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**[4702]-121**

**M.A. (Part I) (First Semester) EXAMINATION, 2015**

**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) Figures to the right indicate full 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) Diction/Style

(d) Allusions

(e) Literary background.

(i) Early, before the worlds light-giving lampe

His golden beame upon the hils doth spred,

Having disperst the nights unchearefull dampe,

Doe ye awake; and, with fresh lusty-hed,

Go to the bowre of my beloved love,

My truest turtle dove;

Bid her awake; for Hymen is awake.

P.T.O.

- (ii) If thou be'est born to strange sights,  
Things invisible to see,  
Ride ten thousand days and nights,  
Till age snow white hairs on thee,  
Thou, when thou return'st, wilt tell me,  
All strange wonders that befell thee,  
And swear  
No where  
Lives a woman true, and fair.
- (iii) Death be not proud, though some have called thee  
Mighty and dreadfull, for, thou art not soe,  
For, those, whom thou think'st, thou dost overthrow,  
Die not, poore death, nor yet canst thou kill mee.  
From rest and sleepe, which but thy pictures bee,  
Much pleasure, then from thee, much more must flow,  
And soonest our best men with thee doe goe,  
Rest of their bones, and soules deliverie.
- (iv) But O the heavy change now thou art gone,  
Now thou art gone, and never must return !  
Thee, Shepherd, thee the woods and desert caves,  
With wild thyme and the gadding vine o'ergrown,  
And all their echoes mourn:  
The willows and the havel copses green  
Shall now no more be seen  
Fanning their joyous leaves to thy soft lays.

(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 therewith my maker, and present  
My true account, lest he returning chide,  
Doth God exact day-labour, light deny'd,  
I fondly ask;

(vi) And ye three handmayds of the Cyprian Queene,  
The which doe still addorne her beauties pride,  
Helpe to addorne my beautifullest bride:  
And as ye her array, still throw between  
Some graces to be seene,  
And as ye vse to Venus, to her sing,  
The whiles the woods shal answer and your eccho ring.

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

- (i) *Lycidas* as a pastoral elegy.
- (ii) The autobiographical element in *On His Blindness*.
- (iii) *Extasie* as a metaphysical poem.
- (iv) Allusions to classical mythology in *Lycidas*.

3. Answer any *one* of the following in not more than **800** words : [16]

- (i) Comment on the dramatic irony in *Othello*.
- (ii) Critically examine Othello as a Shakespearean hero.

4. Answer any *one* of the following in not more than **800** words : [16]
- (i) Comment on the lack of structural cohesion and consistency in *The Vicar of Wakefield*.
  - (ii) Show how *The Vicar of Wakefield* faithfully depicts the rural life of the Eighteenth Century England.
5. (a) Write short note on any *one* of the following in not more than **400** words : [8]
- (i) The use of Soliloquies in *Othello*.
  - (ii) The theme of jealousy in *Othello*.
- (b) Write short note on any *one* of the following in not more than **400** words : [8]
- (i) Dr. Primrose as an ideal father
  - (ii) A character sketch of Mr. Burchell.

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**[4702]-122**

**M.A. (Part I) (First Semester) EXAMINATION, 2015**

**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 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) Fra Pandolf by design for never read

Strangers like you that pictured countenance,

The depth and passion of its earnest glance,

But to myself they turned (Since none puts by

The curtain I have drawn for you, but I).

P.T.O.

- (ii) There lies the port; the vessel puffs her sail,  
There gloom the dark, broad seas. My mariners,  
Souls that have toil'd, and wrought, and thought with me,  
That ever with a frolic welcome took.  
The Thunder and the sunshine, and opposed  
Free hearts, free foreheads — you and I are old;  
Old age hath yet his honor and his toil.
- (iii) 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.
- (iv) Hateful is the dark-blue sky,  
Vaulted o'er the dark-blue sea.  
Death is the end of life; ah, why  
Should lie all labor be ?  
Let us alone. Time driveth onward fast,  
And in a little while our lips are dumb.  
Let us alone. What is it that will last ?
- (v) Surely some revelation is at hand;  
Surely the Second Coming is at hand,  
The Second Coming ! Hardly are those words out  
When a Vast image out of Spiritus Mundi

Troubles my sight : somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it.  
Real shadows of the indignant desert birds.

(vi) There's nobody on the house-tops now-  
Just a palsied few at the windows set :  
For the best of the sight is all allow,  
At the Shambles Gate — or, better yet,  
By the very scaffold's foot, I trow.

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

“The Patriot” as an embodiment of Irony of life.

(a) Imagery in “The Lotos Eaters”.

(b) “Porphyria’s Lover” as a study of morbid and abnormal psychology.

(c) Yeats’s philosophical ideas reflected in “The Second Coming”.

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

(a) Comment on the role of Professor Henry Higgins in “Pygmalion”.

(b) Discuss the theme of Eliza’s spiritual voyage from darkness to light in “Pygmalion”.

4. Attempt any *one* of the following in not more than **800** words :
- (a) Discuss the theme of Personal relations in “A Passage to India”.
  - (b) Write a detailed note on the symbolism in “A Passage to India”.
5. (a) Write a short note on any *one* of the following in not more than **400** words :
- (i) The element of romance in “Pygmalion”.
  - (ii) The conflict of wills in “Pygmalion”.
- (b) Write a short note on any *one* of the following in not more than **400** words :
- (i) The trial of Dr. Aziz in “A Passage to India”.
  - (ii) The role of Adela Quested in “A Passage to India”.



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**[4702]-123**

**M.A. (Part I) (First Semester) EXAMINATION, 2015**

**ENGLISH**

**ENGLISH LANGUAGE TODAY**

**Paper 1.3**

**(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) Which are syllabic consonant sounds in English ?  
Illustrate.
  - (b) Describe the three-term labels of the central vowels in R.P.  
English.
  - (c) What are the uses of intonation ?
  - (d) Define 'primary accent' and explain its importance in  
speech.
  - (e) Write a note on 'consonant cluster' and its structural features.
  - (f) Write a note on 'minimal pairs' in R.P. English.

P.T.O.

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

- (a) Explain how the 'derivational' suffixes to add to lexis in English.
- (b) Define 'morphology' and 'morphemes' in English.
- (c) Identify and explain the morphemes in the word 'exposure'.
- (d) Define 'clipping' and 'blending' as the word formation processes.
- (e) Explain the concept of 'bound morphemes' with examples.
- (f) Bring out the importance of 'borrowing' in morphology of English.

**3.** Write short notes on any *four* of the following in not more than **200** words each : [16]

- (a) Correlative conjunct
- (b) Adverbials
- (c) Countable nouns in English
- (d) The syntactic functions of pronouns
- (e) The predicate
- (f) The vocative

4. Answer any *four* of the following in not more than **200** words each : [16]
- (a) Define 'semantics' and delimit its scope of the study.
  - (b) Describe the conceptual meanings as denotations.
  - (c) Explain the concept of 'context of utterance' with examples.
  - (d) Explain the lexical relation in 'homograph' and 'homophone'.
  - (e) Define the semantic roles such as theme, agent and instrument of the nouns.
  - (f) Discuss 'synonymy' as the component of meaning.

5. (A) Attempt any *four* of the following : [4]
- (a) The semi-vowels in English are used as in ..... and .....
  - (b) Transcribe the word 'impartiality' phonemically and mark stress.
  - (c) Give the three term label for the sounds in the word 'go'.
  - (d) Divide the following sentence into the tone groups and underline the nucleus accent :  
  
'We know that John thought the girl followed the boy'.

(e) Mark the stress and intonation in the following sentence :

‘Nowadays, a polio-vaccination campaign is in vogue’.

(f) Identify the syllables in the word ‘plagiarism’ and give their structure.

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

(a) Give *two* examples of ‘verb compound’ as a word formation process.

(b) Form the words by using the prefixes ‘de- and ‘in-

(c) Identify the process of word formation in the following words :

‘infosys’ and ‘willy–nilly’

(d) Draw a tree diagram to provide the morphological analysis of :

‘non-accessibility’

(e) Name the process in the word creation of ‘ATM’.

(f) Comment on the allomorphic variants in ‘pointed and ‘dented’.

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

(a) Give *two* examples of relative pronouns.

(b) Frame a sentence to give an example of 'an object complement'.

(c) Explain the error that you find in the following sentence :

'Yesterday, he has entered into my room'.

(d) Identify the syntactic sub-classification of adjectives in the following :

'The term-end practical sessions are also creditable'.

(e) Frame a sentence by using the intransitive verb.

(f) Identify the choice of genitives in the following sentence :

'Takale's shop is a talk of the town'.

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

(a) Say whether the following are usual or unusual collocations :

(i) bread and butter

(ii) the pregnant river

(b) Comment on the lexical relations in the pair-'very good' and 'very bad'.

- (c) Explain the underlined words in the following sentence as 'homophone' :

He read the book of his friend in red'.

- (d) Explain the types of deictic in the following sentence :

Today the world has come very close to us.

- (e) Illustrate the synonym by framing a sentence.

- (f) Give the *two* examples of 'graded antonyms'.

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**[4702]-124**

**M.A. (Part I) (First Semester) EXAMINATION, 2015**

**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) Discuss Aristotle's definition of a tragedy with appropriate illustrations.
- (b) What is New Criticism ? What are its characteristics ?
- (c) Explain, with examples, main features of neo-classicism.

**2.** Answer any *two* of the following :

- (a) Evaluate Wordsworth's definition of poetry.
- (b) What are Dr. Johnson's views on Milton's poetry ?
- (c) Discuss Aristotle's theory of 'mimesis'.

P.T.O.

3. Answer any *two* of the following :
- (a) What, according to T.S. Eliot, is 'Tradition' ?
  - (b) "The progress of an artist is a continual self-sacrifice, a continual extinction of personality." Discuss with reference to 'Tradition and the Individual Talent'.
  - (c) What are 'pseudo statements' ? How do they differ from 'scientific statements' ?
4. Answer any *two* of the following :
- (a) Explain Brooks' terms 'Denotation' and 'Connotation' with suitable examples.
  - (b) How, according to Brooks', is irony a principle of the structure of poetry ?
  - (c) Discuss different types of evidences relevant to poetry.
5. Answer any *two* of the following :
- (a) Apply Aristotle's concept of a 'tragedy' to Shakespeare's *Othello*.
  - (b) Apply Brooks' concept of 'irony' to Browning's *The Last Duchess*.
  - (c) Examine Milton's *On His Blindness* with reference to Richards' *Pseudo Statements*.



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**[4702]-221**

**M.A. (Part I) (Second Semester) EXAMINATION, 2015**

**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.

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.

(1) Most musical of mourners, weep again !

Lament anew, Urania ! He died,

Who was the Sire of an immortal strain,

Blind, old and lonely, when his country's pride,

The priest, the slave and the liberticide,

Trampled and mock'd with many a loathed rite

Of lust and blood; he went, unterrified,

Into the gulf of death; but his clear Sprite

Yet reigns o'er earth; the third among the sons of light.

P.T.O.



- (5) Her lively Looks a sprightly Mind disclose,  
Quick as her Eyes, and as unfix'd as those :  
Favours to none, to all she Smiles extends,  
Oft she rejects, but never once offends.  
Bright as the Sun, her Eyes the Gazers strike,  
And, like the sun, they shine on all alike.
- (6) The rainbow comes and goes,  
And lovely is the rose;  
The moon doth with delight  
Look round her when the heavens are bare;  
Waters on a starry night  
Are beautiful and fair;  
The sunshine is a glorious birth;  
But yet I know, where'er I go,  
That there hath pass'd away a glory from the earth.

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

- (1) 'The Rape of the Lock' as a satire on the upper class.
- (2) Shelley's pantheism in 'Adonais'.
- (3) Ode on 'Intimations of Immortality' as a nature poem.
- (4) 'Tintern Abbey' as a typical romantic poem.

3. Attempt any *one* of the following in about **800** words :
- (1) 'The Way of the World' is a reflection of the Restoration society. Explain.
  - (2) Comment upon the title of the play 'The Way of the World'.
4. Attempt any *one* of the following in about **800** words :
- (1) In 'Pride and Prejudice' Jane Austen exposes the economic basis of social behavior with an ironic smile. Discuss.
  - (2) Explain how Jane Austen dramatizes the different attitudes towards marriage and married life in 'Pride and Prejudice'.
5. (a) Write a short note on any *one* of the following in not more than **400** words :
- (1) Wit and Humor in 'The Way of the World'.
  - (2) Female characters in 'The Way of the World'.
- (b) Write a short note on any *one* of the following in not more than **400** words :
- (1) Female characters in 'Pride and Prejudice'.
  - (2) Significance of the title 'Pride and Prejudice'.

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[4702]-222

**M.A. (Part I) (Second Semester) EXAMINATION, 2015**

**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.

(1) Beyond all this, the wish to be alone;

However the sky grows dark with invitation cards,

However we follow the printed directions of sex,

However the family is photographed under the flag staff

Beyond all this, the wish to be alone.

P.T.O.

- (2) The apes yawn and adore their fleas in the sun.  
The parrots shriek as if they were on fire, or strut  
Like cheap parts to attract the stroller with the nut.  
Fatigued with indolence, tiger and lion,  
Lie still as the sun.
- (3) I parted the blades above,  
The tunnel and saw the thin,  
Trail of broken white across,  
Litter, I would never have,  
Imagined the slow passion,  
To that deliberate progress.
- (4) And indeed there will be time,  
To wonder, "Do I dare ?" and, "Do I dare ?".  
Time to turn back and descend the stair,  
With a bald spot in the middle of my hair,  
(They will say; "How his hair is growing thin !").  
My morning coat, my collar mounting firmly to the chin,  
My necktie rich and modest, but asserted by a simple pin,  
(They will say, "But how his arms and legs are thin !")

- (5) Then at dawn we came down to a temperate valley,  
Wet, below the snow line, smelling of vegetation,  
With a running stream and a water mill beating the darkness,  
And three trees on the low sky.  
And an old white horse galloped away in the meadow.
- (6) In short, a past that no one can share,  
No matter whose your future; calm and dry,  
It holds you like a heaven, and you lie,  
Invariably lovely there,  
Smaller and clearer as the years go by.

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

- (1) Imagery and symbolism in “The Love Song of J. Alfred Prufrock”.
- (2) “The Jaguar” as an animal poem.
- (3) The theme of death and birth in “Gift of the Magi”.
- (4) The significance of passion in “Considering the Snail”.

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

- (1) Discuss how “The Birthday Party” brings out the failure of communication.
- (2) Consider “The Birthday Party” as an absurd play.

4. Attempt any *one* of the following in not more than **800** words :
- (1) Comment on the peculiarities of the plot of 'The Power and the Glory'.
  - (2) Discuss "The Power and the Glory" as a Biblical allegory.
5. (a) Write a short note on any *one* of the following in not more than **400** words :
- (1) The structure of "The Birthday Party".
  - (2) Irony in "The Birthday Party".
- (b) Write a short note on any *one* of the following in not more than **400** words :
- (1) Mexican setting in "The Power and the Glory"
  - (2) The whisky Priest.



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**[4702]-223**

**M.A. (Part I) (Second Semester) EXAMINATION, 2015**

**ENGLISH**

**Paper 2.3**

**(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.

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

(a) Write a note on the 'code-switching' and its influence.

(b) Illustrate the difference between 'language' and 'dialect'.

(c) Define the process of 'creolization'.

(d) Explain the concept of 'ideolect'.

(e) Explain the sociolinguistic concept of 'register'.

(f) How does language vary due to interference ?

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

(a) What are the features of syntax in American English ?

P.T.O.

- (b) What are the syntactic features of GIE ?
- (c) Explain the distinctive features of pronunciation in Indian English.
- (d) Bring out the difference between the plosives in GIE and BrE with suitable examples.
- (e) What are the different spelling conventions in AmE and BrE ?
- (f) Explain the concept of 'Americanism' reflected in AmE.

3. Write short notes on any *four* of the following in not more than **200** words each : [16]

- (1) The concept of 'presupposition'
- (2) 'Deixis' in English
- (3) The concept of 'Felicity conditions'
- (4) The context of situation
- (5) Searle's typology of speech acts
- (6) Turn-taking in conversation.

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

- (a) How does the violation of CP affect the communication ?

- (b) Explain the concept of 'face' and its importance in conversation.
- (c) What are the governing factors in the violation of the maxim of quality ?
- (d) Discuss 'power' and 'solidarity' as the strategies of politeness.
- (e) Explain the term 'discourse' with examples.
- (f) Explain the maxim of relevance and its violation in conversation.

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

(1) Identify style of the following sentence :

'Hey, are you still waiting here' ?

(2) Give example of 'code-switching'.

(3) 'What an idea Sirji' is an example of .....

(4) The branch of Linguistics which studies the utterances is called .....

(5) 'He is quite a four twenty I tell you. Never trust that goonda.' This is an example of .....

(6) A dialect associated with a society is called .....

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

(1) Identify the variety of English in the following sentence :

‘They’re here, are they ?’

(2) Identify whether the following is BrE or AmE :

‘Give it me.’

(3) Comment on the use of Indian English in the following :

‘I have visited the fort last year.’

(4) Provide the American English counterparts of the following words :

(i) Petrol

(ii) Time table.

(5) Identify the syntactic difference in AmE and BrE in the following :

It is quarter past six.

It is quarter after six.

(6) Give the BrE spellings to the following words :

(i) honor

(ii) traveler.

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

(1) Identify the presupposition in the following sentence :

When did you stop smoking cigars ?

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

‘In the school just now they were saying that the machine was repaired yesterday.’

(3) Give an example of ‘anaphoric reference’.

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

I was waiting for the train, but she simply went away.

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

(i) Give me the salt.

(ii) Could you please give me the salt ?

(6) What is an obvious entailment of the following utterance ?

‘What is that child doing in the office ?’

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

(1) Which maxim of Cooperative Principle is observed in the following ?

A : What’s your name ?

B : Mary.

- (2) Give an example of 'request-refusal' Adjacency Pair.
- (3) Identify which maxim of Cooperative Principle is violated in the following :  
A : Are you coming for the movie tonight ?  
B : I've to take exam tomorrow.
- (4) Mention the Illocutionary Force of the following :  
'The sea is very rough today.'
- (5) Give an example of the 'modesty' maxim of PP.
- (6) Give an example of the maxim of 'manner' of CP.

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**[4702]-224**

**M.A. (Part I) (Second Semester) EXAMINATION, 2015**

**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.

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

(a) Discuss the basic assumptions of Deconstruction with regard to language.

(b) State and explain the main features of 'Feminist' Criticism.

(c) Explain in detail the archetypal approach to the study of literature.

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

(a) Do you agree with Lukacs' perception of modernism as a philosophy of life and literature ? Give reasons in support of your answer.

(b) What, according to Chase, is 'myth' ? What are its types ?

(c) Explain Ernest Jones's theory relating to Hamlet's delay in action.

P.T.O.

- 3.** Answer any *two* of the following : [16]
- (a) Explain *three* stages in the evolution of the women's writing as conceived by Elaine Showalter.
  - (b) Discuss Barthes' terms — 'temporality', 'person' and the verb 'to write'.
  - (c) State, in brief, Fish's views on the relevance of the context in communication.
- 4.** Answer any *two* of the following : [16]
- (a) Discuss M.H. Abram's 'The Deconstructive Angel' as an attack on deconstruction.
  - (b) Comment on the statement — 'Sentences emerge out of situations' with reference to Stanley Fish's 'Is there a Text in this class ?'
  - (c) What, according to Barthes, is the contribution of Linguistics of Literary Criticism ?
- 5.** Answer any *two* of the following : [16]
- (a) Give a structuralist reading of Larkin's 'Wants'.
  - (b) What are your responses as a reader to the poem 'On the Move' ?
  - (c) Interpret 'The Power and the Glory' in the light on Marxism.



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[4702]-321

**M.A. (Part II) (Third Semester) EXAMINATION, 2015**

**ENGLISH**

**(Doing Research—I)**

**(Paper 3.1)**

**(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]
- (i) “There are ample possibilities and varieties of research in the areas of language and literature.” Discuss the various types of research.
- (ii) “A researcher needs to possess a set of qualities relevant to his/her research work.” Discuss the qualities of a good researcher.
- (iii) What is the significance of ‘Data Collection and Data Analyses’ with reference to research in literature ?
2. Attempt any *two* of the following : [16]
- (i) Define and differentiate between the concepts ‘area of research’ and ‘topic of research’.
- (ii) Explain what a bibliography is and describe the various types of it.
- (iii) Bring out the interrelation between a ‘research problem’ and its ‘hypothesis’.

P.T.O.

3. Attempt any *two* of the following : [16]
- (i) How is the review of relevant literature useful in research ? Explain with examples.
  - (ii) “A hypothesis offers a tentative solution to the research problem formulated earlier.” Comment on the importance of hypothesis in the research process.
  - (iii) What is the significance of ‘aims and objectives’ in research ? Illustrate citing suitable examples.
4. Attempt any *two* of the following : [16]
- (i) Bring out the importance of ‘Scope and Limitations’ in a research work.
  - (ii) Describe the various research methods used in the areas of language and literature.
  - (iii) Comment on the different parts of a ‘Research proposal’.
5. Attempt any *four* of the following questions. Support your answers with suitable examples : [16]
- (i) State any research topic of your choice and explain the techniques of data collection you would like to prefer.
  - (ii) Imagine that you are doing research in the area of poetry. How will you formulate the research problem ?
  - (iii) If you want to undertake a research work, how will you select your research topic ?

- (iv) If you have to do a research project analyzing spelling errors committed by students in a school, what hypotheses will you develop ?
- (v) Consider that you are doing research in the area of drama. Write the aims and objectives of the research.
- (vi) State the scope and limitations of the research topic *Inculcation of Reading Culture at Undergraduate Level : A Survey of the Colleges Affiliated to Savitribai Phule Pune University.*

Total No. of Questions—5]

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[4702]-322

**M.A. (Part II) (Third Semester) EXAMINATION, 2015**  
**ENGLISH**

**Paper 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 full marks.

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

(a) Discuss the phases of acquisition first language.

*Or*

(b) “A syllabus is the selection and organization of linguistic content-vocabulary grammar, notions, functions to be taught.” Do you agree ? Discuss.

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

(i) What are the implications of behaviorist theory in language learning ?

(ii) Describe some of the major techniques of teaching vocabulary. Give examples for each technique.

*Or*

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

(i) What are different types of grammar ? Explain.

(ii) What are the sub-skills of reading skill ? Discuss.

P.T.O.

- (iii) Consider validity as a characteristic of a good test.
- (iv) Explain the importance of ICT tools in teaching English as second language.
- (v) What is formative evaluation ? How does it differ from summative evaluation ?
- (vi) What is the role of the mother tongue in second language learning ?

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

- (a) What are the demerits of a lecturing method ?
- (b) What are the important presentation skills ? Explain how any *one* of them can be taught in the classroom.
- (c) Explain the features of structural syllabus.
- (d) Discuss the usefulness of dialogues in teaching speaking skill.
- (e) What is a proficiency test ? Explain.
- (f) What are reference skills ? How are they useful in learning English ?

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

- (i) Pragmatic competence
- (ii) Challenges in teaching of pronunciations
- (iii) Diagnostic test
- (iv) Classroom interaction
- (v) Summarizing as a study skill
- (vi) Use of non-print materials in language teaching.

5. **Read the passage carefully and attempt any *one* task (A or B) given below the passage :** [16]

The development and widespread use of computer technology and the internet have transformed how we communicate, how business is conducted, how information is dispersed, and how society is organized. Prior to approximately 1980, in-depth information about any *one* subject matter was attained through laborious research involving countless visits to libraries and via repeated interviews with persons of known reputation and reputable expertise. Now, a great deal of information is available at the click of a mouse button, all attainable from within the confines of one's own home or from the use of a computer in an office. Previous labor-intensive support jobs, such as loading and unpacking of trucks, luggage handling at airports, and food manufacturing, once performed by a large middle-class workforce, are now performed routinely by robots which are monitored by computer-controlled systems. Our lives have been simplified by the advent of computer and internet technologies, but likewise these benefits which have been ushered in by the technology revolution have had an adverse affect on the core of our interpersonal-relationships. Mere communication is no longer via postal mail or face-to-face contact, but rather via electronic email, personal internet message boards, and by virtue of hand-held personal electronic assistants. Although computer technology has brought us to within a mouse click of any

sought after piece of information, this technology boom has sequestered us to the confines of our computer desks and homes and has removed us away from those traditional settings where personal and communication skills are developed.

**A** : Attempt any *four* :

- (1) Prepare two pre-reading questions on the passage.
- (2) Prepare three local comprehensive questions and a personal response question.
- (3) Select any *three* items of vocabulary and explain how they can be taught in the class.
- (4) Frame *three* multiple choice questions based on grammar.
- (5) Frame *three* objective questions based on scanning.

*Or*

**B** : Attempt any *four* :

- (1) How will you use the passage to teach the skill of listening ?
- (2) How will you use the passage to teach the use of articles ?
- (3) How can the passage be used to the teaching prepositions ?
- (4) Explain how you will use the passage to teach cohesion ?
- (5) How will you use the passage to teach the skill of speaking ?

Total No. of Questions—5]

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[4702]-323

**M.A. (Part II) (Third Semester) EXAMINATION, 2015**

**ENGLISH**

**Drama I Paper (3.3)**

**(Optional)**

**(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]

Write an essay on the relative importance of “Character’ in drama.

*Or*

What are the salient features of modern drama ?

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

(i) Analyze the nature of kingship in *Macbeth* based on Shakespeare’s presentation of King Duncan, of Malcolm and of Macbeth.

(ii) “Macbeth is neither a totally wicked nor a totally heroic character.” Comment.

*Or*

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

(i) The Porter scene (Act II, Scene III)

(ii) Macbeth’s soliloquies

(iii) Lady Macbeth’s ‘Sleepwalking Scene’

(iv) The theme of ‘duality’ in *Macbeth*

P.T.O.



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

- (i) Write an essay on *Candida* as a 'problem play'.
- (ii) Discuss the role of Eugene Marchbanks in *Candida*.

*Or*

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

- (i) Use of humour in *Candida*
- (ii) Structure of the play *Candida*
- (iii) Attitude towards 'Modern woman' in *Candida*
- (iv) Major conflicts in *Candida*

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

- (i) Elaborate upon the portrayal of human suffering in *Endgame*.
- (ii) Comment on the setting of the play *Endgame*.

*Or*

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

- (i) Title of the play *Endgame*
- (ii) Features of absurdity in *Endgame*
- (iii) Communication between characters in *Endgame*
- (iv) Attitude towards human relationships in the play *Endgame*.

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

(i) Write a note on the non-realistic elements in the play  
*The Glass Menagerie*.

(ii) “*The Glass Menagerie* dramatises the clash between individual aspirations and material success.” Comment.

*Or*

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

(i) Jim O'Connor

(ii) Expressionistic techniques used in *The Glass Menagerie*

(iii) Dramatic significance of the use of music in the play  
*The Glass Menagerie*

(iv) Symbolism in *The Glass Menagerie*

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**M.A. (Part II) (Third Semester) EXAMINATION, 2015**

**ENGLISH**

**Paper 3.4 : Fiction-I**

**(Optional)**

**(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 :

- (a) Discuss the elements of fiction, illustrating from any novel that you have studied.
- (b) Discuss, briefly, the types of narrator in fiction, with illustrations from the texts you have studied.

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

- (i) Show how death plays an important role in *Wuthering Heights*.
- (ii) Comment on Heathcliff as the protagonist of *Wuthering Heights*.

P.T.O.

Or

- (b) Write short notes on any *two* of the following :
- (i) Significance of names in *Wuthering Heights*
  - (ii) Two generations in *Wuthering Heights*
  - (iii) Significance of violence and violent passions in *Wuthering Heights*
  - (iv) Minor characters in *Wuthering Heights*.

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

- (i) Consider Jim's death as martyrdom.
- (ii) Is *Lord Jim* Jim's story or Marlow's ? Explain your answer.

Or

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

- (i) Use of language in *Lord Jim*
- (ii) Jim's failure
- (iii) Jewel
- (iv) Symbolic significance of Jim's jump.

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

- (i) Explain the theme of racialism in *The Bluest Eye*.
- (ii) Comment on the multiplicity of narrative technique in *The Bluest Eye*.

*Or*

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

- (i) Mr. Henry episode
- (ii) Geraldine
- (iii) Significance of Dick and Jane passages
- (iv) Pecola as the protagonist

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

- (i) Assess *The Catcher in the Rye* as a novel about teenagers.
- (ii) Comment on Holden's style as the narrator.

*Or*

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

- (i) Symbols in *The Catcher in the Rye*
- (ii) Holden's stay at the hotel
- (iii) Holden's teachers
- (iv) Problem of identity in *The Catcher in the Rye*.

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M.A. (Part II) (Third Semester) EXAMINATION, 2015

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

(ii) I did not know the ample bread,  
“I” was so unlike the crumb  
The birds and I had often shared  
In Nature’s dining room.

(iii) But for him it was an important  
Failure the sun shone  
As it had to on the white legs, disappearing in 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.

P.T.O.

(iv) Darkling I listen; and for many a time  
I have been half in love with easeful Death,  
Call'd him soft names in many a mused rhyme,  
To take into the air my quiet breath :  
Now more than ever seems it rich to die,  
To cease upon the midnight with no pain,  
While thou art pouring forth thy soul abroad  
In such an ecstasy !  
Still wouldst thou sing, and I have ears in vain-  
To thy high requiem become a sod.

- (b) Answer any *one* of the following : [8]
- (i) Explain any *two* figures of speech with an example each from the poems you have studied.
- (ii) Explain Poetic Diction with illustrations from the poems you have studied.

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

- (a) Discuss Philip Larkin's 'The Whitsun Weddings' as a representative poem of the movement poetry.
- (b) Bring out the themes of the five sections of 'The Waste Land'.

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

- (a) The theme of 'Tithonus'
- (b) Byzantium as a symbol of eternity
- (c) Nostalgia of holidays in 'Fern Hill'
- (d) Wedding from Philip Larkin's point of view
- (e) Keats' appreciation of the Nightingale
- (f) Wordsworth's use of diction in Michael.

4. Attempt any *one* of the following : [16]
- (a) Bring out the salient features of the style of Emily Dickinson with reference to her poems you have studied.
  - (b) “‘The Problem’ is a probably the high water-mark of American poetry prior to the work of the present generation.” Discuss.
5. Write short notes on any *four* of the following : [16]
- (a) The image of Lady Lazarus
  - (b) Dickinson’s art of condensation
  - (c) Skunk as a symbol of humanity
  - (d) Philosophy in ‘The Problem’
  - (e) The theme of ‘There was a Child Went Forth’
  - (f) Thinking as an experience in ‘Sunday Morning’.



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**M.A. (Part II) (Third Semester) EXAMINATION, 2015**

**ENGLISH**

**Optional 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 with illustrations Saussure's concepts of 'langue' and 'parole'.
- (b) What is the importance of spoken words, pauses and silences in literature ? Give examples.

**2.** Attempt any *one* of the following :

- (a) Discuss, how study of syntax leads to better understanding and interpretation of literature.
- (b) Distinguish between 'free direct speech' and 'free indirect speech'.  
How is this relevant to the study of literature ?

P.T.O.

3. Answer any *four* of the following :

- (a) Distinguish between 'ordinary language' and 'literary language'.
- (b) Differentiate between 'segmental' and 'suprasegmental' features.
- (c) Write a note on 'devices for achieving foregrounding'.
- (d) Write a note on the role of simple, compound and complex sentences in literature.
- (e) Explain the difference between 'iambic' and 'spondee' feet.
- (f) Differentiate between 'gradable' and 'ungradable' antonyms.

4. Answer any *four* of the following :

- (a) What is the significance of lexical set in the interpretation of literature ?
- (b) Explain the term 'semantic entailment' with suitable examples.
- (c) Write a note on the significance of passive voice in literature.
- (d) Explain the term 'syntactic cohesion'. Give examples.
- (e) Write a note on 'foregrounding' as a literary device.
- (f) Explain, how meaning in literature is indeterminate.

5. Analyze the linguistic features of the following passage :

Once upon a sunny morning a man who sat in a breakfast nook looked up from his scrambled eggs to see a white unicorn with a golden horn quietly cropping the roses in the garden. The man went up to the bedroom where his wife was still asleep and woke

her. "There's a unicorn in the garden," he said. "Eating roses." She opened one unfriendly eye and looked at him.

"The unicorn is a mythical beast," she said, and turned her back to him. The man walked slowly downstairs and out into the garden. The unicorn was still there; now he was browsing among the tulips. "Here, unicorn," said the man, and he pulled up a lily and gave it to him. The unicorn ate it gravely. With a high heart, because there was a unicorn in his garden, the man went upstairs and roused his wife again. "The unicorn," he said, "ate a lily." His wife sat up in bed and looked at him coldly. "You are a booby," she said, "and I am going to have you put in the booby hatch."

The man, who had never liked the words "booby" and "booby-hatch," and who liked them even less on a shining morning when there was a unicorn in the garden, thought for a moment. "We'll see about that," he said. He walked over to the door. "He has a golden horn in the middle of his forehead," he told her. Then he went back to the garden to watch the unicorn; but the unicorn had gone away. The man sat down among the roses and went to sleep.

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**M.A. (Part II) (Third Semester) EXAMINATION, 2015**

**ENGLISH**

**Paper 3.7 (Optional)**

**(Pragmatics-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) Give the definitions of pragmatics and explain them with suitable examples.
- (b) Bring out the difference between sentence and utterance giving suitable examples.
- (c) How is language different from language use ? Explain giving appropriate examples.

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

- (a) Write a detailed note on context and conversation.
- (b) Explain the concepts 'utterer' and 'interpreter' giving suitable examples.

P.T.O.

(c) How does Jacob Mey throw light on the concepts 'the physical world' and 'the social world' ?

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

(a) How constatives are different from performatives ? Support your answer with appropriate examples.

(b) What is a speech act ? Explain its *three* dimensions giving suitable examples.

(c) Differentiate between direct speech act and indirect speech act.

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

(a) How is reference different from deixis ? Explain.

(b) Give the categorization of deixis with appropriate examples.

(c) What is the functional role of discourse and social deixis in a conversation ?

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

(a) Say whether the following statements are *true* or *false* :

(i) The book *How to Do Things with Words* contains J.L. Austin's theory of Speech Act.

(ii) Constatives can be happy or unhappy.

(iii) Pragmatics is a systematic way of explaining language use in context.

(iv) Component view of language is attributed to G.N. Leech.

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

There were three photographs of her in my room and one in my wallet. I had seen every picture in which she had acted, I knew all her songs to the slightest meaningful pause, and once I was so carried away by an enormous poster of her in front of the Bolero Theatre, that I gave up my place in the bus queue to be able to gaze at it longer.

But the first time I saw her, I mean I saw her in real life ....! How I wish one would whistle in print ! A long, low whistle would express my feelings more than any words I know.

I was standing at the stationery counter of Buchumjee's Store and trying to catch the salesman's eye when her car stopped at the entrance. The two bodyguards who invariably accompanied her got out and came striding in, their long hair and flimsy knee-length shirts worn over *chudidar* pyjamas, marking them out as filmy people.

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

(i) Would it be possible for you to keep an eye on my luggage for a little while ?

(ii) Do the dishes

(iii) I wonder if you could do me a favour

(iv) If you get 'A' grade, I will buy a bullet motorcycle for you.

- (d) Identify the speech acts (i.e. declarative, assertative, commissive, expressive, directive) in the following utterances :
- (i) The students are watching the film 'Belapur'
  - (ii) The Judge : "You are sentenced for ten year imprisonment".
  - (iii) I have decided to become a professor of English when I grow up.
  - (iv) I do not like tea at all
- (e) Explain the illocutionary force in the following utterances :
- (i) You are looking very nice in this new dress.
  - (ii) You are neglecting your health.
  - (iii) Go and bring some chocolates from the shop nearby.
  - (iv) India won the cricket match against Pakistan in Pool B.
- (f) Identify various deictic expression used in the following and explain :

The next morning Ganga Ram brought back the saucer with the milk still in it. He looked sullen and suspicious. 'I told you snakes like frogs better than milk'.

Whilst we changed and had breakfast Ganga Ram stayed near us. The school bus came and we climbed into it with the tin. As the bus started we held out the tin to Ganga Ram. 'Here's your Kala Nag. Safe in this box. We are going to put him in spirit. We left him standing speechless, staring at the departing bus.

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**M.A. (Part II) (Third Semester) EXAMINATION, 2015**

**ENGLISH**

**Paper 3.8 (Optional)**

**(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 'Diaspora'. Bring out its significance.

(b) Define the term 'Cultural Displacement'. Comment on its importance in immigrant experience.

(c) Explain 'cultural re-location' as a Diaspora experience.

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

(a) Write a note on discourse analysis as a way of challenging the conventional understanding of literature.

P.T.O.



- (b) What are the socio-cultural approaches to the study of literature?
- (c) Explain how a multicultural text of literature is read as a discourse of identity.

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

- (a) Do you agree with Bharati Mukherjee's view on identity as expressed in the novel 'Jasmine' ?
- (b) 'Identity in today's world is a pluralistic construct.'  
Do you agree ? Discuss with reference to the novel 'Jasmine'.
- (c) Explain the element of violence in the novel 'Jasmine'.

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

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

5. Attempt any *two* of the following : [16]

- (a) Compare and contrast the concept of immigrant identity as delineated in the novels prescribed
- (b) Explain in brief the effects of cultural dislocation on the characters, Jasmine and Biju in the novels, '*Jasmine*' and '*The Inheritance of Loss*' respectively.
- (c) Explain in brief how Biju and Jasmine perceive immigration with different understanding.

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**[4702]-421**

**M.A. (Part II) (Fourth Semester) EXAMINATION, 2015**

**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) What techniques of 'data collection' and 'data classification' do you know, if you have to undertake research in literature ?

(ii) Substantiate the importance of 'interpretation' and 'generalization' in research.

(iii) Comment on the relevance of 'chapterwise design' in a research work.

P.T.O.

**2.** Attempt any *two* of the following :

- (i) Elaborate on the significance of ‘main body’ of a thesis.
- (ii) “Logical writing enhances the quality of a research work.”  
Discuss.
- (iii) Comment on the place of ‘conclusion’ in research.

**3.** Attempt any *two* of the following :

- (i) Explain the term ‘findings’ and state with examples the ways of presenting the same in a research report.
- (ii) Comment on ‘plagiarism’ in research. Explain the means of guarding against it.
- (iii) Describe with examples the techniques of using quotations and acknowledging the sources.

**4.** Attempt any *two* of the following :

- (i) How important are the ‘footnotes’ and ‘endnotes’ in a research report ? Explain.
- (ii) What is a ‘standard style sheet’ ? Illustrate with examples of bibliographical entries.
- (iii) Bring out the significance of various parts of a ‘short dissertation’.

5. Attempt any *four* of the following questions. Support your answers citing suitable examples :
- (i) Imagine that you have undertaken a research work in literature and produce its scheme of chapters.
  - (ii) Write an introductory paragraph of a research paper on a topic of your choice.
  - (iii) Write about any *four* forms of ‘plagiarism’ with examples.
  - (iv) Cite any *four* examples of bibliographical entries following MLA style sheet.
  - (v) Produce any *four* examples of the ‘endnotes’ to be used in a research work of your choice.
  - (vi) Consider that you are going to write a short dissertation on a topic of your choice. Produce the titles of chapters you think necessary to include in it.

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[4702]-422

**M.A. (Part II) (Fourth Semester) EXAMINATION, 2015**

**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.

1. (a) What is error analysis ? How does it help in designing remedial course ?

*Or*

(b) Distinguish between the stylistic approach and thematic approach to the study of literature.

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

(i) What are the advantages of teaching poetry in a language classroom ?

(ii) What techniques can be used while teaching drama ? Explain in detail.

P.T.O.

*Or*

- (b) Answer any *four* of the following :
- (i) What is micro-teaching ? What are its benefits ?
  - (ii) Explain the term 'native literatures in English'.
  - (iii) How can audio-visual aids be used to facilitate the teaching of literature ?
  - (iv) How does a lesson plan help a teacher ?
  - (v) What are the salient features of English for specific purposes ?
  - (vi) Discuss the arguments for the use of mother tongue in English classroom.

**3.** Answer any *four* of the following questions :

- (a) Distinguish between receptive errors and expressive errors.
- (b) Explain in detail contrastive analysis at the level of phonology and syntax.
- (c) What difficulties can be faced by the students while reading a novel ?
- (d) Bring out the importance of loud reading in the teaching poetry ?

- (e) What are the stylistic features that you would focus on in the teaching of the following lines :

Friends,

our dear sister

is departing for foreign

into three days

and we are meeting today

to wish her bon voyage.

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

- (a) Difference between lapses and errors.
- (b) Importance of peer teaching.
- (c) Deviations in teaching of poetry.
- (d) Solutions for the issue of teaching in large classes.
- (e) The relevance of pragmatic approach in teaching drama.
- (f) Intralingual errors.



5. Prepare a lesson plan or period plan to teach any *one* of the following topics to students of T.Y. B.A. Special English class :

- (a) A short poem of your choice
- (b) Consonants of English
- (c) The first chapter of any novel
- (d) Uses of articles.

Total No. of Questions—5]

[Total No. of Printed Pages—8+2

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[4702]-423

**M.A. (Part II) (Fourth Semester) EXAMINATION, 2015**

**ENGLISH**

**(Paper 4.3 : Drama—II)**

**(Optional)**

**(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) Setting

(ii) Jones' hallucinations

(iii) Language.

*In the forest. The moon has just risen. Its beams, drifting through the canopy of leaves, make a barely perceptible, suffused, eerie glow. A dense low wall of under-brush and creepers is in the nearer foreground, fencing in a small triangular clearing. Beyond this is the massed blackness of the forest like an*

P.T.O.

*encompassing barrier. A path is dimly discerned leading down to the clearing from left, rear, and winding away from it again toward the right. As the scene opens nothing can be distinctly made out. Except for the beating of the tom-tom, which is a trifle louder and quicker than in the previous scene, there is silence, broken every few seconds by a queer, clicking sound. Then gradually the figure of the negro, Jeff, can be discerned crouching on his haunches at the rear of the triangle. He is middle-aged, thin, brown in color, is dressed in a Pullman porter's uniform, cap, etc. He is throwing a pair of dice on the ground before him, picking them up, shaking them, casting them out with the regular, rigid, mechanical movements of an automaton. The heavy, plodding footsteps of someone approaching along the trail from the left are heard and Jones' voice, pitched in a slightly higher key and strained in a cheering effort to overcome its own tremors.*

De moon's rizen. Does you heah dat, nigger ? You gits more light from dis out. No mo' buttin' yo' fool head agin' de trunks an' scratchin' de hide off yo' legs in de bushes. Now you sees whar yo'se gwine. So cheer up ! From now on you has a snap. *(He steps just to the rear of the triangular clearing*

*and mops off his face on his sleeve. He has lost his Panama hat. His face is scratched, his brilliant uniform shows several large rents.)* what time's it gittin' to be, I wonder ? I dassent light no match to find out. Phoo'. It's wa'm an' dats a fac' ! *(wearily)* How long r been makin' tracks in dese woods ? Must be hours an' hours. Seems like fo'evah ! Yit can't be, when de moon's jes' riz. Dis am a long night fo' yo', yo' Majesty ! *(with a mournful chuckle)* Majesty ! Der ain't much majesty 'bout dis baby now. *(with attempted cheerfulness)* Never min'. It's all part o' de game. Dis night come to an end like everything else. And when you gits dar safe and has dat bankroll in yo' hands you laughs at all dis. *(He starts to whistle but checks himself abruptly)*. What yo' whistlin' for, you po' dope ! Want all de won' to heah you ? *(He stops talking to listen)*. Heah dat ole drum ! Sho' gits nearer from de sound. Dey're packin' it along wid 'em. Time fo' me to move. *(He takes a step forward, then stops--worriedly)*. What's dat odder queer clicketty sound I heah ? Den it is ! Sound close ! Sound like--sound like--Fo' God sake, sound like some nigger was shootin' crap ! *(frightenedly)* I better beat it quick when I gits dem notions. *(He walks quickly into the clear space--then stands transfixed as he sees Jeff in a terrified gasp)*.

Who dar ? Who dat ? Is dat you, Jeff ? (*starting toward the other, forgetful for a moment of his surroundings and really believing it is a living man that he sees--in a tone of happy relief*) Jeff ! I'se sho' mighty glad to see you ! Dey tol' me you done died from dat razor cut I gives you. (*stopping suddenly, bewilderedly*) But how you come to be heah, nigger ? (*He stares fascinatedly at the other who continues his mechanical play with the dice. Jones' eyes begin to roll wildly. He stutters*). Ain't you gwine--look up--can't you speak to me ? Is you--is you—a ha'nt ? (*He jerks out his revolver in a frenzy of terrified rage*). Nigger, I kills you dead once. Has I got to kill you agin ? You take it den. (*He fires. When the smoke clears away Jeff has disappeared. Jones sands trembling--then with a certain reassurance.*) He's gone, anyway. Ha'nt or no ha'nt, dat shot fix him. (*The beat of the far-off tomtom is perceptibly louder and more rapid. Jones becomes conscious of it--with a start, looking back over his shoulder*). Dey's gittin' near ! Dey'se comin' fast ! And heah I is shootin' shots to let 'em know jes' whar I is. Oh, Gorry, I'se got to run. (*Forgetting the path he plunges wildly into the underbrush in the rear and disappears in the shadow*).

Or

(b) Comment on :

(i) Domestic strife

(ii) Helmer's guilt

(iii) Dramatic significance.

Elizabeth : I think you must go to Salem, John. *He turns to her.* I think so. You must tell them it is a fraud.

Proctor : *thinking beyond this* : Aye, it is, it is surely.

Elizabeth : Let you go to Ezekiel Cheever-he knows you well. And tell him what she said to you last week in her uncle's house. She said it had naught to do with witchcraft did she not ?

Proctor : *in thought* : Aye, she did, she did. Now, a pause.

Elizabeth : *quietly, fearing to anger him by prodding* : God for-bid you keep that from the court, John. I think they must be told.

Proctor : *quietly, struggling with his thought* : Aye, they must, they must. It is a wonder they do believe her.

Elizabeth : I would go to Salem now, John-let you go tonight.

Proctor : I'll think on it.

Elizabeth : *with her courage now* : You cannot keep it, John.

Proctor : *angering* : I know I cannot keep it. I say I will think on it !

Elizabeth : *hurt, and very coldly* : Good, then, let you think on it. She stands and starts to walk out of the room.

Proctor : I am only wondering how I may prove what she told me, Elizabeth. If the girl's a saint now, I think it is not easy to prove she's fraud, and the town gone so silly. She told it to me in a room alone-I have no proof for it.

Elizabeth : You were alone with her ?

Proctor : *stubbornly* : For a moment alone, aye.

Elizabeth : Why, then, it is not as you told me.

Proctor : *his anger rising* : For a moment, I say. The others come in soon after.

Elizabeth : *quietly-she has suddenly lost all faith in him* : Do as you wish, then. *She starts to turn.*

Proctor : Woman. She turns to him. I'll not have your suspicion any more.

Elizabeth : *a little loftily* : I have no-

Proctor : I'll not have it !

Elizabeth : Then let you not earn it.

Proctor : *with a violent undertone* : You doubt me yet ?

Elizabeth : *with a smile, to keep her dignity* : John, if it were not Abigail that you must go to hurt, would you falter now ? I think not.

Proctor : Now look you-

Elizabeth : I see what I see, John.

Proctor : *with solemn warning* : You will not judge me more, Elizabeth. I have good reason to think before I charge fraud on Abigail, and I will think on it. Let you look to your own improvement before you go to judge your husband any more. I have forgot Abigail, and-

Elizabeth : And I.

Proctor : Spare me ! You forget nothin' and forgive nothin'. Learn charity, woman. I have gone tiptoe in this house all seven month since she is gone. I have not moved from there to there without I think to please you, and still an everlasting funeral marches round your heart. I cannot speak but I am doubted, every moment judged for lies, as though I come into a court when I come into this house !



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

(i) Bring out the thematic significance of the forest scenes in *The Emperor Jones*.

(ii) Present a character sketch of Brutus Jones.

*Or*

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

(i) Jones' greed

(ii) Scene division in *The Emperor Jones*

(iii) Psychological theme in *The Emperor Jones*

(iv) 'Unmasking' in *The Emperor Jones*.

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

(i) Compare and contrast Elizabeth Proctor and Abigail Williams.

(ii) Discuss the effects of the witch trials on Salem.

*Or*

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

(i) Greed and religious zeal in *The Crucible*

(ii) Reverend Hale

(iii) Authority and the individual in *The Crucible*

(iv) Allegory in *The Crucible*.

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

(i) Write an essay treating *Final Solutions* as a political play.

(ii) Discuss the theme of humanism in *Final Solutions*.

*Or*

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

(i) Stagecraft of *Final Solutions*

(ii) Mother-daughter conflict in *Final Solutions*

(iii) Social issues in *Final Solutions*

(iv) Daksha.

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

(i) Write a detailed note on the centrality of Mrs. Linde in *The Doll's House*.

(ii) How does Nora's character change through the play *A Doll's House* ?

*Or*

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

(i) Animal imagery in *The Doll's House*

(ii) The theme of moral degeneration in *The Doll's House*

(iii) Krogstad

(iv) Symbolism of doll in *The Doll's House*.

Total No. of Questions—5]

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**M.A. (Part II) (Fourth Semester) EXAMINATION, 2015**

**ENGLISH**

**Paper 4.4 : Fiction-II**

**(Optional)**

**(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 passages and comment on critically with the help of the points given below :

(A) “At the same time all the sweat that had gathered in my eyebrows suddenly ran down over my eyelids, covering them with a dense layer of warm moisture. My eyes were blinded by this veil of salty tears. All I could feel were the cymbals the sun was clashing against my forehead and, indistinctly, the dazzling spear still leaping up off the knife in front of me. It was like a red-hot blade gnawing at my eyelashes and gouging out my stinging eyes. That was when everything shook.

P.T.O.

The sea swept ashore a great breath of fire. The sky seemed to be splitting from end to end and raining down sheets of flame. My whole being went tense and I tightened my grip on the gun. The trigger gave, I felt the underside of the polished butt and it was there, in that sharp but deafening noise, that it all started. I shook off the sweat and the sun. I realized that I'd destroyed the balance of the day and the perfect silence of this beach where I'd been happy. And I fired four more times at a lifeless body and the bullets sank in without leaving a mark. And it was like giving four sharp knocks at the door of unhappiness."

(i) Point of view

(ii) Characterisation.

(iii) Significance of the setting.

(B) "‘This insuranburning’, Mr. Biswas said, and his tone was light, ‘who going to see about it ? Me ?’ He was putting himself back into the role of the licensed buffoon.

Shama was the first to laugh. Seth followed. A croak came from Mrs. Tulsi and Shama took away her hand from Mrs. Tulsi’s mouth to allow her to laugh.

Mrs. Tulsi began to splutter. 'He want', she said in English, choking with laughter, 'to jump – from – the fryingpan – into – into – '

They all roared.

'– into – the fire!'

The witty mood spread.

'No more paddling,' Seth said.

'We insuranburning right away ?' Mr. Biswas asked, pitching his voice high and speaking quickly.

(i) Use of language

(ii) Characterisation

(iii) Mohun's married life.

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

(i) Explain the political element in *Kanthapura*.

(ii) Explain how *Kanthapura* is an Indian novel.

*Or*

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

(i) The agitations in the village *Kanthapura*.

(ii) Social classes depicted in *Kanthapura*.

(iii) The ending of *Kanthapura*.

(iv) The narrator's tone in *Kanthapura*.

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

(i) Consider *That Long Silence* a Feminist novel.

(ii) Comment on the theme of silence in *That Long Silence*.

Or

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

(i) Time element in *That Long Silence*

(ii) Male characters in *That Long Silence*

(iii) Significance of the literary allusions in *That Long Silence*

(iv) Jeeja.

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

(i) Comment on Meursault as the protagonist of *The Outsider*.

(ii) How is Meursault's relation with other characters in the novel ? Explain.

Or

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

(i) The thematic relationship between the parts of the novel  
*The Outsider*

(ii) Meursault's conversation with the chaplain

(iii) The episode of the Arab's killing

(iv) Raymond.

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

(i) Show how *A House for Mr. Biswas* is a novel about an ordinary man.

(ii) Comment on *A House for Mr. Biswas* as a 'Bildungsroman'.

*Or*

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

(i) Mr. Biswas' children

(ii) The colonial backdrop in *A House for Mr. Biswas*

(iii) Mr. Biswas' childhood

(iv) Misfortunes in *A House for Mr. Biswas*.



Total No. of Questions—5]

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**M.A. (Part II) (Fourth Semester) EXAMINATION, 2015**

**ENGLISH**

**Paper 4.5**

**(Poetry-II) (Optional)**

**(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) If you want to understand me  
come, bend over this soul of Africa  
in the black dockworker's groans  
the chape's frienzied dances  
the changana's rebellion  
in the strange sadness which flows  
from an African song, through the height.

(ii) I am glad  
Of the shape of my head  
Made to carry the world,  
Content  
With the shape of my nose

P.T.O.

That must snuff every wind of the world  
Pleased  
With the shape of my legs  
Ready to run all the heats of the world.

(iii) If I made you sad  
look at yourself in the water of repeat  
you will decipher  
there a world I have left.

(iv) Father, when he passed on,  
left dust  
on a table full of papers,  
left debts and daughters

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

(i) A body tattooed with wounds seen unseen  
From the harsh whipstrokes of slavery  
Tortured and magnificent  
Proud and mysterious  
Africa from head to foot  
This is what I am

(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) Discuss in detail irony and satire in the poems 'Of Crows' and 'Obituary'.

(b) Do you think that 'Don't Call Me Indo-Anglian' expresses a deep sense of marginalization ?

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

(a) Rescue operations in 'Pestilence'

(b) The theme of 'The Lost Children of America'

(c) Nostalgia in 'My Grandmother's House'

(d) The rebellious spirit in Indian women's poetry

(e) Predicament in 'Naryal Purnima'

(f) The theme of marginalization in Indian Poetry.

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

(a) Explain the salient features of the African poetry that you have studied.

(b) "African poetry creates a very robust image of its continent."  
Discuss.

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

- (a) Splendid loneliness in 'Africa'
- (b) The horror of war projected in the poems of Clark
- (c) Pride asserted in 'I Thank You God'
- (d) Ethnicity in 'If You Want to Know Me'
- (e) Harshness of slavery in African poetry
- (f) Warm welcome to the 'Home-coming Son'.

Total No. of Questions—5]

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**M.A. (Part II) (Fourth Semester) EXAMINATION, 2015**

**ENGLISH**

**Paper 4.6 : Linguistics and Stylistics-II**

**(Optional)**

**(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) Define stylistics and state its strengths and limitations.

(b) What is 'poetic licence' ? What is its relation to the creative use of language in literature ?

**2.** Attempt any *one* of the following :

(a) What is 'universe of discourse' ? Discuss fiction as a narrative discourse

(b) Explain the maxims of politeness principle and their relevance to the stylistic study of literature.

P.T.O.

3. Answer any *four* of the following :

- (a) What is the relation between stylistics and criticism ?
- (b) Explain the significance of turn-taking in drama.
- (c) What is 'proximal deixis' ? Explain its role in literature.
- (d) Differentiate between 'dramatic text' and 'performance text'.
- (e) What are the causes of obscurity in poetry ?
- (f) Write a note on 'narrative strategies'.

4. Answer any *four* of the following :

- (a) What is the difference between 'theatre' and 'drama' ?
- (b) Explain the terms 'obscurity' and 'indeterminacy' giving examples.
- (c) Write a note on the concept 'point of view' in fictional discourse.
- (d) Write a note on the significance of adjacency pairs in drama.
- (e) Illustrate the significance of 'distal deixis' in fiction.
- (f) What is the importance of metre in poetry ?

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

- (A) Behold her, single in the field,  
Yon solitary Highland lass!  
Reaping and singing by herself;  
Stop here, or gently pass!  
Alone she cuts and binds the grain,

And sings a melancholy strain;  
O listen! For the vale profound  
Is overflowing with the sound.  
  
No nightingale did ever chaunt  
More welcome notes to weary bands  
Of travellers in some shady haunt,  
Among Arabian sands:  
A voice so thrilling ne'er was heard  
In spring-time from the cuckoo-bird,  
Breaking the silence of the seas  
Among the farthest Hebrides.

Will no one tell me what she sings ?  
Perhaps the plaintive numbers flow  
For old, unhappy, far-off things,  
And battles long ago:  
Or is it some more humble lay,  
Familiar matter of today ?  
Some natural sorrow, loss, or pain,  
That has been, and may be again ?

Whatever the theme, the maiden sang  
As if her song could have no ending;  
I saw her singing at the work  
And over the sickle bending;-  
I listened, motionless and still;  
And, as I mounted up the hill,  
The music in my heart I bore,  
Long after it was heard no more.

(B) HELMER (*Calls out from his room*); Is that my little lark  
twittering out there ?

NORA (*Busy opening some of the parcels*): Yes, it is!

HELMER : Is it my little squirrel squiring around ?

NORA : Yes!

HELMER : When did my squirrel come home ?

NORA : Just now. (*Puts the bag of macaroons into her pocket  
and wipes her mouth*) Coming here, Torvald, and see what  
I have bought.



HELMER : Don't disturb me. (*A little later, he opens the door and looks into the room, pen in hand.*) Bought, did you say? All these things ? Has my little spendthrift been wasting money again ?

NORA : Yes, but, Torvald, this year we really can let ourselves go a little. This is the first Christmas that we have needed to economise.

HELMER : Still, you know, we can't spend money recklessly.

NORA: Yes, Torvald, we can be a wee bit more reckless now, can't we ? Just a tiny wee bit! You are going to have a big salary and earn lots and lots of money.

HELMER : Yes, after the New Year; but then it will be a whole quarter before the salary is due.

NORA : Pooh! We can borrow till then.

HELMER : Nora! (*Goes up to her and takes her playfully by the ear.*) The same little feather brain! Suppose, now, that I borrowed fifty pounds today, and you spent it all in the

Christmas week, and then on New Year's Eve a slate fell on my head and killed me, and—

NORA (*Putting her hands over his mouth*): Oh! Don't say such horrid things.

HELMER : Still, suppose that happened—what then ?

NORA : If that were to happen, I don't suppose I should care whether I owed money or not.

Total No. of Questions—5]

[Total No. of Printed Pages—4

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**[4702]-427**

**M.A. (Part II) (IV Semester) EXAMINATION, 2015**

**ENGLISH**

**Paper 4.7 : Pragmatics II**

**(Optional)**

**(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) Discuss the Politeness Principle and its maxims giving appropriate examples.
- (b) Explain Sperber and Wilson's Relevance Theory giving suitable examples.
- (c) Differentiate between rules and principles of language with apt examples.

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

- (a) What is implicature ? Bring out the difference between implication and implicature giving appropriate examples.
- (b) Write a detailed note on conventional implicature.
- (c) Give the classification of conversational implicature with suitable examples.

P.T.O.

3. Answer any *two* of the following : [16]
- (a) How would you define 'turn taking' ? Explain.
  - (b) What is the difference between cohesion and coherence ? Illustrate your answer.
  - (c) Throw light on the Speech Act Theory as advocated by J. L. Austin.
4. Answer any *two* of the following : [16]
- (a) How is pragmatic competence different from linguistic competence ?
  - (b) Discuss reading as a pragmatic act giving suitable examples.
  - (c) Write a note on natural language processing.
5. Attempt any *four* of the following : [16]
- (a) Give *one* example for each of the following :
    - (i) Observance of tact maxim
    - (ii) Observance of quantity maxim
    - (iii) Violation of manner maxim
    - (iv) Violation of generosity maxim
  - (b) Explain the implicatures in the following utterances :
    - (i) Many girls in the class are naughty.
    - (ii) I haven't finished my homework yet. I'll do it after dinner.

(c) Give the adjacency pairs for the following :

- (i) Greeting-greeting
- (ii) Request-acceptance
- (iii) Complaint-remedy
- (iv) Request-refusal.

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

Nurse : At last I have found the box with the fancy dress.

Nora : Thanks; put it on the table.

Nurse : But it is very much in want of mending.

Nora : I should like to tear it into a hundred thousand pieces.

Nurse : What an idea! It can easily be put in order just a little patience.

Nora : Yes I will go and get Mrs. Linde to come and help me with it.

Nurse : What, out again ? In this horrible weather ? You will catch cold, ma'am, and make yourself ill.

Nora : Well, worse than that might happen. How are the children ?

Nurse : The poor little souls are playing with their Christmas presents.

- (e) Give *one* example for each of the following speech acts :
- (i) Directive
  - (ii) Commissive
  - (iii) Assertive
  - (iv) Declarative
- (f) Give *two* pairs of direct and indirect speech acts each.

Total No. of Questions—5]

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**M.A. (Part II) (Fourth Semester) EXAMINATION, 2015**

**ENGLISH**

**Paper 4.8 : Multicultural Discourse in Immigrant Fiction : II**

**(Optional)**

**(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 am not going,” her voice small but definite.

“What ?”

“I am not going.”

“Oh yes you are, even if I have to drag you by your hair every step of the way.”

The sister took a swift, shocked breath and turned to the wife, who sat as though in a dream, as though none of this

P.T.O.

were really happening. The maid, too, turned to her. “Please, Didi, don’t make me go.” She gripped the handle of the wife’s chair with white fingernails.

“I’m your mother. I have the right.”

Looking only at the wife, the maid said, “She sends men to my room at night, her and Biru, for the money.”

- (b) 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 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 ever be.

The boy changed all that.



(c) 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.

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

(a) But Gogol doesn't move. He sits there, still struggling to absorb the information, feeling awkwardly, oddly ashamed, at fault, "I'm sorry, Baba."

His father laughs softly, “You had nothing to do with it.”

“Does Sonia know ?”

His father shook his head, “Not yet, I’ll explain it to her one day. In this country only your mother knows. And now you. I’ve always meant for you to know, Gogol.”

And suddenly the sound of his pet name, uttered by his father as he had been accustomed to hearing it all his life, meant something completely new, bound up with a catastrophe he has unwittingly embodied for years. “Is that what you think of when you think of me ?” Gogol asks him. “Do I remind you of that night ?”

“Not at all,” his father says eventually, one hand going to his ribs, a habitual gesture that has baffled Gogol until now. ‘You remind me of everything that followed.’

- (b) The mention of the name pricks him, deflates him as it always does.

“She stayed here with you ?”

“Right down the hall. She was here a couple of months. She was a real mess. I’ve never seen anyone so devastated.”

He nods. This was something else she'd never told him. He wonders why. He hates the house suddenly, aware that it was here, with Donald and Astrid, that she spent her darkest hour. That it was here she'd mourned for another man.

“But you're much better for her,” Donald concludes.

- (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) Show how the 'beauty and the pain' of the East-West encounter are effectively captured through the story, "Silver pavements. Golden roofs."
- (b) Do you think the man-woman relationship undergoes a change in a foreign set up ? Or do we merely find a carryover of their traditional Indian upbringing in the new set up ? Discuss briefly with reference to the stories in **Arranged Marriage**.
- (c) Comment on how the clash of cultural values is captured by Chitra Bannerjee Divakaruni through her stories, "The Word Love" and "Doors".

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

- (a) Show how Gogol's love affairs provide an insight into the continual metamorphosis of the central character in Jhumpa Lahiri's novel, **The Namesake**.
- (b) Show how Jhumpa Lahiri effectively portrays the conflict between individual pursuits and family loyalties in her novel, **The Namesake**.
- (c) Comment on the journey motif in **The Namesake** in the context of the immigrant experience and the search for identity.

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

(a) 'The unstable identity is the outcome of an immigrant experience'.

Discuss with reference to both the texts prescribed.

(b) Comment on the symbolic significance of clothes in the story,

"Clothes" by Chitra Bannerjee Divakaruni.

(c) Discuss the 'generational differences' as a feature of the Indian

Diaspora with reference to **The Namesake**.