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[5302]-121

M.A. (Part-I) (I Sem.) EXAMINATION, 2018

ENGLISH

Paper I

(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) And let them also with them bring in hand.

Another gay girland

For my fayre love of lillyes and of roses,

Bound true love with a blew silke riband.

(ii) To our bodies turn we then, that so

Weak men on love revealed may look:

Love's mysteries in souls do grow,

But yet the body is his book.

P.T.O.

- (iii) Doth God exact day-labour, light denied ?
 I fondly ask:-
 But Patience, to prevent
 That murmur soon replies:
 God doth not need Either man's work, or
 His own gifts; who best
 Bear his mild yoke, they serve him best.
- (iv) Ne let th'unpleasent Quayre of Frogs still croking
 Make us to wish theyr choking.
 Let none of these theyr drery accents sing;
 Ne let the woods them answer, nor theyr eccho ring.
- (v) He must not float upon his watery bier
 Unwept, and welter lo the parching wind
 Without the meed of some melodious tear
- (vi) Teach me to hear mermaids singing,
 Or to keep off envy's stinging,
 And find
 What wind
 Serves to advance an honest mind.

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

- (i) *Lycidas* as a Pastoral elegy.
 (ii) *Epithalamion* as a marriage song.
 (iii) Imagery in Donne's *Death Be Not Proud*.
 (iv) Religious element in 'On His Blindness'

3. Attempt any *one* of the following in about **800** words :
- (i) Consider *Othello* as a tragedy of sexual jealousy.
 - (ii) Do you think *Othello* is a play in which a person of superior intelligence and character and a leader of a community is overcome by circumstances which he strives to master ? Illustrate your answer.
4. Attempt any *one* of the following in about **800** words :
- (i) Draw a character-sketch of Vicar as the father of family.
 - (ii) Write a note on the women characters in the novel *The Vicar of Wakefield*.
5. (a) Write short note on any *one* of the following in not more than 400 words each :
- (i) Soliloquies in *Othello*
 - (ii) Emilia.
- (b) Write short note on any *one* of the following in not more than **400** words each :
- (i) Mrs. Primrose
 - (ii) Evil in Squire Thornhill.

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[5302]-122

M.A. (Part I) (I Semester) EXAMINATION, 2018

ENGLISH

1.2 : English Literature from 1832 to 1980–I

(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 :

(1) Significance of the context

(2) Imagery/Symbolism

(3) Allusions

(4) Diction/Style

(5) Literary Background

(1) How can those terrified vague fingers push

The feathered glory from her loosening thighs ?

And how can body, laid in that white rush,

But feel the strange heart beating where it lies ?

(2) There is sweet music here that softer falls

Than petals from blown roses on the grass,

Or night-dews on still waters between walls

of shadowy granite, in a gleaming pass;

Music that gentler on the spirit lies,

Than tir'd eyelids upon tir'd eyes;

P.T.O.

Music that brings sweet sleep down from the
blissful skies.

Here are cool mosses deep,
And thro' the mosses ivies creep,
And in the stream the long – leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

(3) Only reapers, reaping early,
I'm among the bearded barley,
Hear a song that echoes cheerly
From the river winding clearly
down to tower'd Camelot:
And by the moon the reaper weary
Piling sheaves in uplands airy,
listening.

(4) We are not now that strength which in old days
Moved earth and heaven; that which we are, we are:
One equal temper of heroic hearts,
Made weak by time and fate but strong in will
To strive, to seek, to find, and not to yield.

(5) Oh sir, She smiled no doubt,
Whenever I passed her : but who passed without
Much the same smile ? This grew; I gave commands;
then all smiles stopped together.

(6) When no voice replied,
She put my arm about her waist
And made her smooth white shoulder bare
And all her yellow hair displaced,
And stooping, made my cheek lie there,

And spread, o'er all, her yellow hair,
Murmuring how she loved me She
too weak, for all her heart's endeavour.

2. Write short notes on any *two* of the following in not more than **400** words each :
 - (a) The spirit of Victorian faith and optimism in 'Ulysses'
 - (b) 'My Last Duchess' as a dramatic monologue.
 - (c) Themes of dissolution and disintegration in 'The Second Coming'
 - (d) The elements of satire and irony in 'Patriot'

3. Attempt any *one* of the following in not more than **800** words :
 - (a) Discuss 'Pygmalion' as a convergence of romance, social didacticism, myth, and spiritual parable.
 - (b) Draw a character-sketch of Prof. Henry Higgins.

4. Attempt any *one* of the following in not more than **800** words :
 - (a) Discuss 'A Passage to India' as a study of human relationship.
 - (b) Explain 'Rhythm' and 'Symbolism' in 'A Passage to India'.

5. (A) Write a short note on any *one* of the following in not more than **400** words each :
 - (a) Structure of 'Pygmalion'
 - (b) Eliza Doolittle.(B) Write a short note on any *one* of the following in not more than **400** words each :
 - (a) The Bridge Party in 'A Passage to India'
 - (b) The Trial of Dr. Aziz.

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[5302]-123

M.A. (Part-I) (First Semester) EXAMINATION, 2018

ENGLISH

Paper 1.3

(English Language Today)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) Figures to the right indicate full marks.

Que – 1 Answer any FOUR of the following in not more than 200 words each : [16]

- Write a brief note on the articulation of nasal sounds in English.
- Explain the difference between phonemes and allophones.
- What distinguishes semivowels from other consonants in English?
- Explain how accent in English is both free and fixed.
- What are the uses of fall-rise tone?
- Write a brief note on stress change according to function.

Que – 2 Answer any FOUR of the following in not more than 200 words each : [16]

- What is morphology? How is it different from syntax?
- Distinguish between class-changing prefixes and class-maintaining prefixes.
- Explain the concept of phonologically conditioned allomorph.
- What is a morpheme? How is it different from phoneme?
- Bring out the difference between clipping and backformation.
- Write a note on acronymy and conversion as processes of word formation.

Que – 3 Write short notes on any FOUR of the following in not more than 200 words each: [16]

- Open class items in parts of speech.

P.T.O.

- b) Different types of variable nouns in English.
- c) Gender system in English.
- d) Distinguishing features of pronouns in English.
- e) Syntactic functions of adjectives.
- f) Types of simple sentence.

Que – 4 Answer any FOUR of the following in not more than 200 words each : [16]

- a) What is the meaning of ‘meaning’?
- b) Write a note on semantics as a branch of linguistics.
- c) Write a note on connotative meaning.
- d) Explain how homophony and homography are two types of homonymy.
- e) What are the different types of antonyms?
- f) Explain the concept of a ‘prototype’.

Que – 5 a) Attempt any FOUR of the following; [4]

- i) Mention the number of phonemes in the word ‘receipt’.
- ii) Transcribe the word ‘language’ according to R.P.
- iii) Give an example of a word having the syllable structure : CCVCCC
- iv) Show the syllable division of the word : ‘rejection’
- v) Mark accent and intonation in the following sentence :
Have they gone home?
- vi) Show primary and secondary accent in the following word :
‘misunderstanding’.

b) Attempt any FOUR of the following : [4]

- i) Identify the number of morphemes in the word ‘rewriting’
- ii) Identify the allomorphs of the past tense morpheme {-ed} in the following words : passed, begged, wanted.
- iii) Give an example of a word which contains zero morpheme.
- iv) Identify the free morphemes and bound morphemes in the following word : ‘pretesting’
- v) Mention the word formation processes used in the derivation of the following words : Oxbridge, ad.
- vi) Give two examples of reduplication.

c) Attempt any FOUR of the following : [4]

- i) Identify the complement element and it’s type in the following sentence :
The news made them very happy.
- ii) Frame a sentence with a ditransitive verb.

- iii) Explain the error in the following sentence and rewrite it correctly :
I am knowing all your problems.
- iv) Identify the postdeterminers in the following sentence :
All the three planes were American.
- v) Give two examples of reflexive pronouns.
- vi) Give an example of a postpositive adjective.
- d) Attempt any FOUR of the following : [4]
- i) Give an example of nongradable antonym .
- ii) Give two hyponyms of the superordinate term 'animal'
- iii) What are the two meanings of the homonym 'gay'?
- iv) Explain the metonymy in the following sentence :
The neighbourhood objected to his plans.
- v) Give an example to illustrate the concept of collocative meaning.
- vi) Identify the lexical relationship between the words 'begin' and 'commence'.

Total No. of Questions—5]

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[5302]-124

M.A. (Part-I) (First Semester) EXAMINATION, 2018

ENGLISH

Paper 1.4

(Contemporary Critical Theory—I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) *All questions carry equal marks.*

Ques.1: Answer any two of the following:

- a) How is classicism characterized by emphasis on reason? Explain.
- b) Explain salient features of neo-classicism.
- c) Analyze Aristotle's definition of tragedy.

Ques.2: Answer any two of the following:

- a) Explain Aristotle's theory of imitation.
- b) What According to Johnson are the merits and demerits of Milton's poetry?
- c) Write a note on Wordsworth's views on the subjects and language of poetry.

Ques. 3: Answer any two of the following:

- a) Write a note on Eliot's concept of tradition.
- b) How does Eliot claim that the poet has not a personality to express? Explain.
- c) How, according to I. A. Richards, pseudo-statements are poetically true?

Ques. 4: Answer any two of the following:

- a) Explain Wimsatt and Beardsley's term-'Intentional Fallacy'.
- b) How did Wimsatt and Beardsley argue for an objective criticism which avoids both the intention of the author and the individual impressions of readers?
- c) Why does Cleanth Brooks claim that every structure is ironical? Illustrate.

P.T.O.

Ques. 5: Answer any two of the following:

- a) Apply Aristotle's concept of 'the tragic hero' to a tragedy you have studied.
- b) Interpret Donne's 'Death Be Not Proud' with reference to Brooks' concept of Irony.
- c) Apply I.A. Richards' notion of pseudo-statements to 'Porphyria's Lover'?

Total No. of Questions—5]

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[5302]-221

M.A. (Part-I) (Second Semester) EXAMINATION, 2018
ENGLISH
Paper 2.1
(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.*

Q 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. The Clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality;
Another race hath been, and other palms are won.
Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.
- ii. He lives, he wakes tis Death is dead, not he;
Mourn not for Adonais. Thou young Dawn
Turn all thy dew to splendour, for from thee
The spirit thou lamentest is not gone;
Ye caverns and ye forests, cease to moan!
Cease ye faint flowers and fountains, and thou Air
Which like a mourning veil thy scarf hadst thrown
O'er the abandoned Earth, now leave it bare
Even to the joyous stars which smile on its despair!

P.T.O.

- iii. Five years have past; five summers, with the length
Of five long winters! And again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur. Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
- iv. My dear, dear Sister! And this prayer I make,
Knowing that Nature never did betray
The heart that loved her; tis her privilege,
Through all the years of this our life, to lead
From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgements, nor the sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life.
- v. To fifty chosen *Sylphs*, of special Note,
We trust th' important Charge, the Petticoat:
Oft have we known that sev'nfold Fence to fail,
Tho' stiff with Hoops, and arm'd with Ribs of Whale.
From a strong Line about the Silver Bound,
And guard the wide Circumference around.
- vi. The Goddess with a discontented Air
Seems to reject him, tho' she grants his Pray'r,
A wondrous Bag with both her Hands she binds,
Like that where once Ulysses held the Winds;
There she collects the Force of Female Lungs,
Sighs, Sobs, and Passions, and the War of Tongues.
A Vial next she fills with fainting Fears,
Soft, Sorrows. Melting Griefs and flowing Tears.

Q2) Write short notes on any *two* of the following in not more than 400 words each: (16)

- a) Wordsworth's philosophy of nature in 'Tintern Abbey'
- b) 'Adonais' as a pastoral elegy
- c) 'Rape of the Lock' as a satire on aristocratic society
- d) Imagery in Ode

Q3) Attempt any *one* of the following in about 800 words: (16)

- a) Discuss *The Way of the World* as a comedy of manners.
- b) Portray Millamant as a modern woman.

Q4) Attempt any one of the following in about 800 words: (16)

- a) Elaborate the character of Fitzwilliam Darcy.
- b) Show that Jane Austen's *Pride and Prejudice* contains a criticism of life expressed in terms of comedy.

Q5) a) Write short note on any two of the following in not more than 400 words each: (08)

- i. Wit and humour in *The Way of the World*
- ii. Portrayal of marriage in *The Way of the World*

b) Write short notes on any One of the following in not more than 400 words each: (08)

- i. Use of irony in *Pride and Prejudice*
- ii. Theme of love and marriage in *Pride and Prejudice*

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M.A. (Part-I) (Second Semester) EXAMINATION, 2018
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.*

Q.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) And indeed there will be time

For the yellow smoke that slides along the street,

Rubbing its back upon the window-panes;

There will be time, there will be time

To prepare a face to meet the faces that you meet;

There will be time to murder and create,

And time for all the works and days of hands

That lift and drop a question on your plate;

Time for you and time for me,

And time yet for a hundred indecisions,

And for a hundred visions and revisions,

Before the taking of a toast and tea.

P.T.O.

- ii) But o, photography! as no art is,
Faithful and disappointing! that records
Dull days as dull, and hold-it smiles as frauds,
And will not censor blemishes
Like washing-lines, and Hall's-Distemper boards,
But shows a cat as disinclined, and shades
A chin as doubled when it is, what grace
Your candour thus confers upon her face!
How overwhelmingly persuades
That this is a real girl in a real place,
- iii) 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.
There is no sophistry in my body:
My manners are tearing off heads
- iv) The blue jay scuffling in the bushes follows
Some hidden purpose, and the gush of birds
That spurts across the field, the wheeling swallows,
Have nested in the trees and undergrowth.
Seeking their instinct, or their poise, or both,
One moves with an uncertain violence
Under the dust thrown by a baffled sense
Or the dull thunder of approximate words.
- v) Beneath it all, the desire for oblivion runs:
Despite the artful tensions of the calendar,
The life insurance, the tabled fertility rites,
The costly aversion of the eyes away from death -
Beneath it all, the desire for oblivion runs.

vi) All this was a long time ago, I remember,
And I would do it again, but set down
This set down
This: were we led all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

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

- a) 'Marina' as a dramatic monologue
- b) Picturesque depiction in 'Considering the Snail'
- c) Significance of the title 'The Love Song of J. Alfred Prufrock'
- d) The use of imagery in 'The Jaguar'

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

- a) Comment on the human relationship in The Birthday Party.
- b) Attempt a critical appreciation of The Birthday Party.

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

- a) Substantiate your views on The Power and the Glory as a politico-religious novel.
- b) Bring out the thematic essence of the novel The Power and the Glory.

Q.5) a) Write a short note on any one of the following in not more than 400 words :

- i) Minor characters in The Birthday Party
- ii) Menace in The Birthday Party

b) Write a short note on any one of the following in not more than 400 words :

- i) The psychological element in The Power and the Glory
- ii) The plot of The Power and the Glory

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M.A. (Part I) (Sem. II) EXAMINATION, 2018

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) What is 'code-mixing' ? Explain with examples.

(b) What are the deciding factors of 'idiolects' ? Explain.

(c) Bring out the differences between 'sociolects' and 'regional dialects.'

(d) Explain the term 'creole'. How is it related to 'pidgin' ?

(e) Write a note on the concept of 'code-switching'.

(f) Illustrate the 'formal' and 'informal' styles.

2. Answer any *four* of the following in not more than 200 words each : [16]

(a) What is the difference between the vowels of GIE and BrE.

(b) Bring out the difference between the plosives in GIE and BrE with suitable examples.

P.T.O.

- (c) Write a note on the spelling convention in American English.
- (d) Write a note on the grammar of Indian English.
- (e) Write a note on the phonological features of AmE.
- (f) Explain the concept of GIE as a national variety.
3. Write short notes on any *four* of the following in about **200** words each : [16]
- (a) Illustrate the concepts of ‘speech event’ and ‘speech situation.’
- (b) What is meant by the term ‘coherence’ in the study of texts ?
- (c) Illustrate the Austin’s classification of speech acts with examples.
- (d) Distinguish between ‘flouting’ a maxim and ‘violating’ a maxim.
- (e) Differentiate between ‘speech event’ and ‘speech situation.’
- (f) Define the term ‘implicature’ with examples.
4. Answer any *four* of the following in not more than **200** words each : [16]
- (a) Explain the term ‘an adjacency pair’ with suitable examples.
- (b) Discuss the *three* principles of politeness laid down by Lakoff.
- (c) Explain the maxims of quantity and manner to delimit their scope.
- (d) What are the factors that govern observation of the maxim of relevance ?
- (e) Explain the theory and significance of ‘cooperative principle.’
- (f) How can a violation of CP bring out the behavioural patterns of society ?

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

(i) Identify style of the following sentence.

‘It’s my cup of tea; who can stop me from it ?’

(ii) Give example of ‘borrowing.’

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

I wonder why no one seems to associate spirituality with spiritual insight, experience of expanded consciousness, transcendence, love, compassion, creativity and beauty. We are loading youth with information and making them technicians.

(iv) The relationship between language and society is studied in

(v) Explain the mixture of varieties of language in the following :

‘In the peak of *kaliyuga*, as if truth has taken a *backseat*.’

(vi) Language variation according to user is called

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

(i) Explain how the Indian speakers face difficulties while listening to the native speaker in the following pair of words.

‘tonight’ and ‘two night’

(ii) Transcribe the following according to the American pronunciations :

dance, body.

- (iii) Comment on the use of tense in Indian English in the following :

Last week he has finished his work.

- (iv) Provide British English counterparts of the following words :

(a) flashlight

(b) lawyer

- (v) Identify the grammatical differences between AmE and BrE in the following :

(a) It's fifteen past nine.

(b) It's fifteen after nine.

- (vi) Give the BrE spellings to the following words :

(a) insure

(b) smolder

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

- (i) What kind of reference is involved in interpreting the utterance ?

'I will talk to the Principal; he will consider it seriously.'

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

Here, I kept your memories for the years.

- (iii) Give an example of 'face-threatening act.'

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

A : When are you coming to Pune ?

B : Tomorrow.

(v) Identify which would be the Direct and Indirect speech acts :

A : I am very glad to inform you about the union.

B : Do you know how happy I'm to listen to you ?

(vi) Explain the Presupposition of a speaker in the following utterance.

'Are you vegetarian now ?'

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

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

"How much land does Shivram's father own ?" asked the mistress.

"With your blessings, he has five acres, a well, two bullocks and a brick house...." answered the woman.

(ii) Give an example of 'request-refusal' Adjacency Pair.

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

A : Will India win the cricket world cup ?

B : I'm not sure, but it's possible.

(iv) Mention the Illocutionary Force of the following :

India needs to play the final match of the cricket world cup.

(v) Frame a sentence to illustrate Lakoff's Politeness Principle of not imposing the addressee.'

(vi) Give an explanation of the conversational implicature of the following :

Ishant will take examination tomorrow.

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[5302]-224

**M.A. (Part-I) (Second Semester) EXAMINATION, 2018
ENGLISH**

Paper 2.4

(Contemporary Critical Theory)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) *All questions carry equal marks.*

Ques.1: Answer any two of the following:

- What are the principles of Psychoanalytical criticism?
- Write a note on influence of Marx on literary criticism.
- What are the tenets of Reader Response Theory?

Ques.2: Answer any two of the following:

- Comment on Richard Chase's views on myth and literature.
- What is Lukacs' ideology of Modernist literature?
- Discuss how Psychoanalytical theories can play an important role in understanding the real problem of tragic characters like Hamlet. Elucidate your answer with reference to Ernest Jones' essay 'Hamlet: The Psychoanalytical Solution'.

Ques. 3: Answer any two of the following:

- Why does Roland Barthes propound the idea of union between language and literature? Explain.
- Elucidate Stanley Fish's concept of 'interpretive communities' with reference to 'Is There a Text in This Class?'.
- Write a note on the three stages in the evolution of the women's writing as conceived by Elaine Showalter.

P.T.O.

Ques. 4: Answer any two of the following:

- a) "Derrida and those who follow his lead subordinate all inquiries to a prior inquiry into language". Comment on the remark with reference to 'The Deconstructive Angel.'
- b) Comment on Marxist standpoint in the essay 'The Ideology of Modernism.'
- c) Explain why Elaine Showalter asserts the need of Gynocriticism and Feminist Poetics.

Ques. 5: Answer any two of the following:

- a) Assess Tom Gunn's poems you have studied from reader response point of view.
- b) Attempt a feminist analysis of 'The Birthday Party'.
- c) Analyse myths in 'Rape of the Lock'.

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[5302]-321

M.A. (Part-II) (III Sem.) EXAMINATION, 2018

ENGLISH

Paper I

(Doing Research)

(2008 Pattern)

Time : Three Hours

Maximum Marks : 80

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

(ii) All questions carry equal marks.

1. Write notes on any *two* of the following :

(i) What is research ? What are the various types of research in the area of language and literature ?

(ii) “Good research requires a set of good qualities.” Discuss the qualities of a good researcher in the light of the above comment.

(iii) Comment on the significance of ‘exploration’ and ‘analysis’ in the research areas of language and literature.

2. Attempt any *two* of the following :

(i) Bring out the similarities and differences between ‘research area’ and ‘research topic’.

(ii) What is a ‘bibliography’ ? Describe the various types of it.

(iii) Illustrate the interrelationship between ‘research problem’ and ‘hypothesis’.

P.T.O.

3. Answer any *two* of the following :
- (i) Write a note on the review of related literature bringing out its significance in research.
 - (ii) Explain the different kinds of 'hypotheses'.
 - (iii) "Aims and objectives in research are interrelated yet different from each other." Discuss.
4. Attempt any *two* of the following :
- (i) Explain the concepts 'scope' and 'limitations' in a research work.
 - (ii) Comment on the research methods used in the areas of language and literature.
 - (iii) What is a 'research proposal' ? Explain the various parts of it.
5. Attempt any *four* of the following questions. Support your answers with suitable examples :
- (i) Write the various methods and techniques suitable to do research in the areas of language and literature.
 - (ii) Imagine that you are doing research in the area of drama. Comment on the area and topic of the research.
 - (iii) Present your views regarding the 'review of literature' with reference to any research topic of your choice.
 - (iv) If you have to analyze the students' difficulties in the learning of 'Spoken English' in your college, what hypotheses will you develop?
 - (v) Write the aims and objectives of the research considering that your research area is language used in journalism.
 - (vi) State the 'scope and limitations' of any research topic of your choice.

Total No. of Questions—5]

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[5302]-322

M.A. (Part-II) (III Semester) EXAMINATION, 2018

ENGLISH

3.2 : English Language and Literature Teaching-I

(2008 Pattern)

Time : Three Hours

Maximum Marks : 80

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

(ii) Figures to the right indicate marks.

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

(a) What would be your objectives of teaching English in rural India ? Elaborate.

Or

(b) What are the limitations of the lecture method ? Explain how use of audio-visual aids can help to overcome these limitations.

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

(i) What are the implications of cognitive theory for the teachers of English ?

(ii) What can be different techniques of teaching vocabulary in an undergraduate class ? Illustrate.

Or

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

(i) What are the advantages of teaching study skills at the undergraduate level ?

(ii) How would you differentiate between subjective and objective tests ?

P.T.O.

- (iii) What are the stages in language acquisition ?
- (iv) Explain any *two* techniques of developing dictionary skills.
- (v) What factors affect listening comprehension of a second language learner ?
- (vi) Discuss the reasons for the mushrooming of spoken English classes in India.

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

- (a) What steps can be taken to teach guided writing to second language learners ?
- (b) What factors affect reading comprehension of a second language learner ?
- (c) Differentiate between classical conditioning and operant conditioning.
- (d) Compare proficiency test with achievement test.
- (e) Distinguish between structural syllabus and communicative syllabus.
- (f) What are limitations of print instructional materials ?

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

- (a) Structural syllabus
- (b) Characteristics of a good test
- (c) Teaching of Presentation Skills
- (d) Teaching of grammar
- (e) Raja Rammohan Roy's Letter to Lord Amherst

5. Read the following passage carefully and attempt *one* of the tasks given below : [16]

Now almost all societies have marriage, but there are wide variations in marriage systems. The important areas of variation and some

details of each area are given here. Firstly, the number of mates each marriage partner may have; secondly, the locality of the marriage (that is, where do the newly married partners set up home ?); thirdly, what arrangements there are for the transfer of wealth after the marriage.

First, how many mates ? In existing human societies there are three possibilities. Most societies recognize polygyny, or the right of a man to take more than one wife. In a few societies there is polyandry, in which a woman is married to two or more men at the same time. Finally, in some societies there is monogamy. Monogamy limits one man to one wife and vice-versa.

The second area of variation is the locality of the marriage. Here as well there seems to be three possibilities : at the husband's home, at the wife's home, or in some new place. The old term for the arrangement when a wife moves to her husband's family's household is a patrilocal marriage; a more modern term is virilocal. The opposite, when the man moves, is termed matrilocal or uxorilocal marriage. The third possibility when they set up a new household somewhere else is called neolocal marriage.

The last area of variation is transfer of wealth on marriage. Here, once more, there seem to have three possibilities. Firstly we have bridewealth. In this system wealth is transferred by the husband or his relatives to the bride's family. In some societies the opposite system prevails and the wife brings with her a portion or dowry in the form of money or other wealth such as land. The third possibility is for the transfer of wealth to take the form of gifts to help the young couple set up the new household. This is associated with the neolocal type of marriage.

(a) Attempt any *four* of the following :

- (i) Frame *two* pre-reading questions.
- (ii) Frame *two* multiple choice questions to test vocabulary.
- (iii) Frame *two* inferential questions.
- (iv) Frame *two* factual questions.
- (v) Frame *two* personal response questions.
- (vi) Frame *two* questions on grammar.

Or

(b) Explain how you will use the passage for any *four* of the following :

- (i) Teaching listening skills
- (ii) Teaching any *two* vocabulary items
- (iii) Teaching reading skills
- (iv) Teaching a grammatical item
- (v) Teaching note-making
- (vi) Teaching writing skills

Total No. of Questions—5]

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[5302]-323

M.A. (Part-II) (Third Semester) EXAMINATION, 2018

ENGLISH

Optional Paper 3.3

(Drama—I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) Figures to the right indicate full marks.

Q1) Answer **any one** of the following: [16]

Write a detailed note on the art of characterization in drama.

OR

Write an essay on the aspects of modern drama.

Q2) a) Answer **any one** of the following: [16]

i) "Shakespeare seems to leave the role of the witches deliberately unclear, and the question of fate versus choice is open-ended." Comment.

ii) Discuss in detail the imagery used in *Macbeth*.

OR

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

i) Historical sources of *Macbeth*

ii) Degeneration of the character of Macbeth

iii) Macduff

iv) Loyalty and betrayal in *Macbeth*

Q3) a) Answer **any one** of the following: [16]

i) Bring out the significance of the setting of the play *Candida*.

ii) Write an essay on Shaw's art of characterization in *Candida*.

OR

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

i) Contrast between characters in *Candida*

P.T.O.

- ii) Theme of marriage in *Candida*
- iii) Features of Shavian drama in *Candida*
- iv) James Morell

- Q4)** a) Answer **any one** of the following: [16]
- i) Write a note on the significance of 'insignificance' in *Endgame*.
 - ii) Using *Endgame* as the illustrative text, comment on Beckett as a modern dramatist.

OR

- b) Write short notes on **any two** of the following:
- i) Depiction of suffering in *Endgame*
 - ii) Symbolism of the title of the play *Endgame*
 - iii) Theme of negativity in *Endgame*
 - iv) Father and son relationship in *Endgame*

- Q5)** a) Answer **any one** of the following: [16]
- i) Write a note on the setting of the play *The Glass Menagerie*.
 - ii) "*The Glass Menagerie* presents individuals trapped by circumstances." Comment.

OR

- b) Write short notes on **any two** of the following:
- i) Plot of *The Glass Menagerie*
 - ii) Symbolism in *The Glass Menagerie*
 - iii) Jim O'Connor
 - iv) Psychological realism in the play *The Glass Menagerie*

Total No. of Questions—5]

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M.A. (Part-II) (Third Semester) EXAMINATION, 2018

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.

Q1) Answer any one of the following:

- Explain the notion of point of view in a novel. Give suitable examples.
- Comment on the flat and round characters in a novel.

Q2) a) Answer any one of the following:

- Explain the projection of contemporary society in *Wuthering Heights*.
- Bring out the element of sadism and violence in *Wuthering Heights*.

OR

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

- Women characters in *Wuthering Heights*
- Minor characters in *Wuthering Heights*
- The protagonist of the novel *Wuthering Heights*
- The structure of *Wuthering Heights*

Q3) a) Answer any one of the following:

- Discuss *Lord Jim* as a tragedy of betrayal.
- Comment on the role of symbolism and imagery in *Lord Jim*.

P.T.O.

OR

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

- i. Psychological concerns in *Lord Jim*
- ii. The autobiographical element in *Lord Jim*
- iii. Character-sketch of Lord Jim
- iv. Jewel

Q4) a) Answer any one of the following:

- i. Comment on the use of multiple narrators in *The Bluest Eye*.
- ii. Discuss *The Bluest Eye* as an ethnic novel.

OR

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

- i) The title *The Bluest Eye*
- ii) Narrative techniques in *The Bluest Eye*
- iii) *The Bluest Eye* as a realistic novel
- iv) Pecola Breedlove.

Q5) a) Answer any one of the following:

- i. Comment on *The Catcher in the Rye* as a novel about loneliness and alienation.
- ii. '*The Catcher in the Rye* deals with escape and abandonment.' Discuss.

OR

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

- i. Phoebe Caulfield
- ii. The symbols used in *The Catcher in the Rye*
- iii. Holden Caulfield
- iv. Autobiographical element in *The Catcher in the Rye*

Total No. of Questions—5]

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M.A. (Part-II) (Third Semester) EXAMINATION, 2018

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.

Q1. (a) Explain with reference to context any Two of the following:

(08)

- (i) The woman shared
The secret like a happy funeral
While girls gripping their handbag tighter
Stared at a religious wounding
- (ii) But for him it was not an important failure: the sun shone
As it had to on the white legs disappearing into the green
Water: and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.
- (iii) Dying
Is an art.
Life everything else.
I do it exceptionally well".
- (iv) We live in an old chaos of the sun,
Or old dependency of day and night,
Or inland solitude, unsponsored free,
Of that wide water, inescapable.

P.T.O.

(b) Answer any One of the following: (08)

- (i) Explain with examples imagery in poetry.
- (ii) Comment on the Sonnet as a minor form of poetry.

Q.2 Write a detailed answer to any One of the following: (16)

- (a) Comment on the use of allusions in "The Waste Land".
- (b) Consider "Ode to a Nightingale" as a poem of Romantic desire for death.

Q3. Write short notes on any Four of the following: (16)

- (i) The theme of "Whitsun Weddings"
- (ii) Supernatural element in "Christabel"
- (iii) "Fr Lippo Lippi" as a dramatic monologue.
- (iv) "Symbolism" in "Byzantium"
- (v) Elegiac note in "Fern Hill"
- (vi) Satire in "Musee Des Beaux Arts"

Q4. Attempt any One of the following: (16)

- (i) Write a detailed note on the use of Symbols in the poems of Robert Frost prescribed for your syllabus.
- (ii) Comment on the use of imagery in the poems of Emily Dickinson. Illustrate your answer.

Q5. Write short notes on any Four of the following: (16)

- (i) Significance of the title of the poem "The Problem"
- (ii) Use of symbols in "There was a child Went Forth"
- (iii) "Home Burial" as a dramatic monologue.
- (iv) The theme of "Lady Lazarus"
- (v) Imagery in "Skunk Hour"
- (vi) The art of condensation in the poetry of Emily Dickinson's.

Total No. of Questions—5]

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[5302]-326

M.A. (Part II) (III Sem.) EXAMINATION, 2018

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.

Q 1. Attempt any ONE of the following:

- a) Comment on the relationship between 'linguistic competence' and 'literary competence'. Give examples.
- b) Justify the use of free repetition, parallelism and foregrounding in literature.

Q 2. Attempt any ONE of the following:

- a) What is the significance of phonological features in literary texts?
- b) Discuss how the study of syntax leads to better understanding of literary texts.

Q 3. Answer any FOUR of the following:

- a) What is the significance of 'silences' and 'pauses' in literature?
- b) Comment on the relevance of 'onomatopoeia' and 'sound symbolism' in poetry.
- c) What is 'metrical verse'? Explain with suitable examples.
- d) Write a note on 'lexical cohesion'. Give examples.
- e) What is the role of 'content words' and 'function words' in literature?
- f) Explain the significance of simple, compound and complex sentences in literature.

P.T.O.

Q 4. Answer any FOUR of the following:

- a) What is 'Semantics'? Illustrate its significance in literature.
- b) Explain the concept 'paraphrase relations'. Give examples.
- c) What is 'tautology'? Explain with examples.
- d) Write a note on the significance of 'free direct speech' and 'free indirect speech' in literary texts.
- e) Differentiate between 'hyponyms' and 'homonyms'.
- f) Write a note on indeterminacy of meaning in literature.

Q 5. Analyze the linguistic features of the following passage:

In this state of mind she walked the streets at night, and many, not recognising her, were frightened, thinking that the dark figure was a personification of Death which was so near to them all; those that recognised her stepped hurriedly out of her way to avoid the traitor's mother.

Once, in a deserted corner of the city wall, she came across another woman: she was kneeling by the side of a corpse, and praying with face uplifted to the stars; on the wall, above her head, sentinels were talking quietly; their guns clattered as they knocked against the projecting stones of the wall.

The traitor's mother inquired:

"Your husband?"

"No."

"Brother?"

"My Son." My husband was killed thirteen days ago; this one today."

And, rising, the mother of the dead man said humbly:

"The Madonna sees everything, she knows everything, and I thank her!"

"What for?" asked Marianna, and the other replied:

"Now that he has fallen with honour, fighting for his fatherland, I can say that he sometimes caused me anxiety: he was reckless, fond of pleasure, and I feared lest for that he might betray the town, as Marianna's son has done, the enemy of God and men, the leader of our foes; accused be he and accursed be the womb that bore him!"

Covering her face Marianna hurried away. The next day she went to the defenders of the town and said:

"Either kill me because my son has become your enemy, or open the gate for me, that I may go to him."

Total No. of Questions—5]

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[5302]-327

M.A. (Part-II) (Third Semester) EXAMINATION, 2018

ENGLISH

Optional 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.*

Q1. Answer any TWO of the following:

[16]

- Trace the developmental stages of modern pragmatics.
- Write a detailed note on perspective view of language.
- Bring out the difference between Semantics and Pragmatics.

Q2. Answer any TWO of the following:

[16]

- Apply the concepts 'Physical World', 'Mental World' and 'Social World' to any short story/one-act-play you have studied.
- How is Context a very dynamic concept? Explain giving suitable examples.
- Discuss the roles of utterer and interpreter in the ongoing conversation.

Q3. Answer any TWO of the following:

[16]

- Give the classification of the speech acts as advocated by J. R. Searle with appropriate examples.

P.T.O.

- b) Throw light on Locutionary, Illocutionary and Perlocutionary acts giving suitable examples.
- c) What are Felicity Conditions? Give suitable examples.

Q4. Answer any TWO of the following: [16]

- a) Throw light on Time, Place and Person Deixis in a conversation.
- b) Distinguish between Discourse and Social Deixis.
- c) Explain with suitable examples the importance of deictic expressions in everyday conversations.

Q5. Answer any FOUR of the following: [16]

- a) Say whether the following statements are true or false:
 - i) Explicit Speech Acts are often achieved by using a set of verbs known as performative verbs.
 - ii) The book *How to Do Things with Words* was written by J. L. Austin.
 - iii) Speech act Theory was first proposed by G. N. Leech.
 - iv) Sentence is a semantics entity whereas utterance belongs to the domain of pragmatics.

- b) Identify the physical, mental and social world in the following extract and comment on their importance in understanding the text:

When Major saw that all the animals had assembled, he stood up on a raised platform at one end of the barn, cleared his throat and began:

“Comrades, you have heard already about the strange dream that I had last night. But before I come to the dream, I have something to say to you first. I do not think I shall be with you for much longer. Therefore, I die I feel it is my duty to pass on to you all the wisdom I have gathered in my life because I think I understand the nature of life on this earth as well as any animal now living.

“Comrades, what is the nature of life of ours? Let us face it; our lives are miserable, laborious and short. We are born; we are given just so much food as will keep the breath in our bodies, and those who are capable of it are forced to work to the last atom of our strength; and the very moment that our usefulness has come to an end we are slaughtered with hideous cruelty. The lie of an animal is misery and slavery: that is the plain truth.

- c) Say whether the following utterances are instances of ‘direct’ or ‘indirect’ speech act:

- i) Don’t park here.

- ii) Would you tell me how to go to the University, please?
- iii) I hereby promise you that I will work hard and get distinction.
- iv) You'd make a better door than a window.

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

- i) Narendra Modi is the Prime Minister of India.
- ii) The Principal said, "I hereby terminate your services from tomorrow."
- iii) I promise that I will meet you tomorrow morning.
- iv) In my opinion India will become superpower in 2020.

e) Explain the illocutionary force in the following utterances:

- i) I thank you very much for your cooperation.
- ii) The tsunami that took place on 26 December 2004 caused catastrophe in South India.
- iii) Bring me a tandoor roti immediately.
- iv) Do come to my house on Friday evening for my birthday party.

f) Identify various deictic expressions used in the following extract and explain:

It was not until he was left alone, that Oliver gave way to his feelings. He had listened to their taunts with a look of contempt; he had borne the lash without a cry. But now, he fell upon his knees on the floor, and wept.

For a long time, Oliver remained motionless, in this attitude. The candle was burning low in the socket when he rose to his feet. Having gazed cautiously round him, and listened intently, he gently undid the fastening of the door, and looked aboard.

It was cold, dark night. Oliver softly reclosed the door. Trying up in a handkerchief the few articles of clothing he had, he sat down to wait for morning.

Total No. of Questions—5]

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[5302]-328

M.A. (Part II) (III Sem.) EXAMINATION, 2018

ENGLISH

[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.

Q.1) Attempt any **TWO** of the following: [16]

- What are the main concerns of Diaspora literature?
- Why are diasporas called 'composite identities'. Explain.
- Explain 'cultural re-location' as a diaspora experience.

Q.2) Attempt any **TWO** of the following: [16]

- Discuss 'Multiculturalism' as a dominant literary discourse in immigrant fiction.
- Write a note on discourse analysis as a way of challenging the conventional understanding of literature.
- Explain how a Multicultural text of literature is read as a discourse of identity.

Q.3) Attempt any **TWO** of the following: [16]

- Explain the element of violence in the novel, 'Jasmine'.
- What is the relation between technology and identity formation? Explain with reference to the novel, 'Jasmine'.
- How far does Jasmine's cultural past haunt her despite acquiring a new cultural identity? Explain.

Q.4) Attempt any **TWO** of the following: [16]

- What are the harmful effects of the East- West encounter? Explain with reference to Kiran Desai's novel.
- Comment on Gyan's resistance of Eurocentricism.
- Discuss Biju's character as an expatriate.

P.T.O.

Q.5) Attempt any **TWO** of the following :

[16]

- a) Write a note on Diaspora sensibility as reflected in the novels, '*Jasmine*' and '*The Inheritance of Loss*'.
- b) Do you agree with a view that 'The Inheritance of Loss' deals with identity in a historical sense while 'Jasmine' considers identity in futuristic sense.
- c) Write a note on assimilation and cultural diversity as reflected in the novels 'Jasmine' and 'The Inheritance of Loss'.

Total No. of Questions—5]

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[5302]-421

M.A. (Part-II) (Fourth Semester) EXAMINATION, 2018

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.*

Q.1 Attempt any two of the following:

- i) “The success of research depends on the accuracy in the collection, classification and analysis of data.” Substantiate.
- ii) Explain the concepts ‘interpretation’ and ‘generalization’ in research along with suitable examples.
- iii) Comment on the significance of a ‘scheme of chapters’ prepared for a research work.

Q.2 Attempt any two of the following:

- i) Illustrate the importance of ‘reference section’ in a thesis.
- ii) How does ‘logical writing’ enhance the effectiveness of a thesis?
- iii) “A research report becomes presentable with an apt ‘introduction’ and a proper ‘conclusion’.” Discuss.

Q.3 Attempt any two of the following:

- i) Bring out the significance of ‘findings’ in a research work. What are the ways of presenting the same in a research report?
- ii) What is ‘plagiarism’? Explain the means of guarding against it.
- iii) How is a researcher supposed to use quotations and acknowledge the sources? Describe with examples.

P.T.O.

Q.4 Attempt any two of the following:

- i) "Research becomes authentic, when the researcher uses 'footnotes' and 'endnotes' in his draft." Illustrate.
- ii) What are the different formats of bibliographical entries? State and explain.
- iii) Explain the various parts of a 'short research paper'.

Q. 5 Attempt any four of the following questions. Support your answers citing suitable examples.

- i) Imagine that you are doing research in the area of 'English Fiction'. Write the chapter-wise design of your research.
- ii) Write an 'Introduction' of the research topic of your choice.
- iii) Write any four types of 'Plagiarism' citing appropriate examples.
- iv) Write the examples of acknowledging various sources in a bibliography, following the MLA style sheet.
- v) What are the 'footnotes' in a research work? Explain with suitable examples.
- vi) Consider that you are going to write a short dissertation on a topic of your choice. Produce the various points you would like to include in the dissertation.

Total No. of Questions—5]

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[5302]-422

M.A. (Part-II) (Fourth Semester) EXAMINATION, 2018
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) *All questions carry equal marks.*

Q 1) a) Distinguish between a thematic approach and a linguistic approach to the teaching of English literature.

OR

b) What is error analysis? How does it help in designing remedial course?

Q 2) a) Answer **any one** of the following:

- i) What are the challenges faced by the teacher of English while teaching drama? How can he/she overcome them?
- ii) Differentiate between English for Specific Purposes (ESP) and English for General Purposes (EGP).

OR

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

- i) Explain the term 'micro teaching'. How can it be useful to a teacher of English?
- ii) Differentiate between English literature and literatures in English. What is the significance of teaching literatures in English in the context of Indian classroom situation?
- iii) Write a note on contrastive analysis at the level of phonology and grammar.

P.T.O.

- iv) How can modern technological aids be used to facilitate the teaching of literature.
- v) Mention and explain some of the techniques that can make the teaching of poetry interesting in an under graduate class.
- vi) Explain the systematicity of errors.

Q 3) Answer any four of the following:

- a) What should be the objectives of teaching English in India?
- b) What are the merits and demerits of translation method in teaching of English literature?
- c) Explain how a poem can be taught to enhance both linguistic and literary competence.
- d) What difficulties can be faced by the students while studying a novel? What are the possible solutions?
- e) List some of the problems that a teacher faces while teaching in large classes.
- f) What is the importance of interactive approach in teaching English?

Q 4) Write short notes on any four of the following:

- a) The relevance of pragmatic approach in literature teaching
- b) The role of the mother tongue in English classroom
- c) The use of silent reading and reading aloud while teaching literature
- d) Peer teaching as a useful technique
- e) The importance of role play in teaching of drama
- f) Receptive and productive errors

Q 5) Prepare a lesson plan or period plan to teach any one of the following to T.Y.B.A compulsory/special English class:

- a) A poem of your choice.
- b) The last scene in any tragedy of your choice.
- c) Short dialogue writing.
- d) Passive voice.

Total No. of Questions—5]

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[5302]-423

M.A. (Part-II) (Fourth Semester) EXAMINATION, 2018
ENGLISH
Optional 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.*

Q1) Answer the following in about **400** words each:

[16]

a) Comment on:

- i) Man - woman Conflict
- ii) Helmer's hypocrisy
- 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 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

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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) Abigail
- ii) Dramatic quality
- iii) Tituba's character

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.

- Q2) a) Answer **any one** of the following in about **800** words each: [16]
 i) Consider *The Emperor Jones* as a psycho-drama.
 ii) Discuss the problems in considering Brutus Jones as a hero.

OR

- b) Write short notes on **any two** of the following in about **400** words each:
 i) Tragic elements in *The Emperor Jones*
 ii) The motif of journey in *The Emperor Jones*
 iii) Racism in *The Emperor Jones*
 iv) Symbolism in *The Emperor Jones*

- Q3) a) Answer **any one** of the following in about **800** words each: [16]
 i) Write a detailed note on the socio-political themes in *The Crucible*.
 ii) Compare and contrast Elizabeth Proctor with Abigail Williams.

OR

b) Write short notes on any two of the following in about **400** words each:

- i) Theme of lies and deceit in *The Crucible*
- ii) The supernatural in *The Crucible*
- iii) *The Crucible* as a tragedy
- iv) Judge Danforth

Q4) a) Answer any one of the following in about **800** words each: [16]

- i) "Mahesh Dattani in *Final Solutions* suggests that religious fervor emanates from perceptions of being wronged and degrades to actions of doing wrong." Discuss.
- ii) Comment on the techniques of characterization employed in the play *Final Solutions*.

OR

b) Write short notes on any two of the following in about **400** words each:

- i) Conflicts in *Final Solutions*
- ii) Humanism in *Final Solutions*
- iii) Use of chorus in the play *Final Solutions*
- iv) Smita

Q5) a) Answer any one of the following in about **800** words each: [16]

- i) Comment on Ibsen's use of drama as a forum for debating social issues.
- ii) Compare and contrast the characters Mrs. Linde and Nora.

OR

b) Write short notes on any two of the following in about **400** words each:

- i) Krogstad
- ii) Social issues in *The Doll's House*
- iii) Setting of *The Doll's House*
- iv) The theme of betrayal in *The Doll's House*

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M.A. (Part-II) (Fourth Semester) EXAMINATION, 2018
ENGLISH
Paper 4.4 (Optional)
(Fiction—II)
(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) *All questions carry equal marks.*

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

A) " 'Is there nothing that can be done now, Bhattarè?' asks Narsamma, her voice trembling.

'Nothing, Narsamma. If he goes on at this rate I will have to tell the Swami about it. I do not want our community polluted and the manes of our ancestors insatiate. Never, Narsamma, never....'

'But he is so reasonable, Bhattarè. I cannot imagine our Moorthy saying these things, Rama-Rama....'

'Poor Narsamma. You have never been to the city. You cannot even imagine the pollutions that go on there. It was not for nothing that Moorthy went to a University. Well, well, one has to close one's eyes and ears, or else the food will not go down one's throat these days....'

Then Moorthy comes in, and Narsamma begins to weep and Bhatta grows silent, and when Moorthy has gone to wash his feet in the bathroom, Bhatta goes away, leaving Narsamma shaking with sobs. Moorthy does not go to her, says not even a kind word. Then Narsamma rises, wipes her face and goes into the kitchen, and when the food is cooked, she lays a leaf in the main hall, and does not even put a glass of water for the libations. And she goes to the veranda, where Moorthy is reading and says,

'The leaf is laid.' "

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- i) Regional element
- ii) Use of language
- iii) Characterisation

B) "But, lying there, my body still warm and throbbing from the contact with his, it had come to me in one awful moment – that I was alone. The contact, the coming together, had been not only momentary, but wholly illusory as well. We had never come together, only our bodies had done that. I had begun to cry then despairingly, silently, scared that I would wake Mohan up, trying desperately to calm myself.

Man and woman – it was then that I realized the deep chasm between the two. They are separated for ever, never more than at the moment of total physical togetherness. Had he realized this? Was this the reason for his cry? I felt sorry for him, the remote pity of one who had been through it all.

Suddenly I realised that he had not asked me – have I hurt you? I'd often wondered, what if I say 'yes'? What will that do to him? But I knew I would never say it. I could not. Even if I could no longer call it love, the emotion that governed my behaviour to him, there was still the habit of being a wife, of sustaining and supporting him, that made cruelty to him impossible."

- i) The Feminist point of view
- ii) Language
- iii) Characterisation

Q. 2 A) Answer any one of the following:

- i) Comment on the Indianness in *Kanthapura*.
- ii) Show how *Kanthapura* documents the Indian struggle for independence.

OR

B) Write short notes on any two of the following:

- i) The ending of *Kanthapura*
- ii) The use of folklore in *Kanthapura*
- iii) Women characters in *Kanthapura*
- iv) Regional flavour in *Kanthapura*

Q. 3 A) Answer any one of the following:

- i) Discuss the portrayal of Jaya as the protagonist of *That Long Silence*.
- ii) Comment on the narrative technique in *That Long Silence*

OR

B) Write short notes on any two of the following:

- i) Mohan
- ii) Working class women in *That Long Silence*
- iii) Use of flashbacks in *That Long Silence*
- iv) Significance of the literary allusions in *That Long Silence*

Q. 4 A) Answer any one of the following:

- i) Bring out the existentialist element in *The Outsider*.
- ii) Explain Meursault's relation with other characters in the novel.

OR

B) Write short notes on any two of the following:

- i) Meursault's conversation with the chaplain
- ii) Raymond
- iii) Relationship between Meursault and Marie
- iv) The significance of the weather in *The Outsider*

Q. 5 A) Answer any one of the following.

- i) Consider *A House for Mr Biswas* as a tragicomic novel.
- ii) Explain Mohun's search for identity in *A House for Mr Biswas*.

OR

B) Write short notes on any two of the following:

- i) Use of symbols in *A House for Mr Biswas*
- ii) Mrs Tulsi
- iii) Picaresque element in *A House for Mr Biswas*
- iv) The misfortunes in the life of Mr Biswas

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M.A. (Part-II) (IV Semester) EXAMINATION, 2018

ENGLISH

(Poetry-II)

Paper 4.5

(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) How often I think of going there

To peer through blind eyes of windows

Or just listen to the frozen air

(ii) 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

(iii)love

Was the only written word

In the scripture of your hands

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(iv) Being the burning type

He burned properly

At the cremation

As before, easily

And at both ends

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

(i) We are all feeble. Still we tread

An ever upward slopping way

Deep chasms and dark are round us spread

And bale-fires beckon us astray:

But thou shalt stand upon the mountain-head

(ii) But a grave voice answers me

Impetuous son that tree young and strong

That tree there

Is splendid loneliness

Amidst white and faded flowers

That is Africa your Africa

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

(a) Compare Gopal Honnalgere's 'Of Crows' and Ramanujan's 'Obituary' for their irony and satire.

(b) Support Syed Amanuddin's view, 'a poet belongs to more literary traditions than one' with reference to his Poem.

3. Write short notes on any *four* of the following : [16]
- (a) The theme of marginalization in Indian Poetry.
 - (b) Jayant Mahapatra's remarks on the lost children of America
 - (c) Kamla Das as a nostalgic poetess
 - (d) The rebellious spirit in Indian Women's Poetry
 - (e) Rescue operations in 'Pestilence'
 - (f) Predicament in 'Naryal Purnima'
4. Answer any *one* of the following in about **800** words : [16]
- (a) Highlight the salient features of the African poems you have studied.
 - (b) "African Poetry creates a very robust image of the continent." Discuss.
5. Write short notes on any *four* of the following : [16]
- (a) Splendid loneliness in 'Africa'
 - (b) Warm welcome to the 'Home-Coming Son'
 - (c) Harshness of slavery in African Poetry.
 - (d) The horror of war brought out by Clark
 - (e) Pride in 'I Thank You God'
 - (f) Ethnicity in 'If You Want to Know Me'.

Total No. of Questions—5]

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M.A. (Part-II) (Fourth Semester) EXAMINATION, 2018
ENGLISH
Paper 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.*

Q. 1. Attempt any **ONE** of the following.

- a) What are the stages in stylistic analysis of a literary text? Give examples.
- b) Discuss how stylistics involves both linguistics and criticism.

Q. 2. Attempt any **ONE** of the following.

- a) Discuss implications of Speech Act Theory in the study of drama.
- b) Show how discourse analysis of a novel contributes to its understanding.

Q. 3. Answer any **FOUR** of the following.

- a) What is the difference between the style of a prose and a poem? Illustrate.
- b) Write a note on creativity in the use of language in poetry.
- c) Explain the concept 'poetic licence'.
- d) What is 'poetic diction'? Explain with examples.
- e) Discuss how rhyme and rhythm contribute to the music in poetry.
- f) What are the reasons for ambiguity in poetry?

Q. 4. Answer any **FOUR** of the following.

- a) What is the use of distal deixis in fiction?
- b) Explain the significance of point of view in fiction.
- c) What are the different narrative strategies? Illustrate.
- d) What are the maxims of Politeness Principle?
- e) Distinguish between dramatic text and performance text.
- f) Explain the terms 'turn taking' and 'adjacency pairs' giving examples from dramatic texts you have studied.

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Q. 5 Attempt a stylistic analysis of any **ONE** of the following:

a)

MY Love is of a birth as rare
As 'tis, for object, strange and high;
It was begotten by Despair,
Upon Impossibility.

Magnanimous Despair alone
Could show me so divine a thing,
Where feeble hope could ne'er have flown,
But vainly flapped its tinsel wing.

And yet I quickly might arrive
Where my extended soul is fixed;
But Fate does iron wedges drive,
And always crowds itself betwixt.

For Fate with jealous eye does see
Two perfect loves, nor lets them close;
Their union would her ruin be,
And her tyrannic power depose.

And therefore her decrees of steel
Us as the distant poles have placed,
(Though Love's whole world on us doth wheel),
Not by themselves to be embraced,

Unless the giddy heaven fall,
And earth some new convulsion tear.
And, us to join, the world should all
Be cramp'd into a planisphere.

As lines, so love's oblique, may well
Themselves in every angle greet:
But ours, so truly parallel,
Though infinite, can never meet.

Therefore the love which us doth bind,
But Fate so enviously debars,
Is the conjunction of the mind,
And opposition of the stars.

b)

Hamlet: Did you not speak to it?

Horatio: My Lord, I did;

But answer made it none: yet once me thought
It lifted up it head, and did address
Itself to motion, like as it would speak:
But even then, the Morning Cock crew lowd;
And at the sound it shrunk in hast away,
And vanisht from our sight.

Hamlet: 'Tis very strange.

Horatio: As I do love my honourd Lord 'tis true;
And we did think it writ down in our duty.
To let you know of it.

Hamlet: Indeed, indeed Sirs; but this troubles me.
Hold you the watch to Night?

Both: We do my Lord.

Hamlet: Arm'd, say you?

Both: Arm'd, my Lord.

Hamlet: From top to toe?

Both: My Lord, from head to foot.

Hamlet: Then saw you not his face?

Horatio: O yes, my Lord, he wore his Beauer up.

Hamlet: What, lookt he frowningly?

Horatio: A countenance more in sorrow then in anger.

Hamlet: Pale, or red?

Horatio: Nay very pale.

Hamlet: And fixt his eyes upon you?

Horatio: Most constantly.

Hamlet: I would I had been there.

Horatio: It would have much amaz'd you.

Hamlet: Very like, very like: staid it long?

Horatio: While one with moderate hast might tell a hundred.

All: Longer, longer.

Horatio: Not when I saw't.

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M.A. (Part II) (Fourth Semester) EXAMINATION, 2018

ENGLISH

Paper 4.7 : Optional

(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) “Cooperative Principle and Politeness Principle are complementary to each other.” Discuss.

(b) How does H. P. Grice put forward the theory of Politeness Principle ? Illustrate.

(c) Explain the Relevance Theory as proposed by Sperber and Wilson.

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

(a) Illustrate with suitable examples the different categories of conversational implicature.

(b) In what way are implications and implicatures related to each other ? Discuss.

(c) Explain with suitable examples the categories of conversational implicatures.

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3. Answer any *two* of the following : [16]
- (a) Illustrate with suitable examples Searle's classification of speech acts.
 - (b) How are 'turn taking' and 'adjacency pair' important in a conversation ? Explain.
 - (c) Explain with suitable examples the locutionary, illocutionary and perlocutionary acts.
4. Answer any *two* of the following : [16]
- (a) Which are the main levels of Natural Language Processing ? Elucidate your answer with suitable examples.
 - (b) What is pragmatic competence ? How is it helpful in a day-to-day conversation ?
 - (c) How is reading a pragmatic act ? Explain giving suitable examples.
5. Answer any *four* of the following : [16]
- (a) Give *one* example for each of the following :
 - (i) Observance of Tact Maxim
 - (ii) Violation of Generosity Maxim
 - (iii) Observance of Approbation Maxim
 - (iv) Violation of Modesty Maxim.
 - (b) Explain the implicatures in the following utterances :
 - (i) Many people in India do not use computers.
 - (ii) Nitin : What would you like for your birthday ?
Balu : Well, my wrist watch is not working.

(c) Give the adjacency pairs for the following :

(i) Complaint-solution

(ii) Question-answer

(iii) Greeting-greeting

(iv) Request-denial

(d) Give a pragmatic analysis of the following dialogue :

Dr Neeru Das : Satish, I just heard the wonderful news.
Congratulations on your remarkable
achievement.

Satish : Thank you very much Dr Das. It is all
because of the encouragement and help that
I have always got from you.

Dr Neeru Das : Not entirely. It's a result of your own hard
work and dedication. Satish, you really
deserve this honour. Everyone in the
department is really proud of you. I'm sure
you will keep up the good work.

Satish : Thank you, ma'am. It's very kind of you.

(e) Give *one* example for each of the following speech acts :

(i) Constative

(ii) Directive

(iii) Comissive

(iv) Representative

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

Policeman : Good morning madam. May I ask you what you are doing here ?

Sheila : Ah, good morning officer. I'm trying to park my car.

Policeman : I see. But madam, you cannot park your car here.

Sheila : Why ?

Policeman : This is a 'No Parking Zone'.

Sheila : Okay, but where can I park my car now ?

Policeman : You can park your car in the parking zone there.

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M.A. (Part II) (IV Semester) EXAMINATION, 2018

4.8 : MULTICULTURAL DISCOURSE IN IMMIGRANT FICTION—II

(2008 PATTERN)

(Optional)

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 yanked away the cover. I had to see. Great *America*, a place where people go to have fun. My breath roller-coasting through my body, my un-lived life gathering itself into a scream. I'd expected blood, a lot of blood, the deep red-black of it crusting his chest. But they must have cleaned him up at the hospital. He was dressed in his wilk wedding *kurta*. Against its warm ivory his face appeared remote, stern. They musky aroma of his aftershave lotion that someone must have sprinkled on the body. It didn't quite hide that other smell, thin, sour, metallic. The smell of death. The floor shifted under me, tilting life a wave.

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- (b) “The Americans hate us. They’re always putting us down because we’re dark-skinned foreigners, *kala admi*. Blaming us for the damn economy, for taking away their jobs. You’ll see it for yourself soon enough.”

What has made him detest this country so much ?

I look beyond Uncle’s head at the window. All I can see is a dark rectangle. But I know the sky outside is filled with strange and beautiful stars, and I am suddenly angry with him for trying to ruin it all for me. I take up a long breath. I tell myself, I’ll wait to make up my own mind.

- (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 a maybe 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 never 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 night, 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) 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 throbbled 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.

- (c) 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.

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

- (a) Write a note on the symbolic elements in the story, "Bats" by Chitra Banerjee Divakaruni.

- (b) Show how the story-within-the-story approach used in “The Maid Servant’s story” provides a subtle commentary on the “tragic” songs of three women, separated by class, distance, time and values, yet bound by a common fate.
- (c) Show 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**.

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

- (a) Write a note on the narrative technique adopted by Jhumpa Lahiri in her novel, **The Namesake**.
- (b) Show how Gogol’s love affairs provide and insight into the continual metamorphosis of the central character in Jhumpa Lahiri’s novel, **The Namesake**.
- (c) Show 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) What common aspects of the immigrant experience do we find through the stories in **Arranged Marriage** and the novel, **The Namesake** ?
- (b) The juxtaposition of the present tense and the past tense in the narrative of Jhumpa Lahiri’s **The Namesake**.
- (c) Comment briefly on the aptness of the titles of the short stories in the collection, **Arranged Marriage**.