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[5202]-121

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

ENGLISH

Paper 1.1

(English Literature From 1550 to 1832)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

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

- (a) Significance of the extract
- (b) Imagery/Symbolism.
- (c) Allusions.
- (d) Diction/Style.
- (e) Literary Background.

(1) Behold whiles she before the altar stands
Hearing the holy priest that to her speakes
And blesseth her with his two happy hands,
How the red rose flush vp in her cheeks.
And the pure snow with goodly vermill stayne.
Like crimson dyde in grayne,
That even th' Angels which continually,

P.T.O.

About the sacred Altare doe remaine,
Forget their seruice and about her fly,
Ofte peeping in her face that seems more fayre,
The more they on it stare.
But her sad eyes still fastened on the ground,
Are governed with goodly modesty,
That suffers not one looke to glaunce awry,
Which may let in a little thought vnsownd
Why blush ye love to give to me your hand,
The pledge of all our band ?
Sing ye sweet Angles, Alleluya sing,
That all the woods may answeare and your eccho ring.

- (2) Yet do not, I would not go
Though at next door we might meet
Though she were true, when you met her
And last, till you write your letter
 Yet she
Will be
False, ere I come, to two or three
- (3) Thou art slave to Fate, Chance, kings and desperate men,
And dost with poison, war, and sickness dwell,
And poppie or charms can make us sleep as well,
And better than stoke, why swell'st thou then ?
One short sleep past, we wake eternally,
And death shall be no more, Death thou shalt die.
- (4) As 'twist two equall Armies, Fate
Suspende uncertain victorie,
Our soules, (Which to advance their state,

Were gone out,) hung 'twixt her, and mee.
And whil'st our soules negotiate their,
Wee like seuplchrall statues lay;
All day, the same our postures were,
Ans wee said nothing, all the day.

- (5) Fame is the spur that the clear spirit doth raise
(That last infirmity of noble mind),
To scorn delights and live laborious days;
But the fair guerdon when we hope to find
And think to burst out into sudden blaze,
Comes the blind Fury with-th' abhorred shears
And slits the thin-spun life. But not the praise',
Phoebus repli'd, and touched my trembling ears,
'Fame is no plant that grows on mortal soil,
Nor in the glistering foil
Set off to the world, nor in broad rumour lies,
But lives and spreads aloft by those pure eyes,
And perfect witness of all-judging Jove;
As he pronounces lastly on each deed,
Of so much fame in Heav'n expect thy meed.'
- (6) I fondly ask : But Patience, to prevent
That murmur, soon replies; God doth not need
Elther man's work or his own gifts : who best
Bear his mild yoke, they serve him best : his state
Is kingly; thousands at his bidding speed
And post o'er land and ocean without rest :-
They also serve who only stand and wait,

2. Write short notes on any *two* of the following in not more than **400** words each :
- (i) *Lycidas* as an autobiographical poem
 - (ii) *Epithalamion* as a wedding song
 - (iii) *Go and Catch a Falling Star* as an expression of patriarchy
 - (iv) *Death* as a metaphysical conceit in *Death Be Not Proud*
3. Attempt any *one* of the following in not more than **800** words :
- (i) Write a character sketch of Iago with the help of his soliloquies in the play, *Othello*.
 - (ii) *Othello* presents a theme of 'jealousy and revenge'. Discuss.
4. Attempt any *one* of the following in not more than **800** words :
- (i) *The Vicar of Wakefield* as a typical novel representing eighteenth century life values'. Discuss.
 - (ii) Consider *The Vicar of Wakefield* as a novel reflecting the conflict between good and evil.
5. (A) Write a short note on any *one* of the following in not more than **400** words each :
- (i) Cassio
 - (ii) Desdemona as manifestation of innocence.
- (B) Write a short note on any *one* of the following in not more than **400** words each :
- (i) Olivia.
 - (ii) Opening of the novel, *The Vicar of Wakefield*.

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[5202]-122

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

ENGLISH

Paper 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 :

(a) Significance of the extract.

(b) Imagery/symbolism.

(c) Allusions.

(d) Diction/style.

(e) Literary Background.

(i) I go in the rain, and, more than needs,

A rope cuts both my wrists behind;

And I think, by the feel, my forehead bleeds,

For they fling, whoever has a mind,

Stones at me for my year's misdeeds.

(ii) She left the web, she left the loom,

She made three paces thro' the room,

P.T.O.

She saw the water-lily bloom,
She saw the helmet and the plume,
She looked down to Camelot,
Out flew the web and floated wild:
The mirror crack'd from side to side;
"The curse is come upon me", cried
The Lady of Shalott.

(iii) Turning and Turning in the widening gyre

The falcon cannot hear the falconer;
Things fall Apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

(iv) The lotos blooms below the barren peak,

The lotos blows by every winding creek;
All day the wind breathes low with mellower tone;
Thro' every hollow cave and alley lone
Round and round the spicy downs the yellow Lotos dust
is blown.

(v) 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.

(vi) I cannot rest from travel; I will drink
Life to the lees, All times I have enjoy'd
Greatly, have suffer'd greatly, both with those
That loved me, and alone; on shore and when
Thro' scudding drifts the rainy Hyades
Vext the dim sea.

2. Write short notes on any *two* of the following in not more than 400 words each:
- (i) The spirit of travel and adventure in "Ulysses".
 - (ii) "My Last Duchess" as a dramatic monologue.
 - (iii) "Thy Lady of Shalott" as a medieval romance.
 - (iv) Yeat's Philosophical ideas reflected in "The Second Coming".
3. Attempt any *one* of the following in not more than **800** words.
- (i) Discuss how *Pygmalion* is an apt, suggestive and attractive title.
 - (ii) Comment on the role of Eliza Doolittle in *Pygmalion*.
4. Attempt any *one* of the following in not more than **800** words.
- (i) Write a detailed note on the theme of personal relations in A passage to India.
 - (ii) Attempt a character-sketch of Dr. Aziz.
5. (a) Write a short note on any *one* of the following in not more than **400** words each :
- (i) Use of paradox in *Pygmalion*.
 - (ii) Element of romance in *Pygmalion*.
- (b) Write a short note on any *one* of the following in not more than **400** words each :
- (i) The trial of Dr. Aziz in *A Passage to India*.
 - (ii) The character of Cyril Fielding in *A Passage to India*.

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[5202]-123

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

ENGLISH

Paper 1.3

(English Language Today—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 *four* of the following in not more than **200** words each : [16]
- (a) What are plosives in British English ? Explain.
 - (b) Illustrate the 'pure vowels' and 'diphthongs' in British English.
 - (c) Write a note on the syllable and its structure.
 - (d) What are the intonation patterns in English ?
 - (e) Write a note on 'weak forms' in British English.
 - (f) What are the uses of the falling tone ?
2. Answer any *four* of the following in not more than **200** words each : [16]
- (a) Bring out the difference between morpheme and allomorph.
 - (b) Explain conversion and clipping as the processes of word-formation.
 - (c) What is an allomorph ? Explain with examples.
 - (d) Explain with examples the 'bound' morphemes. Distinguish between 'inflectional' and 'derivational' suffix.

P.T.O.

- (e) Illustrate the concepts of infix and zero affix as the class maintaining morphemes.
- (f) What is the prefixation as the process of word formation ?
3. Write short notes on any *four* of the following in about **200** words each : [16]
- (a) Open-class items in parts of speech
- (b) Comparison of adjectives
- (c) Conjunctions
- (d) Relative pronouns
- (e) Adverbials
- (f) Commands.
4. Answer any *four* of the following in *not* more than **200** words each : [16]
- (a) Explain the term 'semantics' with suitable examples.
- (b) Discuss 'synonymy' as the component of meaning.
- (c) Explain the concept of 'context of situation'.
- (d) Explain the concept of 'prototypes' with examples.
- (e) Explain the lexical relation in 'homonymy' and 'metonymy'.
- (f) What are the types of meaning ?
5. (a) Attempt any *four* of the following : [4]
- (i) The dental fricatives in English are..... and
- (ii) Transcribe the word 'photography' phonemically and mark stress.
- (iii) Identify the syllables in the word 'accommodation' and show the structure of syllables.
- (iv) Divide the following sentence into the tone groups and underline the nucleus accent :
- 'Extremely sorry, how it can be managed is the question.'

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

'Do you like Maggie only in breakfast ?

(vi) Identify and explain the features of aspirated consonants in the following words :

'He got a toll-free number to contact the centre.'

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

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

'malpractices'

(ii) Identify the 'inflectional' and 'derivational' suffix in the following words :

'reputation' and 'rejected'

(iii) Comment on the allomorphic variants in- 'washed' and 'marked.'

(iv) Form the words by using the prefixes 'en-' and 'in-'.

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

'Photo' and 'wishy-washy'

(vi) Give two examples of 'conversion' as a process of word formation.

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

(i) Identify the semantic sub-classification of adjectives in the following :

'Don't avoid a very difficult task'.

(ii) Frame a sentence to give an example of 'verbless subordinate clause.'

- (iii) Classify the underlined pronoun in the following sentence :
 ‘Tell me something new.’
- (iv) Define the syntactic function of the prepositional phrase in the following :
 ‘Nouns in English modify other nouns.’
- (v) Identify the error in the following sentence and explain.
 ‘Human beings have its gender-wise division.’
- (iv) Frame a sentence to give an example of ‘subject complement.’
- (d) Attempt any *four* of the following : [4]
- (i) Say whether the following are usual or unusual collocations :
 (a) a bunch of flowers
 (b) tired man
- (ii) Comment on the lexical relations in the pair 'blue' and 'colour'.
- (iii) Explain the underlined words in the following sentence as 'homonymy' :
 'He left the party and then joined the Left Party ?'
- (iv) Set out the semantics by applying componential analysis of 'animal'.
- (v) Explain the relationship of the underlined words in the following :
 'I learned the alphabets. The learned person can do it.'
- (vi) Explain the conceptual meaning as the aspect of context in the study of meaning of deictic term in the following sentence :
 'He searched for the data. They were very useful for him.'

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[5202]-124

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

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.

1. Attempt any *two* the following :
 - (a) Discuss in detail the significant features of Classical Criticism.
 - (b) Discuss Johnson's 'The Life of Milton' as the illustration of neo-classical criticism.
 - (c) What are the basic notions of New Criticism ?
2. Attempt any *two* the following :
 - (a) Discuss Aristotle's concept of character.
 - (b) What according to Johnson are the faults of Milton's poetry ?
 - (c) What according to Wordsworth are the qualities of a poet ?
3. Attempt any *two* the following :
 - (a) "No poet, no artist of any art, has his complete meaning alone". Elucidate with reference to Eliot's 'Tradition and Individual Talent'.
 - (b) Comment on Eliot's view that poetry is not the expression of personality but escape from it.
 - (c) Discuss Richards' concept of pseudo-statement.

P.T.O.

4. Attempt any *two* the following :
- (a) "Irony is to be found in poetry of every period and even in simple poetry." Explain with reference of Brooks' essay.
 - (b) Comment on the importance of context in the meaning of a poem as illustrated by Brooks.
 - (c) How do Wimsatt and Beardsley examine the allusiveness of Eliot's poetry ?
5. Attempt any *two* the following :
- (a) Explain the plot of *Othello* in the light of Aristotle's views.
 - (b) How do you interpret Milton's 'On His Blindness' with reference to Wimsatt and Beardsley's concept of intentional fallacy ?
 - (c) Examine Browning's 'My Last Duchess' in the light of Brooks' concept of irony.

Total No. of Questions—5]

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[5202]-221

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

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 : [16]

(a) Significance of the extract

(b) Imagery/Symbolism

(c) Allusions

(d) Diction/Style

(e) Literary Background

(i) Our birth is but a sleep and a foretting:

The Soul that rises with us, our life's Star,

Hath had elsewhere its setting,

And cometh from afar:

Not in entire forgetfulness,

And not in utter nakedness,

But trailing clouds of glory do we come

From God, who is our home:

Heaven lies about us in our infancy!

P.T.O.

- (ii) Peace, peace! He is not dead, he doth not sleep
He hath awakened from the dream of life
Tis we, who lost in stormy visions, keep
With phantoms an unprofitable strife,
And in mad trance, strike with our spirit's knife
Invulnerable nothings. We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.
- (iii) The breath whose might I have invoked in song
Descends on me; my spirit's bark is driven,
Far from the shore, far from the trembling throng
Whose sails were never to the tempest given;
The massy earth and sphered skies are riven!
I am borne darkly, fearfully, afar;
Whilst burning through the inmost veil of Heaven,
The soul of Adonais, like a star,
Beacons from the abode where the Eternal are.
- (iv) And mountains; and all the mighty world
Of eye, and ear, both what they half create,
And what perceive; well pleased to recognise
In nature and the language of the sense
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being.

- (v) Not with more Glories, in the' Etherial Plain
 The Sun first rises o'er the purpled Main,
 Than, issuing forth, the Rival of his Beams
 Launch'd on the Bosom of the Silver *Thames*.
 Fair Nymphs and well-drest Youths around her shone,
 But ev'ry Fye was fix'd on her along.
- (vi) Fairest of Mortals thou distinguish'd Care
 Of thousand bright inhabitants of Air!
 If e'er one Vision touch'd thy infant Thought,
 Of all the Nurse and all the Priest have taught:
 Of airy Elves by Moonlight Shadows seen,
 The silver Token, and the circled Green,
 Or virgins visited by Angel Pow'rs.
 With Golden Crowns and Wreath of heav'nly Flow'rs:

2. Write short notes on any *two* of the following in *not* more than **400** words each : [16]
- (a) 'Adonais' as an elegy.
 (b) 'Parody in 'Rape of the Lock'.
 (c) Theme of memory in 'Tintern Abbey'.
 (d) Ode on the Intimations of Immortality' as a childhood memoir.
3. Attempt any *one* of the following in about **800** words : [16]
- (a) Discuss the theme of love and marriage in The Way of the World.
 (b) The Way of the World by William Congreve is a mirror of the contemporary society. Explain.

4. Attempt any *one* of the following in about **800** words : [16]
- (a) Write a detailed note on Elizabeth Bennet.
 - (b) Discuss Jane Austen's use of humour and irony in the novel *Pride and Prejudice*.
5. (a) Write short note on any *one* of the following in not more than **400** words : [8]
- (i) Significance of the title *The Way of the World*
 - (ii) Wit, irony and satire in *The Way of the World*
- (b) Write short notes on any *one* of the following in not more than **400** words : [8]
- (i) Mr. Collins as a mixture of pride and humility
 - (ii) The Bennet family.

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[5202]-222

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

ENGLISH

Paper 2.2 : English Literature From 1832 to 1980

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) *All questions carry equal marks.*

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

(a) Significance of the extract

(b) Imagery/Symbolism

(c) Allusions

(d) Diction/Style

(e) Literary Background

(i) For I have known them all already, known them all :

Have known the evenings, mornings, afternoons,

I have measured out my life with coffee spoons;

I know the voices dying with dying fall

Beneath the music from a farther room.

So how should I presume ?

P.T.O.

- (ii) On a short fierce fuse. Not in boredom....
 The eyes satisfied to be blind in fire,
 By the bang of blood in the brain deaf the ear....
 He spins from bars but there's no cage to him
 More than to the visionary his cell;
 His stride is wilderness of freedom:
 The world rolls under the long thrust of his heel,
 Over the cage floor the horizons come.
- (iii) The allotment of death
 For the one path of my flight is direct
 Through the bones of the living.
 No arguments assert my right:
 The sun is behind me.
 Nothing has changed since I began.
 My eye has permitted no change.
 I am going to keep things like this.
- (iv) Those who sharpen the tooth of the dog, meaning Death
 Those who glitter with the glory of the hummingbird, meaning
 Death
 Those who sit in the sty of contentment, meaning Death
 Those who suffer the ecstasy of the animals, meaning Death
 Are become unsubstantial, reduced by a wind,
 A breath of pine, and the woodsong fog
 By this grace dissolved in place

- (v) 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 flagstaff...
Beyond all this, the wish to be alone.
- (vi) The snail pushes through, a green
night, for the grass is heavy
with water and meets over
the bright path he makes, where rain
has darkened the earth's dark
It moves in a wood of desire.

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

- (a) Imagery in 'Considering the Snail'.
(b) Violence and brutality in 'Hawk Roosting'.
(c) The dilemma of modern man as the theme of 'The Love Song of J. Alfred Prufrock.'
(d) Larkin's views on death and loneliness in 'wants'.

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

- (a) Discuss 'The Birthday Party' as a comedy of menance.
(b) Discuss the plot construction of 'The Birthday Party'.

4. Attempt any *one* of the following in not more than **800** words :
- (a) Comment on the central theme of 'The Power and the Glory'.
 - (b) Explain 'The Power and the Glory' as a political novel.
5. (a) Write a short note on any *one* of the following in not more than **400** words :
- (i) The role of Mrs. Boles in 'The Birthday Party'.
 - (ii) Violence in 'The Birthday Party'.
- (b) Write a short note on any *one* of the following in not more than **400** words :
- (i) Picaresque elements in 'The Power and the Glory'.
 - (ii) Significance of the title 'The Power and the Glory'.

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[5202]-223

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

ENGLISH

(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) Define the term 'style' in its linguistic sense.

(b) Illustrate the difference between 'a sociolect' and 'an idiolect'.

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

(d) Illustrate the process of 'borrowing' that changes language internally.

(e) What is 'code-mixing' ? Explain the kind of language alternations.

(f) Define the term 'variety of language' with its different manifestations.

P.T.O.

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

- (a) What is the difference between the GIE and BrE at the syntactic level ?
- (b) Explain the distinctive syntactic features of 'American English'.
- (c) Bring out the difference between the plosives in GIE and BrE with suitable examples.
- (d) What are the lexical features of Indian English ?
- (e) Illustrate the phonological differences between AmE and BrE.
- (f) Explain the concept of 'Indian English' reflected in GIE.

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

- (a) Explain the 'direct and indirect' speech acts with examples.
- (b) Define the terms 'utterance' and 'sentence' with examples.
- (c) What do you think is meant by the term 'turn-taking' in conversation ?
- (d) Explain with examples the term 'context of situation.'
- (e) What is the concept of 'presupposition ?' Explain its types.
- (f) Explain the term 'implicature' with examples.

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

- (a) Differentiate between 'speech event' and 'speech situation'.
- (b) Explain the term 'conversational analysis' with suitable examples.
- (c) What is the role of politeness principle in the process of conversation ?
- (d) Explain an impact of the maxim of relevance in its violation.
- (e) Explain the term 'an adjacency pair' with suitable examples.
- (f) What are the relative importance of the maxim of quality and quantity ?

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

(i) Identify style of the following sentence :

'Rahul, why don't you give up playing cricket ?'

(ii) Give example of code-switching.

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

'The Rig Veda, the oldest scripture and the mainstay of Hindu philosophy does not take a restrictive view on the fundamental question of God and the creation of universe. It rather lets the individual seek and discover answers in the quest of life.'

(iv) Define the process of mixing up of languages in the following :

'English is a *lingua franca* in India.'

(v) The people who know two distinct languages are known as; while the people who use different varieties of language are described as

(vi) is the scientific study of language, and is the general study of signs and symbols.

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

(i) Explain how the Indian speaker maintains distinction between the following pair of words :

'rode' and 'road'.

(ii) Transcribe the following according to the common Indian pronunciations :

'parents'.

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

It is hereby certified that she is working as a teacher since 2007.

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

(a) Pavement

(b) Airway.

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

(a) He has gotten the freeship this year.

(b) He has got the freeship this year.

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

(a) behavior

(b) counseling.

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

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

'He committed a Himalayan blunder.'

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

'Wherever you may go, you will always remember me.'

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

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

A : Do you know my cousin who became a lawyer ?

B : Yes, his cell number is with me.

(v) Identify the direct or the indirect speech acts and explain.

A : Could you please do it for me ?

B : No problem, I can do anything for you.

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

'Last time, he was not so sincere.'

- (d) Attempt any *four* of the following : [4]
- (i) Which maxim of Cooperative Principle is observed in the following ?
- A : When shall we leave today ?
- B : As soon as the train arrives.
- (ii) Give an example of 'request-acceptance 'Adjacency Pair.
- (iii) Identify which maxim of Cooperative Principle is violated in the following :
- A : Where is chastity like things nowadays, Sir ?
- B : Who requires it ? Nobody cares at all. Everyone is after money.
- (iv) Mention the Illocutionary Force of the following.
- 'Who can avoid this national duty ?'
- (v) Frame a sentence to illustrate the face-threatening act.
- (vi) Give an example of the Tact maxim of politeness.

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

ENGLISH

Paper 2.4 : Contemporary Critical Theory-II

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) *All questions carry equal marks.*

1. Answer any *two* of the following :

(a) What are the features of structuralism ?

(b) Comment on the tenets of Reader Response Theory.

(c) What is Deconstruction ? Comment on Derrida's contribution to deconstruction.

2. Answer any *two* of the following :

(a) What according to Richard Chase is 'myth' ? What are its types ? Explain.

(b) Comment on George Lukacs' distinction of naturalist and realist tendencies in modern literature.

(c) Discuss how Ernest Jones refers to various critics' opinions on the problem of Hamlet to arrive at his conclusion.

3. Answer any *two* of the following :

(a) Discuss how Barthes propounds the idea that the transition from the verb 'to write', transitive, to the verb 'to write', intransitive is the sign of change in mentality.

P.T.O.

- (b) Elucidate how the essay 'Is There a Text in This Class ?' is a reaction against the New Criticism.
 - (c) What is Elaine Showalter's concept of 'feminist criticism' ? Explain.
4. Answer any *two* of the following :
- (a) Discuss how M. H. Abrams exposes Derrida and Miller through 'The Deconstructive Angel'.
 - (b) How does M. H. Abrams defend his historical method of interpretation of literature in 'The Deconstructive Angel' ?
 - (c) Consider 'Is There a Text in This Class ?' as a strong assertion of reader response theory.
5. Answer any *two* of the following :
- (a) Attempt a Marxist analysis of 'The Power and the Glory'.
 - (b) How do you respond to 'Tintern Abbey' as an independent reader ?
 - (c) Apply Derrida's theory of deconstruction to 'The Love Song of J. Alfred Prufrock'.

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

ENGLISH

Paper 3.1

(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) Bring out the difference between qualitative research and quantitative research.
 - (ii) Discuss the qualities required for a good researcher to do research in the area of language and literature.
 - (iii) Illustrate the significance of 'hypotheses' in research, citing suitable examples.
2. Attempt any *two* of the following :
 - (i) Bring out the similarities and differences between 'area of research' and 'topic of research', giving suitable examples.
 - (ii) Comment on the significance of bibliography in research.
 - (iii) What is a 'research problem' ? How is it stated in a research report ?
3. Attempt any *two* of the following :
 - (i) State and illustrate the uses of 'literature review' in a research work.
 - (ii) Explain the different kinds of 'hypotheses'.

P.T.O.

- (iii) Bring out the similarities and differences between the 'aims' and 'objectives' in research.
4. Attempt any *two* of the following :
- (i) "Scope of research indicates the area to which the research is extendable, whereas limitations indicate the area to which the research is restricted." Substantiate.
- (ii) How can you differentiate between the concepts 'research methodology' and 'research methods'? Explain with suitable examples.
- (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 method and techniques suitable to study any topic of your choice from the area of Drama.
- (ii) Differentiate between the 'area of research' and the 'topic of research' with reference to the research work entitled A Feminist Approach to Jane Austen's Pride and Prejudice.
- (iii) How will you plan the review of literature, if your research topic is Linguistic Approaches to the Select Indian English Novels ?
- (iv) If you want to analyze the problems in the teaching and learning of communication skills in your college, what hypotheses will you develop ?
- (v) Consider that your research belongs to the area of ELLT. Write the aims and objectives of the research.
- (vi) Consider the your research topic is Methods of Teaching Grammar at Undergraduate Level : A Survey of the Colleges Affiliated to Savitribai Phule Pune University. Specify the scope and limitations of the study.

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

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 of the right indicate full marks.

1. Answer any One of the following : [16]

(i) What are the major implications of Behaviourist theory for language learning ?

Or

(ii) Illustrate the differences between formative and summative evaluation.

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

(i) Distinguish between 'curriculum' and 'syllabus'. Elaborate on different types of language syllabuses.

(ii) Based on the functions of English outlined below explain briefly the objectives you would set to teach English at the undergraduate level in the 21st century India.

The market-driven utilitarian function

(i.e. English as the language of global communication, career opportunities and mobility)

P.T.O.

The welfare-driven social function

(i.e. English as a source language for Indian languages)

The ideology-driven identity projection function

(i.e. English as a 'window on India')

Or

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

(i) What are the disadvantages of lecture method ?

(ii) How would you differentiate between study skills and presentation skills ?

(iii) What are authentic materials ? Illustrate how you would use them to develop reading skills of your students.

(iv) Explain any *two* techniques of developing writing skills.

(v) Can computers substitute teachers ? Elucidate.

(vi) Comment on the factors affecting second language learning.

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

(i) What are the uses of intensive reading ?

(ii) What are major shortcomings in present day teaching of grammar ?

(iii) Explain any *two* techniques of teaching vocabulary.

(iv) Should spoken English be part of compulsory English syllabus? Why ?

(v) Do terms 'testing' and 'assessment' differ ? How ?

(vi) How would you distinguish between a 'text book' and a 'source book' ?

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

(i) Ways of teaching listening skills

(ii) Types of subjective tests

(iii) Three-language formula

(iv) Language Acquisition Device

(v) Pragmatic competence

(vi) Blackboard as a teaching aid.

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

Every ten minutes, a person dies in a road accident somewhere in India. In 1990, the last year for which nation-wide figures are available, as many as 55,000 people lost their lives on the roads. Unless something is done to curb this loss, the number of accident deaths per year will treble by the turn of the century.

Indeed, India has the terrible distinction of registering the highest number of fatal accidents per thousand vehicles in the world—very nearly ten times more than in Germany. Even if one measures deaths per thousand accidents, India figures second with 163, next only to Brazil with 229.

Delhi records the largest number of deaths: 1930 in 1991, or around six every day. By contrast, Mumbai has 339. Indeed, the capital claims twice as many lives as Mumbai and Kolkata put together. In every city most victims were killed on the spot.

The main reason for the large number of accidents in the country is the drivers' negligence. However, it is the passengers and pedestrians who pay for it. As many as a third of those killed in Mumbai are pedestrians. Also in the high-risk category are the cyclists: of the 270 people killed in Ahmedabad in 1991, 120 were cyclists while 55 were passers-by.

Accidents are on the rise because of the increase in the number of vehicles on the roads. In Delhi, four cars join the two million registered vehicles every day, and this excludes lakhs of cycles and

cycle rickshaws. The capital's vehicles number more than those of Mumbai, Kolkata and Chennai put together and represent a tenfold increase in two decades. To make matters worse, the city's population has doubled in the same two decades to nearly 9.3 million.

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

- (i) Frame two pre-reading questions.
- (ii) Frame two questions to test vocabulary.
- (iii) Frame two multiple choice questions.
- (iv) Frame an inferential question and a global question.
- (v) Frame two personal response questions.
- (vi) Frame two questions on grammar.

Or

(b) State how you will use the passage for any *Four* of the following in the SYBA class :

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

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

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.

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

(i) What are the elements of drama ? Discuss with examples from the prescribed plays.

Or

(ii) Write an essay on the functions of drama.

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

(i) Discuss the problems in considering Macbeth as a hero.

(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) Imagery used in *Macbeth*

(ii) "Nothing is but what is not".

P.T.O.

(iii) Supernatural elements in *Macbeth*

(iv) King Duncan as a weak King.

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

(i) Critically examine Shaw's conception of a Woman as presented in *Candida*.

(ii) Comment on Shaw's portrayal of the middle class in *Candida*.

Or

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

(i) *Candida* as a compassionate person

(ii) Mr. Burgess as a comic character.

(iii) Structure of the play *Candida*.

(iv) James Morell

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

(i) "Beckett in *Endgame* dramatizes alienated human condition."

(ii) Comment on the structure of *Endgame*.

Or

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

(i) Depiction of suffering in *Endgame*

(ii) Quality of life as seen in *Endgame*

(iii) Nagg and Nell

(iv) Use of oppositions in *Endgame*

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

(i) Consider *The Glass Menagerie* as a modernist drama.

(ii) Write a detailed note on the world of illusions in *The Glass Menagerie*.

Or

- (b) Write short notes on any *two* of the following :
- (i) Jim O' Connor.
 - (ii) Use of imagery in *The Glass Menagerie*
 - (iii) Tom Wingfield as a tragic character.
 - (iv) Significance of the title of *The Glass Menagerie*

Total No. of Questions—5]

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

ENGLISH

(Optional Paper- 3.4)

Fiction-1

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) *All* questions carry equal marks.

1. Answer any *one* of the following :

(a) Bring out the importance of setting in a novel.

(b) Comment on the flat and round characters in a novel.

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

(i) Bring out the element of sadism and violence in *Wuthering Heights*.

(ii) Comment on the narrative technique used in *Wuthering Heights*.

Or

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

(i) Character-sketch of Heathcliff.

(ii) Gothic element in *Wuthering Heights*.

(iii) The structure of *Wuthering Heights*.

(iv) Minor characters in *Wuthering Heights*.

P.T.O.

3. (a) Answer any *one* of the following :
- (i) Comment on autobiographical element in *Lord Jim*.
 - (ii) Discuss *Lord Jim* as a tragedy of betrayal.

Or

- (b) Write short notes on any *two* of the following :
- (i) Character-sketch of Lord Jim.
 - (ii) Minor characters in *Lord Jim*.
 - (iii) Jewel
 - (iv) Psychological concerns in *Lord Jim*.
4. (a) Answer any *one* of the following :
- (i) Discuss the *Bluest Eye* as an ethnic novel.
 - (ii) Comment on the structure of *The Bluest Eye*.

Or

- (b) Write short notes on any *two* of the following :
- (i) Pauline Breedlove
 - (ii) Pecola Breedlove
 - (iii) The use of oral tradition of storytelling in *The Bluest Eye*.
 - (iv) The significance of Dick and Jane Primer in *The Bluest Eye*.
5. (a) Answer any *one* of the following :
- (i) Comment on the absence of the narrative continuity in *The Catcher in the Rye*.
 - (ii) Discuss Holden Caulfield as an unreliable narrator.

Or

- (b) Write short notes on any *two* of the following :
- (i) Strandlater
 - (ii) Symbols in *The Catcher in the Rye*
 - (iii) Phoebe Caulfield
 - (iv) Figures of speech in *The Catcher in The Rye*.

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

ENGLISH

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 context (any *two*) of the following : [08]

(i) An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul claps its hands and sing, and louder sing
For every tatter in its mortal dress.

(ii) Out of the ash
I rise with my red hair
And I eat men like air

(iii) Shall out blood fail ? Or shall it come to be
The blood of Paradise ? And shall the earth
Seem all of Paradise that we shall know ?

(iv) Was it a vision, or a waking dream ?
Fled is that music: do I wake up or sleep ?

(b) Answer any *one* of the following : [08]

(i) Explain the concept of poetic Diction with suitable examples.

(ii) Comment on dramatic monologue as a minor form of poetry.

P.T.O.

2. Write a detailed answer to any *one* of the following : [16]
(a) Comment on the use of Symbolism in The Waste Land.
(b) Examine "Christabel "as a narrative poem.
3. Write short notes on any *four* of the following : [16]
(i) Pastoral elements in "Michael".
(ii) Imagery in "Ode to a Nightingale".
(iii) "Tithonus" as a dramatic monologue.
(iv) The theme of "Byzantium".
(v) "Fern Hill" as a poem of nostalgia.
(vi) "Musee Des Beaux Arts" as a piece of art-criticism.
4. Attempt any *one* of the following : [16]
(i) Consider Robert Frost as a Nature poet with special reference to the poems you have studied.
(ii) Discuss the theme of individuality in the poems of Emily Dickinson.
5. Write short notes on any *four* of the following : [16]
(i) The theme of "The problem".
(ii) "There was a Child went Forth" as an autobiographical poem.
(iii) Symbolism in "Birches".
(iv) Tragic irony in "Home Burial".
(v) Meditative note in "Sunday Morning".
(vi) Imagery in "Skunk Hour".

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

ENGLISH

Paper 3.6

(Linguistics and Stylistics-I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

1. Attempt any *one* of the following :
 - (a) Differentiate between ordinary language and literary language with examples.
 - (b) What is the relevance of onomatopoeia and sound symbolism in literary texts ? Explain with suitable examples.
2. Attempt any *one* of the following :
 - (a) Explain the terms 'direct speech', 'indirect speech', 'free direct speech' and 'free indirect speech'. How are they relevant in the study of literature ?
 - (b) Explain how the study of syntax leads to better understanding and interpretation of literature.
3. Answer any *four* of the following :
 - (a) Illustrate the difference between 'ordinary language' and 'literary language'.
 - (b) Explain the terms 'segmental' and 'suprasegmental' features with suitable examples.
 - (c) What is 'foregrounding' ? What are its devices ?

P.T.O.

- (d) Write a note on 'content words' and 'function words' and their effective use in literature.
- (e) Comment on the use of 'declarative' and 'interrogative' sentences in literature.
- (f) Write a note on 'lexical cohesion'. Give examples.
4. Answer any *four* of the following :
- (a) Explain the terms 'synonymy' and 'antonymy' with suitable examples.
- (b) What is the significance of lexical set in the interpretation of literature ?
- (c) Write a note on 'paraphrase relations'. Give examples.
- (d) What is 'tautology' ? Give examples.
- (e) Discuss how 'foregrounding' is a literary device.
- (f) Explain how poets make effective use of figures of speech in encoding meanings.
5. Analyze the linguistic features of the following passage :
- A tall, pale youth with side whiskers appeared in the doorway. His eyes were dark and melancholy; his expression, his general appearance, were romantic and at the same time a little pitiable. It was young Crowley, the painter.
- 'Sorry to have kept you waiting,' said Mr. Bigger. 'What did you want to see me for ?'
- Mr. Crowley looked embarrassed, he hesitated. How he hated having to do this sort of thing ! 'The fact is', he said at last, 'I am horribly short of money. I wondered if perhaps you wouldn't mind – if it would be convenient to you—to pay me for that thing I did for you the other day. I'm awfully sorry to bother you like this.'
- 'Not at all, my dear fellow.' Mr. Bigger felt sorry for this wretched creature who didn't know how to look after himself. Poor young

Crowley was as helpless as a baby. "How much did we settle it was to be ?"

'Twenty pounds, I think it was,' said Mr. Crowley timidly. Mr. Bigger took out his pocket-book. 'We'll make it twenty-five,' he said.

'Oh no, I couldn't. Thanks very much.' Mr. Crowley blushed like a girl. 'I suppose you wouldn't like to have a show of some of my landscapes, would you?' he asked, emboldened by Mr. Bigger's air of benevolence.

'No, no. Nothing of your own,' Mr. Bigger shook his head inexorably. 'There's no money in modern stuff. But I'll take any number of those sham Old Masters of yours.' He drummed with his fingers on Lady Hurtmore's sleekly painted shoulder. 'Try another Venetian,' he added. 'This one was a great success.'

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

ENGLISH

Paper 3.7

(Pragmatics-I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

1. Attempt any *two* of the following : [16]
 - (a) What is the difference between language and language use ? Explain with suitable example.
 - (b) Give various definitions of pragmatics and illustrate them.
 - (c) How is sentence different from utterance ? Illustrate.
2. Attempt any *two* of the following : [16]
 - (a) Write a note on physical, mental and social world.
 - (b) Draw a distinction between utterer and interpreter giving suitable examples.
 - (c) What do you mean by linguistic context ? Explain with glaring examples.
3. Attempt any *two* of the following : [16]
 - (a) Explain the Speech Act Theory and how it is applicable in day-taday conversations.

P.T.O.

- (b) Explain with suitable examples Locutionary, Illocutionary and Perlocutionary Acts.
- (c) Explain Searle's typology of Speech Acts giving apt examples.
4. Attempt any *two* of the following : [16]
- (a) Draw a distinction between reference and deictic expression.
- (b) Write a note on Time, Place and Person deixis with appropriate examples.
- (c) "Social deictic expressions are related to the social status of an individual." Discuss.
5. Attempt any *four* of the following : [16]
- (a) Say whether the following statements are true or false.
- (i) Pragmatics is the study of human language as determined by the conditions of the society.
- (ii) Sentence is governed by the principles of pragmatics.
- (iii) G.N. Leech wrote the entitled "Pragmatics : An Introduction".
- (iv) Illocutionary force of the utterance is aimed at understanding the intention of the speaker as understood by the hearer.
- (b) Identify the physical, mental and social world in the following extract and comment on their importance in understanding the text :
- We noticed much activity in the field in front of our house. A set of men arrived from the town every morning and were busy in the field all day. We learned that they were building a railway track. They came to my father's shop for refreshments. My father enquired anxiously, 'When shall we have the trains coming in here ?'
- If they were in a good mood, they answered, 'About six or eight months, who can say ?' Or if they were in a black mood, 'Don't ask us. Next you will tell us to drive a locomotive to your shop!' and they laughed grimly.

Work was going on briskly. I lost to some extent my freedom under the tamarind tree, because trucks were park there. I was climbing in and out of the trucks and my clothes became red with mud. Most of the trucks brought red earth which was banked upon the field. In a short while a small mountain was raised in front of our house.

- (c) Say whether the following utterances are instances of ‘direct’ or ‘indirect’ speech act :
- (i) Cover your head with the white apron.
 - (ii) Do you have to stand in front of the TV the whole day ?
 - (iii) Could you answer my question ?
 - (iv) I hereby make an announcement of the picnic.
- (d) Identify the speech acts (i. e. declarative, assertative, commissive, expressive, directive) in the following utterances :
- (i) Mayuri is presently working in the garden.
 - (ii) The Umpire: “You are out.”
 - (iii) Go and fetch me a glass of water.
 - (iv) I promise to repay the money I borrowed.
- (e) Explain the illocutionary force in the following utterances :
- (i) It is very hot in here.
 - (ii) Could you lend me your laptop for half an hour ?
 - (iii) Fire at once!
 - (iv) The Pune Municipal Corporation Election took place on the 21st February 2017.
- (f) Identify various deictic expressions used in the following extract and explain :

That evening we had an engagement at Kalipet, a small town sixty miles away. The organizers were providing a van or the musicians, and a Plymouth for me and Nalini, so that we might

fulfill the engagement and return home the same night. It was a benefit show for building a maternity home, and they had collected seventy thousand rupees. Businessmen were given the nearest seats in the first row. They wanted to sit near the performer as possible, with a chance of being noticed. In their thoughts, Nalini, while dancing notes their presence. This was a very large scale function. The show was held at immense pavilion specially constructed with bamboos. Two hour passed. She was doing her fifth item—a snake dance. I like a watch it. This item always interested me. The dance took forty-five minutes in all; the audience watched it in rapt silence. I was captivated by it.

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

ENGLISH

Paper 3.8

(Multicultural Discourse in Immigrant Fiction (I))

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

1. Attempt any *two* the following : [16]
 - (a) Define the term 'Hybrid identities'.
 - (b) Define the term, 'New Ethnicities'. Bring out its significance.
 - (c) Discuss the concept of 'Border' after Homi Bhabha.
2. Attempt any *two* the following : [16]
 - (a) How can an author's ideology be reflected in a text's discourse ? Explain with reference to at least one of the texts prescribed.
 - (b) Write a note on discourse analysis as a way of challenging the conventional understanding 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) How does Jasmine resist the formation of her identity by the dominant groups in the novel ?

P.T.O.

- (b) Explain how a permanent recreation of identity is appropriate in case of the individuals like Jasmine.
- (c) Do you agree with Bharati Mukherjee's view on identity as expressed in the novel 'Jasmine' ?
4. Attempt any *two* of the following : [16]
- (a) Write a note on the economic inequality as reflected in the novel, '*The Inheritance of Loss*'.
- (b) What are the harmful effects of the East-West encounter ? Explain with reference to Kiran Desai's novel.
- (c) Why is Jemubhai's love of the west an anachronism in Post-Colonial India ?
5. Attempt any *two* of the following : [16]
- (a) Compare and contrast to concept of immigrant identity as delineated in the novels prescribed.
- (b) Write a note on Diaspora sensibility as reflected in the novels, '*Jamine*' and '*The Inheritance of Loss*'.
- (c) Discuss the themes of cultural conflict and immigrant experience in relation to the texts prescribed.

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

ENGLISH

Paper 4.1

(Doing Research-II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) *All* questions carry equal marks.

1. Attempt any *two* of the following :

(i) Describe the various tools and techniques of 'data collection and data classification'.

(ii) "Presentation and interpretation of findings play a vital role in the research report." Substantiate.

(iii) Do you agree that the 'scheme of chapters' is essential to systematize a research work ? Elaborate.

2. Attempt any *two* of the following :

(i) Elaborate on the 'reference section' in a thesis.

(ii) "A thesis becomes meaningful, only when it is cohesive and coherent." Discuss the concept of 'logical writing' in the light of the above remark.

(iii) Describe the significance of 'introduction' and 'conclusion' in a research draft.

P.T.O.

3. Attempt any *two* of the following :
- (i) Write a note on the presentation of findings in a thesis.
 - (ii) “Plagiarism is a curse to the research world.” Discuss.
 - (iii) Comment on the ways of using quotations and acknowledging the sources in a research work.
4. Attempt any *two* of the following :
- (i) Define the terms ‘footnotes’ and ‘endnotes’ and bring out their significance in research.
 - (ii) “Bibliographical entries are written differently to acknowledge different sources.”
 - (iii) Elaborate on the factors useful in selecting a topic of a short research paper.
5. Attempt any *four* of the following questions. Support your answers citing suitable examples :
- (i) Produce a chapter-wise design of a research topic of your choice.
 - (ii) Write an ‘introduction’ to the research topic of your choice.
 - (iii) Write in detail any *four* forms of ‘plagiarism’.
 - (iv) What are the ways of acknowledging various sources in a bibliography, following the MLA style sheet ?
 - (v) Present any *four* kinds of examples of the ‘endnotes’ used in a research report.
 - (vi) Consider that you are going to write a short research paper on a topic of your choice. Provide the various points you would like to include in the paper.

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

ENGLISH

**Paper 4.2 : English Language and Literature Teaching-II
(2008 PATTERN)**

Time : Three Hours

Maximum Marks : 80

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

(ii) Figures to the right indicate full marks.

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

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

Or

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

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

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

(ii) Discuss the educational implications of error analysis to the teaching of second language.

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

P.T.O.

Or

- (b) Answer any *four* of the following :
- (i) Discuss different types of errors of a second language learner.
 - (ii) What is meant by English for General Purposes (EGP) ?
 - (iii) Can remedial teaching cure ills of teaching grammar ? Illustrate.
 - (iv) What are the similarities between micro-teaching and peer-teaching ?
 - (v) What are disadvantages of lecture method ?
 - (vi) Comment on the factors affecting teaching of background topics in a literature class.

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

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

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

- (a) Stages in contrastive analysis
- (b) Importance of English for Specific Purposes

- (c) Stages in micro-teaching
 - (d) Argument against the use of mother tongue in teaching of English
 - (e) Use of literature in a language class
 - (f) Limitations of lesson planning.
- 5.** Prepare a lesson plan or period plan to teach any *one* of the following : [16]
- (a) The teaching of first chapter of a novel of your choice to TYBA Special English class.
 - (b) The teaching of passive voice to SYBA Compulsory English class.
 - (c) The teaching of English vowels to FYBA Optional English class.
 - (d) The teaching of an Indian English poem of your choice to TYBA Special English class.

Total No. of Questions—5]

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

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.

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

(a) Comment on :

(i) Dramatic quality

(ii) Character portrayal

(iii) Language

A cleared space in the forest. The limbs of the trees meet over it forming a low ceiling about five feet from the ground.

The interlocked ropes of creepers reaching upward to entwine the tree trunks give an arched appearance to the sides. The space thus encloses it like the dark, noisome hold of some ancient vessel. The moonlight is almost completely shut out

P.T.O.

and only a vague, wan light filters through. There is the noise of someone approaching from the left, stumbling and crawling through the undergrowth. Jones' voice is heard between chattering moans.

Brutus Jones :

Oh, Lawd, what I gwine do now ? Ain't got no bullet left on'y de silver one. If mo' o' demha'nts come after me, how I gwineskeerdem away ? Oh, Lawd, on'j de silver one left -- an' I gotta save datfo' luck. If I shoots dat one I'm a goner sho' I Lawd, it's black heah! Whar's de moon ? Oh, Lawd, don't dis night evah come to an end ? (By the sounds, he is feeling his way cautiously forward.) *Dere! Dis feels like a clear space. I gotta lie down an' rest. I don't care if dem niggers doescotch me. I gotta rest.*

(He is well forward now where his figure can be dimly made out. His pants have been so torn away that what is left of them is no better than a breech cloth. He flings himself full length, face downward on the ground, panting with exhaustion. Gradually it seems to grow lighter in the enclosed space and two rows of seated figures can be seen behind Jones. They are sitting in crumpled, despairing attitudes, hunched, facing one another with their backs touching the forest walls as if

they were shackled to them. All are negroes, naked save for loin cloths. At first they are silent and motionless. Then they begin to sway slowly forward toward each and back again in unison, as if they were laxly letting themselves follow the long roll of a ship at sea. At the same time, a low, melancholy murmur rises among them, increasing gradually by rhythmic degrees which seem to be directed and controlled by the throb of the tom-tom in the distance, to a long, tremulous wail of despair that reaches a certain pitch, unbearably acute, then falls by slow graduations of tone into silence and is taken up again. Jones starts, looks up, sees the figures, and throws himself down again to shut out the sight. A shudder of terror shakes his whole body as the wail rises up about him again. But the next time, his voice, as if under some uncanny compulsion, starts with the others. As their chorus lifts he rises to a sitting posture similar to the others, swaying back and forth. His voice reaches the highest pitch of sorrow, of desolation. The light fades out, the other voices cease, and only darkness is left. Jones can be heard scrambling to his feet and running off, his voice sinking down the scale and receding as he moves farther and farther away in the forest. The tom-tom beats louder, quicker, with a more insistent, triumphant pulsation.)

(b) Comment on :

(i) Patriarchal attitude

(ii) Animal imagery

(iii) Exposition

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 bustling about ?

Nora : Yes !

Helmer : When did my squirrel come home ?

Nora : Just now. (Puts the bag of macaroons into her pocket and wipes her mouth.) Come in 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 not needed to economize.

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

Nora : Yes, Torvald, we may be a wee bit more reckless now, mayn'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 featherhead ! 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.

Helmer : Yes, but what about the people who had lent it ?

Nora : They ? Who would bother about them ? I should not know who they were.

Helmer : That is like a woman! But seriously, Nora, you know what I think about that. No debt, no borrowing. There can be no freedom or beauty about a home life that depends on borrowing and debt. We two have kept bravely on the straight road so far, and we will go on the same way for the short time longer that there need be any struggle.

Nora : (*moving towards the stove*). As you please, Torvald.

Helmer : (*following her*). Come, come, my little skylark must not droop her wings. What is this ! Is my little squirrel out of temper ? (*Taking out his purse.*) Nora, what do you think I have got here ?

2. (a) Answer any *one* of the following in about **800** words each : [16]
- (i) Treat *The Emperor Jones* as an expressionistic play.
 - (ii) Discuss the theme of self-discovery in *The Emperor Jones*.

Or

- (b) Write short notes on any *two* of the following in about **400** words each :
- (i) Dual consciousness in *The Emperor Jones*
 - (ii) Setting of the play in *The Emperor Jones*
 - (iii) Brutus Jones' hallucinations
 - (iv) Scene division in *The Emperor Jones*

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

(i) Consider John Proctor as a heroic figure.

(ii) Comment on how the conflict between society and individuals is portrayed in *The Crucible*.

Or

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

(i) Unities in *The Crucible*

(ii) *The Crucible* as an allegory

(iii) Shame and guilt in *The Crucible*

(iv) Superstition in *The Crucible*.

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

(i) "Dattani probes serious social issues in his *Final Solutions*." Discuss.

(ii) Comment on the structure of the play *Final Solutions*.

Or

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

(i) Hardika

(ii) Theme of harmony in *Final Solutions*

(iii) *Final Solutions* as an experimental play

(iv) The title "*Final Solutions*".

5. (a) Answer any *one* of the following in about **800** words : [16]
- (i) Consider *The Doll's House* as a domestic drama.
 - (ii) Discuss the theme of appearance and reality in *The Doll's House*.

Or

- (b) Write short notes on any *two* of the following in about **400** words each :
- (i) Women in *The Doll's House*
 - (ii) Symbolism in *The Doll's House*
 - (iii) Theme of equality in *The Doll's House*
 - (iv) Imagery in *The Doll's House*.

Total No. of Questions—5]

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

ENGLISH

Optional Paper-4.4 : Fiction-II

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) *All questions carry equal marks.*

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

(a) All I could feel were the cymbals the sun was clashing against my forehead and, indistinctly, the dazzling spear still leaping up of the knife in front of me. It was like red hot blade gnawing at my eyelashes and gouging out my stinging eyes. That was when everything shook. The sea swept ashore great breath of fire. The sky seemed to be splitting from end to end and raining down sheets of flame. My whole being went tensed 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 gun. I realized that I'd destroyed the balanced of the day and the perfect silence of this beach where

P.T.O.

I'd been happy. And I fired four more times at a lifeless body and the bullets sank in without leaving the mark. And it was like giving four sharp knocks at the door of unhappiness.

(i) Ambiance

(ii) Narration

(iii) Context.

(b) "How the gods, eh ?"

Shama wouldn't reply.

'And how the Big Boss getting on today ?' That was Seth
Shama wouldn't reply.

'And how the old queen ?' That was Mrs. Tulsi, 'The old hen ?
The old cow ?'

'Well, nobody didn't ask you to get married into the family,
you know,'

'Family ? Family ? This blasted fowl run you calling family ?'
And with that Mr. Biswas took his brass jar and went to
the Demerara window, where he gargled loudly, indulging at
the same time in vile abuse of the family, knowing that the
gargling distorted his words. Then he spat the water down
venomously to the yard below.

'Careful, man. The kitchen just down there.'

'I know that. I Just hoping I spit on some of your family.'"

(i) Use of language

(ii) Comic element

(iii) Characterisation

2. (a) Answer any *one* of the following :
- (i) Discuss the portrayal of the contemporary Indian society in *Kanthapura*.
 - (ii) Comment on the socio-cultural ethos in *Kanthapura*.

Or

- (b) Write short notes on any *two* of the following :
- (i) The narrator of *Kanthapura*
 - (ii) Moorthy
 - (iii) Mythological context in *Kanthapura*
 - (iv) Ratna

3. (a) Answer any *one* of the following :
- (i) Comment on the thematic composition of *That Long Silence*.
 - (ii) Discuss the theme of search of identity in *That Long Silence*.

Or

- (b) Write short notes on any *two* of the following :
- (i) Working class women characters in *That Long Silence*
 - (ii) Class consciousness in *That Long Silence*
 - (iii) Jaya and Mohan
 - (iv) The title *That Long Silence*

4. (a) Answer any *one* of the following :
- (i) Comment on the conflict in *The Outsider*.
 - (ii) Discuss the features of existentialist novel in *The Outsider*.

Or

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

- (i) The Beach episode in *The Outsider*
- (ii) The significance of the title *The Outsider*
- (iii) Meursault and Marie
- (iv) Salamano

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

- (i) Comment on the socio-religious world in *A House for Mr. Biswas*.
- (ii) Explain the colonial backdrop of *A House for Mr. Biswas*.

Or

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

- (i) Hanuman House
- (ii) Tragi-comic element in *A House for Mr. Biswas*
- (iii) Treatment of religion in *A House for Mr. Biswas*
- (iv) Colonialism as the theme of *A House for Mr. Biswas*.

Total No. of Questions—5]

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

ENGLISH

Optional Paper (4.5)

(Poetry—II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) Figures to the right indicate full marks.

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

(i) Thirty-six swords have pierced my heart

Thirty-six fires have burnt my body,

And my blood on all calvaries has reddened the snow,

And my blood at every dawn has reddened all nature.

(ii) And as Chaudhari' explains

A well meaning spider weaving us

Into a maze, The disciple turned once

To share a joke. A camera clicked, And

Our calendars repeat the image to exhaustion,

Reaching perhaps

For the ambiguous implication.

P.T.O.

(iii) To hold in their parentheses
Every thing he didn't quite
manage to do himself,
Like his caesarian birth
In a brahmin ghetto

(iv) We all are feeble, Still we tread
An ever-upward sloping way;
Deep chasms and dark are round us spread
And bale-fires beckon us astray;
But thou shalt stand upon the mountain head.

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

(i) Father, when he passed on,
Left dust
On a table full of papers,
Left debts and daughters,
A bedwetting grandson
Named by the toss
Of a coin after him.

A house that leaned
Slowly through our growing
Years on a bent coconut
Tree in the yard,
Being the burning type,
He burned properly
At the cremation.

(ii) Africa my Africa

Africa of proud warriors in ancestral savannahs

Africa of whom my grandmother sings

On the banks of the distant river

I have never known you.

But your blood flows in my veins

Your beautiful black blood that irrigates the fields

The blood of your sweat

Te sweat of your work

The work of your slavery

Africa, tell me Africa

Is this your back that is unbent

This back that never breaks under the weight of humiliation

This back trembling with red scars

And saying no the whip under the midday sun.

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

(a) Write a note on autobiographical element in “My Grandmother’s House”.

(b) Comment on the use of modernistic elements in “The Lost Children of America”.

3. Write short notes on any *four* of the following : [16]
- (a) "Obituary" as an ironic poem.
 - (b) Theme of "Pestilence".
 - (c) Predicament in "Naryal Purnima".
 - (d) The Central idea of "Spoiling the Name".
 - (e) Significance of the title of the poem "Mother".
 - (f) Allegorical element in "Enterprise".
4. Answer any *one* of the following in about **800** words : [16]
- (a) Show how African Poetry deals with the theme of class-distinction and class-conflict.
 - (b) Explain with examples the various concerns of African poets.
5. Write short notes on any *four* of the following : [16]
- (a) Clark as a war poet
 - (b) "Africa" as a poem of loneliness
 - (c) Theme of "Home-Coming Son"
 - (d) Pride asserted in "I Thank You God"
 - (e) Colour-consciousness in "If You Want to Know Me"
 - (f) Theme of slavery in African poetry.

Total No. of Questions—5]

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

ENGLISH

(4.6 : Linguistics and Stylistics-II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) *All* questions carry equal marks.

1. Attempt any *one* of the following :

(a) Comment on the relation between practical criticism and stylistics with suitable examples.

(b) What are the strengths and limitations of stylistics ?

2. Attempt any *one* of the following :

(a) What are the different narrative strategies in fictional discourse ? Explain with examples.

(b) Write a note on dramatic discourse and speech act theory. Give examples.

P.T.O.

3. Answer any *four* of the following :

- (a) Explain how rhyme and rhythm contribute to music in poetry.
- (b) Write a note on 'proximal' and 'distal' deixis.
- (c) Write a note on different stages in stylistic analysis.
- (d) Explain different types of 'adjacency pairs' using appropriate examples from dramatic discourse.
- (e) What is the significance of Co-operative Principle in analysis of a literary text ?
- (f) Elucidate the difference between 'dramatic dialogue' and 'everyday conversation'.

4. Answer any *four* of the following :

- (a) What is the role of 'point of view' in fictional discourse ?
- (b) Explain the term 'poetic repetition' with appropriate examples.
- (c) Explain the terms 'linguistic stylistics' and 'literary stylistics'.
- (d) What is the role of Politeness Principle in the interpretation of a literary text ?
- (e) Discuss how stylistic study is an intra-textual study.
- (f) Write a note on 'universe of discourse'.

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

(a) Now that I, tying thy glass mask tightly,
May gaze thro' these faint smokes curling whitely,
As thou pliest thy trade in this devil's-smithy--
Which is the poison to poison her, prithee ?

He is with her; and they know that I know
Where they are, what they do: they believe my tears flow
While they laugh, laugh at me, at me fled to the drear
Empty church, to pray God in, for them! -- I am here.

Grind away, moisten and mash up thy paste,
Pound at thy powder, -- I am not in haste !
Better sit thus, and observe thy strange things,
Than go where men wait me and dance at the King's.

That in the mortar -- you call it a gum ?
Ah, the brave tree whence such gold oozings come !
And yonder soft phial, the exquisite blue,
Sure to taste sweetly, -- is that poison too ?

Had I but all of them, thee and thy treasures,
What a wild crowd of invisible pleasures !
To carry pure death in an earring, a casket,
A signet, a fan-mount, a filigree-basket !

Soon, at the King's, a mere lozenge to give
And Pauline should have just thirty minutes to live !
But to light a pastille, and Elise, with her head
And her breast and her arms and her hands, should drop
dead !

Quick -- is it finished ? The colour's too grim !
Why not soft like the phial's, enticing and dim ?
Let it brighten her drink, let her turn it and stir,
And try it and taste, ere she fix and prefer !
What a drop! She's not little, no minion like me--
That's why she ensnared him: this never will free
The soul from those masculine eyes, -- say, 'no!'
To that pulse's magnificent come-and-go.

For only last night, as they whispered, I brought
My own eyes to bear on her so, that I thought
Could I keep them one half minute fixed, she would fall,
Shrivelled; she fell not; yet this does it all !
Not that I bid you spare her the pain !
Let death be felt and the proof remain;
Brand, burn up, bite into its grace--
He is sure to remember her dying face !

Is it done? Take my mask off ! Nay, be not morose,
It kills her, and this prevents seeing it close:
The delicate droplet, my whole fortune's fee--
If it hurts her, beside, can it ever hurt me ?
Now, take all my jewels, gorge gold to your fill,
You may kiss me, old man, on my mouth if you will !
But brush this dust off me, lest horror it brings
Ere I know it—next moment I dance at the King's !

(b) (*Light on the yard. Sudhir and Anjali are sitting on a stone ledge.*)

ANJALI : How hot it is ! It gets hot as the rain stops.

SUDHIR : Sit near me.

ANJALI : Don't be naughty.

SUDHIR : Naughty ?

ANJALI : What else ? Out here in the open....

SUDHIR : I wasn't even thinking that way. It's all in your mind. (*Pause*)

ANJALI : We are in mourning. You should remember that.

SUDHIR : Have we stopped eating and drinking because we are in mourning ? Hugh ?

ANJALI : Don't get so desperate. (*Laughs*)

SUDHIR (*Fuming*) : What's making you grin ?

ANJALI : Ranju is also another abnormal creature.

SUDHIR : How does Ranju come into this ?

ANJALI : You might think she's stupid, but she's interested in things she shouldn't be at her age. (*Pause.*) She was asking me about birth control today.

SUDHIR : You should have shut her up. *Bhaitaad* !

ANJALI : *Bhaitaad* ! why do you start on this dialect the minute we come here. Only Prabha vansa speaks correct Marathi around here. Because she reads, I suppose.

SUDHIR : Oh you Kokanastha, you ! How will you ever appreciate the sweetness of Warhadi.

ANJALI : Have you really made up your mind about Parag ?

SUDHIR : Let's take him for a few days.

ANJALI : Parag is sweet. I like him too. But Abhay's at an impressionable age. Let's take him for a few days.

SUDHIR : But I've already promised him.

ANJALI : Really, the moment you think of something, you have to blurt it out. No thought for the consequences. Where will you go searching for him if he falls into some gutter, drunk ? The risk of it !

SUDHIR : Do you really take him for a drunkard ? He's been dying to come to Bombay for the last four years. Where will he stay if not with us ?

ANJALI : It's upto you now. I've told you how I feel. I will not be responsible for him.

Total No. of Questions—5]

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

ENGLISH

(4.7 : Pragmatics-II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) *All* questions carry equal marks.

1. Answer any *two* of the following : [16]
 - (a) Discuss Politeness Principle and its Maxims giving suitable examples.
 - (b) Write a detailed note of Relevance Theory as advocated by Sperber and Wilson.
 - (c) What do you know about the Cooperative Principle and its Maxims ? Explain.
2. Answer any *two* of the following : [16]
 - (a) Discuss different types of implicatures as suggested by H.P Grice giving suitable examples.
 - (b) Write a detailed note on conversational implicatures giving appropriate examples.
 - (c) Define the term 'conventional implicature'. Explain citing suitable examples.

P.T.O.

3. Answer any *two* of the following : [16]
- (a) Make a distinction between the terms 'Cohesion' and 'Coherence'. Illustrate your answer.
 - (b) Write a detailed note on Turn Taking and Adjacency Pair.
 - (c) Throw light on Speech Act Theory as put forward by J. R. Searle.
4. Answer any *two* of the following : [16]
- (a) What do you understand by the term 'Reading as Pragmatic Act' ? Explain.
 - (b) Discuss the Pragmatic Competence and how it is useful in effective conversations.
 - (c) Write a detailed note on pragmatics and machine translation.
5. Answer any *four* of the following : [16]
- (a) Give *one* example for each of the following :
 - (i) Observance of Generosity maxim
 - (ii) Violation of Approbation maxim
 - (iii) Observance of Sympathy maxim
 - (iv) Violation of Modesty maxim
 - (b) Explain the implicatures in the following utterances :
 - (i) We rarely watch television.
 - (ii) I have bought a book but did not read it yet.

(c) Give the adjacency pairs for the following :

(i) Question—answer

(ii) Request—acceptance

(iii) Invitation—polite rejection

(iv) Order—acceptance.

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

An astrologer : “If you find my answers satisfactory, will you give me five rupees”?

Stranger : “All right, provided you give me twice as much if you are wrong”.

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

(i) Commissive

(ii) Directive

(iii) Declarative

(iv) Assertive

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

OLD MAN : God, what’s this country coming to!

YOUNG MAN : What are you worried about, grandfather?
The country’s in perfectly safe hands---
safer than any you’ve seen before.

OLD MAN : I don’t know. I have been alive a long
time, seen many Sultans, but I never thought
I would live to see a thing likg this.

YOUNG MAN : Your days are over, old man. What's the
use of Sultans who didn’t allow a subject
within a mile’s distance ? This king now,
he isn’t afraid to be human-

THIRD MAN : But does he have to make such a fuss about being human ? Announce his mistakes to the whole world-invite the entire capital ?

OLD MAN : And get kicked by an infidel too. It's an insult to Islam.

Total No. of Questions—5]

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

ENGLISH

Paper 4.8 : (Multicultural Discourse in Immigrant Fiction-II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) Figures to the right indicate full marks.

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

(a) I tell myself that it's only my aunt's storytelling taking root in my overfertile imagination. But I'm sure they happened to me, those sun-filled mornings when I sat at the feet of a woman with a smile sweeter than palm-honey. Her hands were a gentle wind in my hair. When she lifted me into her lap—*come, Khuku*-awkwardly, around the growing curve of her belly, I never wanted her to set me down. A woman so different from the woman I know that I want to hit out at someone, to shatter something and scream until I have no breath left.

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

P.T.O.

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

- (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) For by now, he's come to hate questions pertaining to his name, hates having constantly to explain. He hates having to tell people that it doesn't mean anything "in Indian." He hates having to wear a name tag on his sweater at Model United Nations Day at school. He even hates signing his name at the bottom of his drawings in art class. He hates that his name is both absurd and obscure, that it has nothing to do with who he is, that it is neither Indian nor American but of all things Russian.

At times his name, an entity shapeless and weightless, manages nevertheless to distress him physically, like the scratchy bag of a shirt he has been forced permanently to wear.

- (b) True to the meaning of her name, she will be without borders, without a home of her own, a resident everywhere and nowhere. But it's no longer possible for her to live here now that Sonia's going to be married. The wedding will be in Calcutta, a little over a year from now, on an auspicious January day, just as she and her husband were married nearly thirty-four years ago. Something tells her Sonia will be happy with this boy-quickly she corrects herself this young man. He has brought happiness to her daughter, in a way Moushmi had never brought it to her son. That it was she who had encouraged Gogol to meet Moushmi will be something for which Ashima will always feel guilty. How could she have known? But fortunately they have not considered it their duty to stay married, as the Bengalis of Ashoke and Ashima's generation do. They are not willing to accept, to adjust, to settle for something less than their ideal of happiness. That pressure has given way, in the case of the subsequent generation, to American common sense.
- (c) 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."

3. Answer any *two* of the following : [16]
- (a) Discuss briefly the effect of the East-West encounter on the male psyche in Chitra Banerjee Divakaruni's anthology of short stories, *Arranged Marriage*.
 - (b) Write a note on the symbolic elements in the story, "Bats" by Chitra Banerjee Divakaruni.
 - (c) 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.
4. Answer any *two* of the following : [16]
- (a) Examine the character of Gogol as a divided soul in the novel, *The Namesake*.
 - (b) Discuss how JhumpaLahiri's novel, *The Namesake* deals with
 - (c) Show how JhumpaLahiri effectively portrays the conflict between individual pursuits and family loyalties in her novel, *The Namesake*
5. Answer 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) Comment on the symbolic significance of clothes in the story, "Clothes" by Chitra Banerjee Divakaruni.
 - (c) The juxtaposition of the present tense and the past tense in the narrative of JhumpaLahiri's *The Namesake*.