seated desire- because they're both Bengali, everyone can let his hair down a bit. At times, looking out at the guests, he can't help but think that two years ago he might have been sitting in the sea of round tables that now surround him, watching her marry another man. The thought crashes over him like an unexpected wave, but quickly he reminds himself that he is the one sitting beside her. The red Banarasi sari and the gold had been bought two years ago for her wedding to Graham. This time all her parents have had to do is bring down the boxes from a closet shelf, retrieve the jewels from the safety deposit box, find the itemized list for the caterer. The new invitation, designed by Ashima, the English translation lettered by Gogol, is the only thing that isn't a leftover.
- (c) There is only one complication : he doesn't feel like Nikhil. Not yet. Part of the problem is that the people who now know him as Nikhil have no idea that he used to be Gogol. They know him only in the present, not at all in the past. But after eighteen years of Gogol, two months of Nikhil feel scant, inconsequential. At times he feels he's cast himself in a play, acting the part of twins, indistinguishable to the naked eye yet fundamentally different. At times he still feels his old name, painfully and without warning, the way his front

tooth had unbearably throbbed in recent weeks after a filling, threatening for an instant to sever from his gums when he drank coffee, or iced water, and once when he was riding in an elevator.

3. Answer any *two* of the following : [16]

- (a) Illustrate how the encounter with the West sometimes impedes, but more often aids the women protagonists in their search for identity in Chitra Banerjee Divakaruni's anthology of short stories, **Arranged Marriage**.
- (b) Write a note on the symbolic elements in the story, "Bats" by Chitra Banerjee Divakaruni.
- (c) Discuss how Chitra Banerjee Divakaruni captures different nuances of the man-woman relationship through the stories in her collection, **Arranged Marriage**.

4. Answer any *two* of the following : [16]

- (a) Discuss briefly the process of Ashoke and Ashima's assimilation into American culture in Jhumpa Lahiri's novel, **The Namesake**.
- (b) Comment on the journey motif in **The Namesake** in the context of the immigrant experience and the search for identity.
- (c) Explain how Jhumpa Lahiri effectively portrays the conflict between individual pursuits and family loyalties in her novel, **The Namesake**.

5. Answer briefly any *two* of the following : [16]
- (a) Justify the title of Jhumpa Lahiri's novel, **The Namesake**.
 - (b) Comment briefly on the aptness of the titles of the short stories in the collection, **Arranged Marriage**.
 - (c) What common aspects of the immigrant experience do we find through the stories in **Arranged Marriage** and the novel, **The Namesake** ?