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

ENGLISH

Paper I

(English Literature from 1550-1832)

(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) Diction/style

(d) Allusions

(e) Literary background.

(i) Song made in lieu of many ornaments,

With which my love should duly have been deckt,

Which cutting off through hasty accidents,

Ye would not stay your dew time to expect,

But promist both to recompens,

Be unto her a goodly ornament,

And for short time an endless moniment.

P.T.O.

- (ii) And if some lover, such as wee,
Have heard this dialogue of one,
Let him still marke us, he shall see
Small change, when we are to bodies gone.
- (iii) Yet once more, O ye laurels, and once more,
Yet myrtles brown, with ivy never sere,
I come to pluck your berries harsh and crude,
And with forced fingers rude
Shatter your leaves before the mellowing year.
- (iv) From rest and sleep, which but thy pictures be
Much pleasure then from thee much more must flow,
And soonest out best men with thee do go,
Rest of their bones, and soul's delivery.
- (v) God doth not need
Either men'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

(vi) If thou findest one, let mee know,
Such a Pilgrimage were sweet;
Yet doe not, I would not goe,
Though shee were true, when you met her,
And last, till you write your letter,
Yet shee
Will bee
False, ere I come, to two or three.

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

- (i) Digressions in Lycidas.
- (ii) Use of far-fetched conceits in Donne's poetry with reference to the prescribed poems.
- (iii) Spencer's use of classical mythology in 'Epithalamion'.
- (iv) 'Song' as a conscious reaction to the glorification of women and their virtues in the 16th century.

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

- (i) Iago is the epitome of villainy.

Discuss the character in the light of the above statement.

- (ii) Compare and contrast the nature of Desdemona and Emilia.

4. Answer any *one* of the following in not more than **800** words : [16]
- (i) 'Misfortunes come in battalions.' How far does the statement stand true for the Primrose family ?
 - (ii) Discuss the inability and the impractical approach of Dr. Primrose to stand up or pocket his family.
5. (a) Write a short note on any *one* of the following : [8]
- (i) Role of the 'handkerchief' in *Othello*.
 - (ii) The tumult of passion in Othello's mind.
- (b) Write a short note on any *one* of the following : [8]
- (i) George Primrose as a philosophic vagabond.
 - (ii) Positive transformation of Jenkinson's attitude and character.

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

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 : [16]

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

- (i) It was roses, roses all the way,
With myrtle mixed in my path like mad.
The house-roofs seemed to heave and sway,
The church-spires flamed, such flags they had,
A year ago, on this very day.

P.T.O.

- (ii) Blushed bright beneath my burning kiss :
I propped her head up as before,
Only, this time my shoulder bore
Her head, which droops upon it still :
The smiling rosy little head,
So glad it has its utmost will,
That all its scorned at once is fled,
And I, its love, am gained instead !
- (iii) Little remains : but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.
- (iv) A land of streams ! Some, like a downward smoke,
Slow-dropping veils of thinnest lawn, did go;
And some through wavering lights and shadows broke,
Rolling a slumbrous sheet of foam below.
They saw the gleaming river seaward flow
From the inner land : far off, three mountain-tops,
Three silent pinnacles of aged snow,
Stood sunset flushed; and dewed with showery drops,
Up-clomb the shadowy pine above the woven copse.

- (v) Then all smiles stopped together. There she stands
As if alive. Will't please you rise ? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me !
- (vi) 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.

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

- (a) 'Porphyria's Lover' as a satire on the tyranny of social differences of the rich and poor.
(b) 'The Lady of Shalott' as an allegory.
(c) Symbolism in 'Leda and the Swan'.
(d) The clash of opposites in 'The Second Coming'.

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

- (a) Discuss the plot structure of *Pygmalion*.
(b) How does Shaw present the character sketch of Eliza Doolittle in *Pygmalion* ?

4. Attempt any *one* in **800** words : [16]
- (a) E.M. Forster's *A Passage to India* is an attempt both to criticize and more covertly, to strifle the authoritative voice of British rule. Explain.
- (b) How does Forster depict the contradictory ideas of 'muddle' and 'mystery' in *A Passage to India* ?
5. (a) Write short notes on any *one* of the following in not more than **400** words each : [8]
- (i) The significance of the Pygmalion myth.
- (ii) The comic element in *Pygmalion*.
- (b) Write short notes on any *one* of the following in not more than **400** words each : [8]
- (i) The narrative technique in *A Passage to India*
- (ii) The crisis of faith in *A Passage to India*.

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

ENGLISH

Paper 1.3

(English Language Today)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) Figures to the right indicate full marks.

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

- (a) Which are the nasal sounds in English ? Illustrate.
- (b) Distinguish between the front and back vowels in R.P. English.
- (c) What are the uses of the falling tone ?
- (d) What is 'word accent' ? Explain its types with examples.
- (e) Write a note on the syllable and its structure.
- (f) Write a note on 'weak forms' in British English.

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

- (a) Distinguish between 'inflectional' and 'derivational' suffixes.
- (b) Write a note on 'morphology' of English.

P.T.O.

- (c) Illustrate and explain the prefixes of 'attitude' and 'degree'.
- (d) Explain with examples the structure of 'word.'
- (e) Explain the concepts of 'free' and 'bound' morpheme.
- (f) Explain 'blending' and 'compounding' as the processes of word formation.

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

- (a) Regular and irregular plurals
- (b) Pro-forms for noun phrases
- (c) Common nouns with zero article
- (d) The vocative
- (e) Conjunct as correlative
- (f) The syntactic functions of adjectives.

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

- (a) Comment on the problem of universals in semantic features.
- (b) Describe the *seven* types of meaning.
- (c) Explain the concept of 'context of situation.'
- (d) Define the place of semantics in linguistics with its implications.
- (e) Discuss 'synonymy' as the component of meaning.
- (f) Explain the lexical relation in 'homonymy' and 'metonymy.'

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

- (a) The labio-dental fricatives in English are
- (b) Transcribe the word 'accuracy' phonemically and mark stress.
- (c) Identify and give the three term label for the initial sound in the word :

'Judge'.

- (d) Divide the following sentence into the tone groups and underline the nucleus accent :

'In the morning, I saw the man who met me last year.'

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

'All the friends participate in the annual sports.'

- (f) Identify the syllables in the word 'correlation' and give syllable structure.

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

- (a) Form the words by using the prefixes—'fore- and 'be-.
- (b) Identify the process of word formation in the following words :

'superman' and 'infosys'

- (c) Give *two* examples of 'adjective compound' as a process of word formation.

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

'meaninglessness'

- (e) Identify the free and bound morphemes in the word 'postponement'
- (f) Comment on the allomorphic variants in 'Catches' and 'Judges.'
- (C) Attempt any *four* of the following : [4]
- (a) Explain the error that you find in the following sentence :
'One of my friend stays in Australia.'
- (b) Frame a sentence to give an example of— 'an indirect object.'
- (c) Give *two* examples of indefinite personal pronouns.
- (d) Identify the syntactic sub-classification of adjectives in the following :
'A happy man tries to be a conscious being.'
- (e) Frame a sentence by using an intransitive verb.
- (f) Identify the choice of genitives in the following sentence :
'A report of the school's progress proved to be an authentic proof.'
- (D) Attempt any *four* of the following : [4]
- (a) Say whether the following are usual or unusual collocations :
(i) the live telecast
(ii) the whispering sky.

- (b) Comment on the lexical relations in the pair— 'the rich' and 'the poor'.
- (c) Explain the underlined word in the following sentence as 'polysemy' :
'He left no stone unturned to achieve it.'
- (d) Explain the types of deictic expression in the following sentence :
I met Priya at crack of dawn at the University gate.
- (e) Frame a sentence to illustrate the relational opposites.
- (f) Give the examples of 'homonymy.'

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

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) Comment on the views of classical critics on 'Tragic Plot'.
- (b) Write a brief note on the prose style of Neo-classical critics with reference to Johnson's essay.
- (c) What are the views of Romantic Critics on the functions of poetry ? Explain with reference to Wordsworth's *Preface to Lyrical Ballads*.

2. Answer any *two* of the following :

- (a) Discuss in brief Aristotle's concept of an ideal tragic hero.
- (b) State briefly the merits and demerits of *Paradise Lost* as given by Johnson.
- (c) Consider Dr. Johnson as a neo-classical critic.

P.T.O.

3. Answer any *two* of the following :

- (a) Explain in brief the analogy of a catalyst used by Eliot in his essay.
- (b) Bring out after Richards the implications of the term 'Pseudostatements' as applied to poetry.
- (c) How, according to Richards, are pseudo-statements different from statements ?

4. Answer any *two* of the following :

- (a) "Any statement made in a poem bears the pressure of the context and has its meaning modified by the context." Explain with reference to Brooks' essay 'Irony as a Principle of Structure'.
- (b) What, according to Richards, is the significance of irony in modern criticism ?
- (c) Explain the view of Wimsatt and Beardsley that the words of a poem come out of a head and not out of a hat.

5. Answer any *two* of the following :

- (a) Apply Brook's notion of 'irony' to Donne's poem, '*Extasie*'.
- (b) Apply Aristotle's concept of a tragic hero to Othello.
- (c) How would you apply the concept of 'Pseudo-statements' to Donne's poem 'Death Be Not Proud' ?

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

ENGLISH

(English Literature : 1550-1832-II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

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

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

(i) Whatever spirit, careless of his charge,

His post neglects, or leaves the fair at large,

Shall feel sharp vengeance soon o’ertake his sins,

Be stopped in vials, or transfixed with pins;

P.T.O.

- (ii) Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief:
A timely utterance gave that thought relief,
And I again am strong.
- (iii) 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.
- (iv) These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye :
But oft, in lonely rooms, and' mid the din
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
- (v) And now, unveiled, the toilet stands displayed,
Each silver vase in mystic order laid.
First, robed in white, the nymph intent adores,
With head uncovered, the cosmetic powers.

(vi) He has outsoared the shadow of our night,
Envy and calumny and hate and pain,
And that unrest which men miscall delight,
Can touch him not and torture not again;

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

- (a) Supernatural element in '*The Rape of the Lock*'.
- (b) Philosophical basis of Wordsworth's glorification of childhood in "*Ode on Intimations of Immortality*".
- (c) Wordsworth's view on Nature, exemplified in *Tintern Abbey* as 'the nurse and the guide' to man.
- (d) Shelley's vision of death in '*Adonais*'.

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

- (a) What characteristics of the Restoration Comedy can you depict in '*The Way of the World*' ?
- (b) Analyse '*The Way of the World*' as a social satire.

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

- (a) 'Marriage is not a matter of romance and daydreams but an urgent economic necessity.' Comment with reference to '*Pride and Prejudice*'.
- (b) Compare and contrast the characters of Elizabeth : Bennet and Charlotte Lucas.

5. (a) Write a short note on any *one* of the following in not more than **400** words :
- (i) Various attitudes to love as depicted in '*The Way of the World*'.
 - (ii) Multi-dimensional creation of characters in Congreve's '*The Way of the World*'.
- (b) Write a short note on any *one* of the following in not more than **400** words :
- (i) Social structure in '*Pride and Prejudice*'.
 - (ii) Hypocrisy and Snobbery as depicted in the character of Lady Catherine de Bourgh.

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

ENGLISH

Paper 2.2

(English Literature From 1832 to 1980)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

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) On a short fierce fuse. Not in boredom—

The eye satisfied to be blind in fire,

By the bang of blood in the brain deaf the ear—

He spins from the 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.

P.T.O.

(ii) I sit in the top of the wood, my eyes closed.

Inaction, no falsifying dream

Between my hooked head and hooked feet :

Or in sleep rehearse perfect kills and eat.

The convenience of the high trees !

The air's buoyancy and the sun's ray

Are of advantage to me;

And the earth's face upward for my inspection.

(iii) The yellow fog that rubs its back upon the window-panes,

The yellow smoke that rubs its muzzle on the window-
panes

Licked its tongue into the corners of the evening,

Lingered upon the pools that stand in drains,

Let fall upon its back the soot that falls from chimneys,

Slipped by the terrace, made a sudden leap,

And seeing that it was a soft October night,

Curled once about the house, and fell asleep.

(iv) Those who sharpen the tooth of the dog, meaning

Death

Those who glitter with the glory of the humming-bird, meaning

Death

Those who sit in the sty of contentment, meaning

Death

Those who suffer the ecstasy of the animals, meaning

Death

- (v) All this was a long time ago, I remember,
And I would do it again, but set down
This set down
This : were we led all that way for
Birth or Death ? There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
- (vi) On motorcycles, up the road, they come :
Small, black, as flies hanging in heat, the Boy,
Until the distance throws them forth, their hum
Bulges to thunder held by calf and thigh.
In goggles, donned impersonality,
In gleaming jackets trophied with the dust,
They strap in doubt—by hiding it, robust—
And almost hear a meaning in their noise.

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

- (a) Modern man's dilemma in *The Love Song of J. Alfred Prufrock*.
(b) *Marina* as a dramatic monologue.
(c) Larkin's view on loneliness and death in *Wants*.
(d) Imagery in *Considering the Snail*.

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

- (a) How does *The Birthday Party* reveal the use of language as a means of evasion ?
(b) How does Pinter depict the miserable condition of modern man in *The Birthday Party* ?

4. Attempt any *one* of the following in not more than **800** words :
- (a) Discuss *The Power and The Glory* as a story of repentance and regeneration of a sinner.
 - (b) How does *The Power and the Glory* reveal the conflict between church and the state ?
5. (a) Write a short note on any *one* of the following in not more than **400** words :
- (1) The identity crisis of Stanley Webber.
 - (2) The use of pauses and silences in *The Birthday Party*.
- (b) Write a short note on any *one* of the following in not more than **400** words :
- (1) A character sketch of Whisky-Priest.
 - (2) Conflict between good and evil in *The Power and the Glory*.

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

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) What is language contact ? Explain.
- (b) Write a short note on stylistic variation.
- (c) How is 'code-switching' context governed ?
- (d) What is Bilingualism ? Explain.
- (e) Discuss Code Mixing as a strategy of communication.
- (f) Write a note on Idiolect.

P.T.O.

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

- (a) What are the distinctive features of the vocabulary of Indian English ?
- (b) Write a note on spelling and pronunciation in American English.
- (c) Comment on the Received Pronunciation in British English.
- (d) Explain with suitable examples the code switching in Indian English.
- (e) Explain with suitable examples the mother tongue interference in Indian English.
- (f) Write a note on the grammatical differences between American English and British English.

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

- (a) Direct Speech Acts
- (b) Difference between Sentence and Utterance
- (c) Presupposition
- (d) Conventional Implicatures
- (e) The difference between Semantics and Pragmatics
- (f) The concept of Presupposition.

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

- (a) Explain the concept of Face.
- (b) Explain with suitable examples Maxims of Tact and Generosity.
- (c) Discuss Gricean Maxims as given by G.N. Leech.
- (d) Explain the concept of Power in conversation.
- (e) What is the importance of Conversational Principles in communication ?
- (f) Write a short note on Solidarity in communication.

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

- (i) The dialect like BBC English is called
- (ii) The alteration of two languages within a single discourse is called
- (iii) Identify the style in the following sentence :
Come have a bite !
- (iv) A language formed when a mixture of a European Language with a local language is called
- (v) 'They did a lot of *Zulum*'. This is an example of
- (vi) The branch of Linguistics which studies the language in relation to society is called

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

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

He is always standing on my head.

(ii) What is the spelling of the word 'favour' in American English ?

(iii) Provide the American English counterpart for 'Notice board'.

(iv) By which sound /t/ in 'beating' is replaced by American speakers ?

(v) Rewrite the following sentence in American English :

I have had my breakfast.

(vi) Provide the Indian English counterpart for the word 'Pavement'.

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

(i) Identify the presupposition in the following sentence :

My sister's husband has just left to New York.

(ii) Identify the types of deixis in the following :

On Tuesday I'll go and talk it over with them once more.

(iii) Give an example of 'request-refusal' adjacency pair.

(iv) It is observed that performative utterances are often in the first person tense.

- (v) Mention the Illocutionary Force of the following utterance :

Fast-food invites several health problems.

- (vi) A process by which interactants allocate the right or obligation to participate in an interactional activity is called

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

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

A : Will you lend me some money ?

B : I've to go to the office.

- (ii) Which maxim of Cooperative Principle is observed in the following :

Hamlet : Where's your father ?

Ophelia : At home, my lord.

- (iii) Give an example of Generosity Maxim.

- (iv) Identify the type of politeness in the following :

"I don't want to bother you but....."

- (v) Give an example to express Solidarity.

- (vi) Give an example of Tact Maxim.

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

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) Comment on the basic notions of Marxist criticism.
 - (b) Explain structuralism as a mode of analysis of cultural artifacts based on contemporary linguistics.
 - (c) Discuss the major concerns of Psychoanalytic criticism.
2. Answer any *two* of the following :
 - (a) How does Jones establish Hamlet as a psychoneurotic who suffers from manic-depressive hysteria ?
 - (b) Discuss Chase's analysis of the concept of myth.
 - (c) Comment on Lukacs' attack on modernist writers as 'decadent' instances of concern with the subjectivity of the alienated individuals.
3. Answer any *two* of the following :
 - (a) Comment on Barthes' second linguistic category of *person* in 'To Write : An Intransitive Verb ?'
 - (b) Discuss Barthes' concept of 'Semio-Criticism'.

P.T.O.

- (c) How does Stanley Fish explain the importance of context in the meaning of a text ?
4. Answer any *two* of the following :
- (a) Explain 'The Deconstructive Angel' as a powerful attack on Deconstruction.
 - (b) Discuss Abrams' analysis of Deconstruction as a shift from language to *écriture*.
 - (c) Comment on Showalter's concept of Gynocriticism.
5. Answer any *two* of the following :
- (a) Explain *The Birthday Party* from Psychoanalytic point of view.
 - (b) How do you interpret Austen's *Pride and Prejudice* from the Feminist point of view ?
 - (c) Explain Ted Hughes' 'Hawk Roosting' from the Marxist point of view.

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

ENGLISH

Paper 3.1

[Doing Research (I)]

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

1. Attempt any *two* of the following :

- (i) Define and discuss the Qualitative Research and the Quantitative Research.
- (ii) Explain the terms Investigation and Exploration. What's the significance of the same in the study of language and literature ?
- (iii) "Good research requires painstaking efforts." Discuss the qualities of a good researcher in the light of the above comment.

2. Attempt any *two* of the following :

- (i) Bring out the similarities and the differences between the Area of Research and the Topic of Research.

P.T.O.

- (ii) What is a Bibliography ? Describe the various types of Bibliography.
 - (iii) Illustrate the concept of 'Research Problem'. How can a researcher use it to formulate the hypothesis of his research ?
3. Attempt any *two* of the following :
- (i) Why is the review of literature significant in research ?
 - (ii) What is a hypothesis in research ? Explain the different kinds of it.
 - (iii) What are the aims and objectives in research ? How would you differentiate between them ?
4. Attempt any *two* of the following :
- (i) Compare and contrast the conceptions, scope and limitations with each other.
 - (ii) What is Research Methodology ? Comment on the methods to do research in literature.
 - (iii) What is a Research Proposal ? Explain the various parts of a research proposal.
5. Attempt any *four* of the following questions. Support your answers with suitable examples :
- (i) Imagine a research topic related to a novel and write the suitable method and techniques.

- (ii) Imagine that the title of your research is A Critical Analysis of Indian Context in *Hayavadan*. Comment on the area and the topic of research.
- (iii) How will you carry out the review of literature, if your research belongs to the area of poetry ?
- (iv) What hypotheses can you develop, if you have to analyze the grammatical errors committed by the students in your college ?
- (v) Write the aims and objectives of the research A Discourse Analysis of the Editorials in the Leading English Dailies.
- (vi) What can be the scope and limitations of the research topic The Problems in the Teaching of Vocabulary at Undergraduate Level ?

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

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. (a) Describe the underlying principles of the Cognitivist theory of language learning. What are their implications for language teaching ? [16]

Or

- (b) What goals should we pursue in teaching English in postcolonial India ?

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

(i) How far do you agree with the view that "the textbook is an extremely useful tool but not the gospel to be implemented in its entirety" ?

(ii) Will doing the course 'English Language and Literature Teaching' help a prospective teacher to teach the language better ? Substantiate your answer with a few examples.

P.T.O.

Or

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

- (i) Can stories be used in the Indian classroom to teach the listening skill ? Substantiate.
- (ii) How does Curriculum differ from Syllabus ?
- (iii) How does the process syllabus differ from the product syllabus ?
- (iv) The teacher in an English classroom is a facilitator and not a person who merely delivers lectures. State your response to the view.
- (v) What is pragmatic competence ? Can it be developed in the classroom ?
- (vi) What are the differences between formal learning and informal learning ?

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

- (a) What are the educational implications of the behaviourist theory for the language teacher ?
- (b) How does the learner's personality contribute to language learning ?
- (c) Explain the use of any *two* audio-visual aids in language teaching.
- (d) How does the aptitude test differ from the achievement test ?
- (e) What are the important study skills ? How are they useful in learning English ?
- (f) What is Computer Assisted Language Learning (CALL) ?

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

- (a) Summative evaluation
- (b) Objective testing
- (c) Intensive reading
- (d) Presentation skills
- (e) Language acquisition
- (f) Explicit and implicit grammar teaching.

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

What should our jails be like in free India ? All criminals should be treated as patients and the jails should be hospitals admitting this class of patients for treatment and cure. No one commits crime for the fun of it. It is a sign of a diseased mind. The causes of a particular disease should be investigated and removed. They need not have palatial buildings when their jails become hospitals. No country can afford that, much less can a poor country like India. But the outlook of the jail staff should be that of physicians and nurses in a hospital. The prisoners should feel that the officials are their friends. They are there to help them regain their mental health and not to harass them in any way. The popular governments have to issue necessary orders, but meanwhile the jail staff can do not a little to humanize their administration.

(A) Attempt any *four* :

- (i) Frame *two* personal response questions.
- (ii) Frame *two* pre-reading questions.
- (iii) Frame *two* multiple-choice items.
- (iv) Frame an objective type question to test vocabulary.
- (v) Frame *two* questions for scanning information.
- (vi) Frame *three* local comprehension questions.

Or

(B) State how you will use the passage for any *four* of the following in an SYBA class :

- (i) Teaching reading
- (ii) Teaching listening
- (iii) Teaching a grammatical item
- (iv) Teaching two vocabulary items
- (v) Note making
- (vi) Using dictionary.

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

ENGLISH

(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]

Write a detailed note on the respective significance of the elements of dramatic art.

Or

Write an essay on the functions of drama.

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

(i) “*Macbeth* is a study of evil.” Substantiate.

(ii) Consider *Macbeth* as a tragedy.

Or

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

(i) King Duncan.

(ii) Thematic significance of the opening scene of *Macbeth*.

(iii) Banquo.

(iv) Macbeth’s hallucinations.

P.T.O.

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

- (i) Discuss the theme of appearance and reality in *Candida*.
- (ii) Critically examine Shaw's conception of a woman as presented in *Candida*.

Or

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

- (i) Minor characters in *Candida*.
- (ii) Auction scene in *Candida*.
- (iii) Shaw's use of dialogues in *Candida*.
- (iv) Eugene Marchbanks.

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

- (i) "Beckett presents the miserable condition of modern life in *Endgame*." Discuss.
- (ii) Comment on the lyrical structure of the play *Endgame*.

Or

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

- (i) Depiction of absurdity in *Endgame*.
- (ii) The title of the play *Endgame*.
- (iii) Theme of alienation in *Endgame*.
- (iv) Quality of life of the characters in *Endgame*.

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

- (i) Write a note on the theme of illusory existence in *The Glass Menagerie*.
- (ii) Treat *The Glass Menagerie* as an expressionistic drama.

Or

Write short notes on any *one* of the following :

- (i) Escapism in *The Glass Menagerie*.
- (ii) Action in *The Glass Menagerie*.
- (iii) Amanda.
- (iv) Economic realities in the play *The Glass Menagerie*.

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

ENGLISH

(3.4 : Fiction—I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

1. Answer any *one* of the following :

- (i) What are the types of character ? Illustrate your answer.
- (ii) Bring out the various types of novel in English, giving suitable examples.

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

- (i) Comment on the use of narrators in *Wuthering Heights*.
- (ii) Consider Heathcliff as the protagonist of *Wuthering Heights*.

Or

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

- (i) Mr Lockwood
- (ii) Mr Earnshaw
- (iii) The role of setting in *Wuthering Heights*
- (iv) The use of the supernatural in *Wuthering Heights*.

P.T.O.

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

- (i) Bring out the tragic element in *Lord Jim*.
- (ii) Comment on Jim as a romantic hero.

Or

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

- (i) Use of imagery in *Lord Jim*
- (ii) Setting in *Lord Jim*
- (iii) Element of adventure in *Lord Jim*
- (iv) Marlow as a narrator.

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

- (i) Show how *The Bluest Eye* is a 'Black' novel.
- (ii) Bring out the identity crisis in *The Bluest Eye*.

Or

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

- (i) Cholly
- (ii) Sam
- (iii) Use of language in *The Bluest Eye*
- (iv) Significance of the title *The Bluest Eye*.

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

- (i) Comment on *The Catcher in the Rye* as a modern novel.
- (ii) Bring out the psychological element in *The Catcher in the Rye*.

Or

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

- (i) Plot structure in *The Catcher in the Rye*
- (ii) Phoebe
- (iii) Use of slang in *The Catcher in the Rye*
- (iv) *The Catcher in the Rye* as a Bildungsroman.

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

ENGLISH

Poetry (1)

Paper 3.5

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

- N.B. :—** (i) *All questions are compulsory.*
(ii) *Figures to the right indicate full marks.*

1. (A) Explain with reference to the context of any *two* of the following : [8]
- (1) Was it a vision, or a waking dream ?
Fled is that music : do I wake up or sleep ?
 - (2) April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
 - (3) The women shared
The secret like a happy funeral;
While girls gripping their handbags tighter, stared
At a religious wounding
 - (4) Lo ! Ever thus thou growest beautiful
In silence, then before thine answer given
Departest, and thy tears are on my cheek

P.T.O.

- (B) Answer any *one* of the following : [8]
- (1) Explain the term 'imagery' as an element of poetry.
 - (2) Distinguish poetry from prose in terms of style.
2. Answer any *one* of the following : [16]
- (1) What is the relevance of the Sanskrit words 'Datta', 'Dayadhvam' and 'Damyata' to T. S. Eliot's *The Waste Land* ?
 - (2) Discuss Philip Larkin's *The Whitsun Weddings* as a representative piece of Movement Poetry.
3. Write short notes on any *four* of the following : [16]
- (1) The theme of Tennyson's *Tithonus*
 - (2) Auden's projection of human suffering
 - (3) Dylan Thomas's experiment with diction
 - (4) The theme of Wordsworth's *Michael*
 - (5) Browning's style in *Fra Lippo Lippi*
 - (6) Larkin's cynical view of weddings.
4. Attempt any *one* of the following : [16]
- (1) "Emily Dickinson's poetry expresses the universal meaning of a wholly personal perception." Discuss the comment in the light of her poems you have studied.
 - (2) "Robert Frost uses ordinary situations and familiar images but as powerful symbols of some deeper truth." Discuss the comment in the light of the poems you have studied.

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

- (1) Philosophical content in Emerson's *The Problem*.
- (2) Lowell's fusion of the skunk and the ostrich in *Skunk Hour*.
- (3) Feminist psyche in Plath's *Lady Lazarus*
- (4) The theme of Whitman's *There Was a Child Went Forth*
- (5) Tiresias in *The Waste Land*
- (6) *Sunday Morning* as a meditative poem.

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

ENGLISH

Paper 3.6

(Linguistics and Stylistics-I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

1. Attempt any *one* of the following :
 - (a) Attempt a comparative note on Saussure's concepts of 'langue' and 'parole' and Chomsky's concepts of 'competence' and 'performance'.
 - (b) According to Mukarovsky literature is characterized by 'the consistency and systematic nature of foregrounding'. Explain 'foregrounding' and its relevance in the stylistic study of literature in the light of this remark.
2. Attempt any *one* of the following :
 - (a) Bring out the difference between 'coherence' and 'cohesion' and explain different types of 'cohesion' with appropriate examples.
 - (b) Discuss the significance of 'onomatopoeia' and other types of sound symbolism in the stylistic study of literature.

P.T.O.

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

- (a) Explain the term 'suprasegmental features' giving appropriate examples.
- (b) Write a brief note on the 'addresser addressee relationship' in literature.
- (c) What are the different aspects of linguistic organization ?
- (d) What is the literary effect achieved by the use of 'loose sentence' structure ? Explain with an example.
- (e) What are the effects achieved by the use of passive voice in literature ?
- (f) Illustrate the difference between 'direct speech' and 'free direct speech'.

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

- (a) Distinguish between 'masculine rhyme' and 'feminine rhyme' with suitable examples.
- (b) Distinguish between 'simple' and 'complex' sentences. How is the distinction relevant in stylistic study ?
- (c) Why is the consideration of sentence length important in stylistic analysis ?
- (d) Explain briefly the figures of speech based on meaning. Give suitable examples.
- (e) How is the term 'hypernym' different from 'hyponym' ? Explain briefly with appropriate examples
- (f) How is the notion of 'collocation' different from the notion of 'selectional restriction' ? Explain briefly.

5. Analyse the linguistic features of the following :

They were burning British garments. The fire that raged in the market square was just one of hundreds of thousands of similar fires all over the country. On one side was the platform, the enormous tricolour flag with the spinning-wheel providing its backdrop. On the milk-white cloth spread on the platform, flanked by a dozen or so solemn-faced men in white caps, squatted the dark, frail man who was the leader of their struggle.

But the market-day crowd held back, suspicious, unwilling to be branded as followers of Gandhi-agitators and non-co-operators. The police stood in groups, guarding the outlets, swinging their studded lathis. Most of the group round the fire were young; students from schools and colleges. There seemed to be just as many girls as boys. It was they who shouted the slogans.

‘Boycott British goods ! Mahatma Gandhi_ki jai ! Victory to Mahatma Gandhi !

From the back of the crowd, Gian Talwar watched the fire and the men on the dais. So that was Mahatma Gandhi. For Gian this was a big moment. For years he had been hearing the name, Gandhi, the man who had come to represent true greatness to every Indian; the apostle of truth and non-violence.

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

ENGLISH

Paper 3.7 : Pragmatics-I

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

1. Answer any *two* of the following : [16]
(a) Give various definitions of pragmatics followed by elucidation.
(b) What is the difference between sentence and utterance ? Explain with appropriate examples.
(c) How is pragmatics principled centered ? Illustrate.
2. Answer any *two* of the following : [16]
(a) What are the roles of Utterer and Interpreter in a conversation ? Elucidate.
(b) Throw light on the concepts 'context' and 'conversation'.
(c) How are the concepts, 'the mental world', 'the physical world' and 'the social world' related to one another ? Explain with reference to the literary text you have studied.

P.T.O.

3. Answer any *two* of the following : [16]
- (a) Discuss the theory of speech acts as advocated by J. R. Searle.
 - (b) Explain with suitable examples the concepts 'locutionary', 'illocutionary' and 'perlocutionary' acts.
 - (c) What is the nature of felicity conditions in the execution of a speech act ?
4. Answer any *two* of the following : [16]
- (a) Throw light on proximal and distal deixis in a conversation.
 - (b) "Deictic expressions have their most basic uses in face-to-face spoken interactions". Discuss.
 - (c) Explain with suitable examples the nature of spatial deixis.
5. Answer any *four* of the following : [16]
- (a) Say whether the following statements are true *or* false :
 - (i) Pragmatics focuses on the contextual meaning of an utterance.
 - (ii) 'Sentence' is the concept that belongs to semantics.
 - (iii) Component view of language is attributed to Jacob Mey.
 - (iv) The forms of greeting are culture specific.
 - (b) Identify the physical, mental and social world in the following extract and comment on their importance in understanding the text :

Swami stood at the entrance to his class. Samuel was teaching arithmetic. He looked at Swami for a moment. Swami stood hoping that Samuel would fall on him and tear his skin off.

But Samuel merely asked :

“Are you just coming to the class ?”

“Yes, sir.”

“You are half an hour late.”

“I know it.” Swami hoped that he would be attacked now. He almost prayed : “God of Thirupathi, please make Samuel beat me.”

“Why are you late ?”

Swami wanted to reply : “Just to see what you can do.” But he merely said : “I have a headache, sir.”

“Then why did you come to the school at all ?”

A most unexpected question from Samuel. “My father said that I shouldn’t miss the class, sir,” said Swami. This seemed to impress Samuel.

- (c) Say whether the following utterances are instances of ‘direct’ or ‘indirect’ speech act :
- (i) Go to the market and buy some pomegranates.
 - (ii) Do you have to stand in front of the mirror all the day long ?
 - (iii) Would you help me doing the exercises on pragmatics ?
 - (iv) They are planning to buy a new house this year.
- (d) Identify the speech acts (i.e. declarative, assertative, commissive, expressive, directive) in the following utterances :
- (i) I hereby resign.
 - (ii) I congratulate you on your success in the examination.
 - (iii) Chomsky didn’t write about peanuts.
 - (iv) We will not do that again.

(e) Explain the illocutionary force in the following utterances :

(i) I am terribly sorry for not returning your books.

(ii) Could you accompany me to the university ?

(iii) Call the customer.

(iv) Sarojini Naidu is a famous poetess in Indian writing in English.

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

“Who is there ?” I asked.

“A sadhu Sir; he wants a mouthful of food.”

“At this hour! He also came yesterday. Go, go. Don’t come and pester people at all hours.”

“But hunger knows no time.”

“Go away. I have nothing here. I myself live on my master’s charity.”

“But can’t you give a small coin or at least a kind word to a sadhu ? He has seen Kasi, Rameswaram...”

“Shut up,” I cried, glared at the door, and resumed my bhairavi.

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

ENGLISH

(3.8 : Multicultural Discourse in Immigrant Fiction-I)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

1. Attempt any *two* of the following : [16]
 - (a) What are the main concerns of Diaspora literature ?
 - (b) Why are Diasporas called 'composite identities' ? Explain.
 - (c) Discuss the concept 'Border' according to Homi Bhabha.
2. Attempt any *two* of the following : [16]
 - (a) Explain deconstruction as an effective tool of discourse analysis.
 - (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.

P.T.O.

3. Attempt any *two* of the following : [16]
- (a) Discuss the significance of the terms, 'Assimilation' and 'Cultural Hybridity' in relation with the character of Jasmine.
 - (b) Explain how a permanent recreation of identity is appropriate in case of the individuals like Jasmine.
 - (c) Explain the element of violence in the novel *Jasmine*.
4. Attempt any *two* of the following : [16]
- (a) Write a note on Gyan's resistance of Eurocentricism.
 - (b) Discuss Biju's character as an expatriate.
 - (c) Why is Jemubhai's love of the West an anachronism in Post-Colonial India ?
5. Attempt any *two* of the following : [16]
- (a) Explain in brief how Biju and Jasmine perceive immigration with different understanding.
 - (b) Do you agree with the view that *The Inheritance of Loss* deals with identity in a historical sense while *Jasmine* considers identity from a futuristic perspective ?
 - (c) Describe *The Inheritance of Loss* and *Jasmine* as novels that delineate resistance to identity formation of the East.

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

ENGLISH

(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) Explain how a researcher has to take care in data collection and classification in literary and linguistic research.
 - (ii) Differentiate between primary and secondary sources.
 - (iii) What is the relevance of interpretation of data ?
2. Attempt any *two* of the following :
 - (i) What are the conventions of writing a thesis ? Explain.
 - (ii) Explain the significance of introductory chapter in a thesis. What are its elements ?
 - (iii) 'A thesis becomes meaningful only when it is cohesive and coherent.' Discuss the concept of logical writing in the light of the above remark.

P.T.O.

3. Attempt any *two* of the following :
- (i) Explain why a thesis should be cohesive, coherent and logical.
 - (ii) Write a detailed note on different kinds of plagiarism.
 - (iii) What is the value of quotations in research work ? What are the norms of using them ?
4. Attempt any *two* of the following :
- (i) Discuss how a bibliography is compiled during the course of research. What is the use of bibliography in a thesis ?
 - (ii) What is a 'short research paper' ? State its different parts.
 - (iii) Write a note on 'footnotes' and 'endnotes'.
5. Attempt any *four* of the following questions. Support your answers citing suitable examples.
- (i) Imagine that you are doing research on the works of a living author. You have to interview the author. Prepare four core questions to be asked.
 - (ii) Write an abstract for a research paper of your choice. Give title of the topic.
 - (iii) Write a chapterwise design of thesis on any topic of your choice in the area of drama.
 - (iv) Prepare an 'index' for thesis on 'Comparative Study of System of Nouns in English and Marathi'.
 - (v) Give an example each of a 'footnote' and an 'endnote'.
 - (vi) Give two bibliography entries related to the topic of your choice. State the title of the topic.

Total No. of Questions—5]

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

ENGLISH

(4.2 : English Language and Literature Teaching—II)

(2008 PATTERN)

Time : 3 Hours

Maximum Marks : 80

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

1. (a) What is the significance of error analysis in teaching language and literature ?

Or

- (b) Comment on the distinction between the stylistic approach and the thematic approach in the study of literature.

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

- (i) Discuss how poetry should be taught keeping in view the elements of poetry.
(ii) Elucidate the meaning and utility of peer teaching and micro-teaching.

Or

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

- (i) Explain the term 'contrastive analysis'.
(ii) Differentiate between ESP and EGP.

P.T.O.

- (iii) Write a note on the pragmatic approach to literature.
- (iv) How can fiction be taught using teaching aids ?
- (v) What is the necessity of preparing a lesson plan ?
- (vi) What is the role of mother tongue in English classroom in rural India ?

3. Answer any *four* of the following :

- (i) What types of errors are found in Indian learners of English ?
- (ii) How can drama be taught using teaching aids ?
- (iii) What are the problems faced by Indian learners in learning British literature ?
- (iv) Write a note on the direct method of teaching language.
- (v) Is it necessary for a teacher to change the strategy of teaching language in large classes ? Explain.
- (vi) What is the difference between teaching a literary text to compulsory class and to a literature class ?

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

- (i) Identification of errors
- (ii) Teaching of 'point of view' in fiction
- (iii) Impact of teaching Indian literature to Indian students
- (iv) Problems of teaching vocabulary to large classes
- (v) Teaching without lecturing
- (vi) Teaching of language through literature.

5. Prepare a lesson plan or period plan to teach any *one* of the following :

- (i) Teaching of uses of the past tense and the future tense to students of F. Y. B.Com.
- (ii) Teaching of the contrast between the use of prepositions 'at' and 'in' to student of S. Y. B.A. Compulsory class.
- (iii) Teaching of a sonnet to students of S. Y. B.A. special English class.
- (iv) Teaching of One Act Play to students of F. Y. B.A. Compulsory English class.

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

ENGLISH

Optional Paper

(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) The crocodile apparition

(ii) The structural significance of the scene

(iii) The use of the dialect

JONES : Mercy, Lawd! Mercy!

(The crocodile heaves more of his enormous hulk on to the land. JONES squirms toward him. The WITCH-DOCTOR's voice shrills out in furious exultation, the tom-tom beats madly. JONES cries out in a fierce, exhausted spasm of anguished pleading.)

P.T.O.

JONES : Lawd, save me ! Lawd Jesus, heah my prayer !

(Immediately, in answer to his prayer, comes the thought of one bullet left him. He snatches at his hip, shouting defiantly.)

De silver bullet ! You don't git me yit !

(He fires at the green eyes in front of him. The head of the crocodile sinks back behind the river bank, the WITCH-DOCTOR springs behind the sacred tree and disappears. JONES lies with his face to the ground, his arms outstretched, whimpering with fear as the throb of the tom-tom fills the silence about him with a sombre pulsation, a baffled but revengeful power.)

(b) Comment on :

(i) The plight of Proctor

(ii) The theme of religion and religiosity.

DANFORTH : Why ? Do you mean to deny this confession when you are free ?

PROCTOR : I mean to deny nothing !

DANFORTH : The explain to me, Mr. Proctor, why you will not let—

PROCTOR (with a cry of his soul) : Because it is my name ! Because I cannot have another in my life ! Because I lie and sign myself to lies ! Because I am not worth the dust on the feet of them that hang ! How may I live without my name ? I have given you my soul; leave me my name !

DANFORTH (pointing at the confession in Proctor's hand) : Is that document a lie ? If it is a lie I will not accept it ! What say you? I will not deal in lies, Mister. (PROCTOR is motionless.) You will give me your honest confession in my hand, or I cannot keep you from the rope. (PROCTOR DOES NOT REPLY). WHICH WAY DO YOU GO, MISTER ?

(His breast heaving, his eyes staring, PROCTOR, tears the paper and crumples it, and he is weeping in fury, but erect.)

DANFORTH : Marshal !

PARRIS (hysterically, as though the tearing paper were his life) : Proctor, Proctor !

HALE : Man, you will hang ! You cannot !

PROCTOR (his eyes full of tears) : I can. And there's your first marvel, that I can. You have made your magic now, for now I think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs.

2. (a) Answer any *one* of the following in about **800** words : [16]
- (i) Consider *Emperor Jones* a psychological play.
 - (ii) Explain Brutus Jones' dual consciousness.

Or

(b) Write short notes on any *two* of the following in about **400** words each : [16]

- (i) Symbols in *Emperor Jones*
- (ii) Plight of modern man in *Emperor Jones*
- (iii) Tragic elements in *Emperor Jones*
- (iv) Significance of the title *Emperor Jones*.

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

- (i) Comment on the theme of fear in *The Crucible*.
- (ii) Discuss the conflict between individual and authority as depicted in *The Crucible*.

Or

(b) Write short notes on any *two* of the following in about **400** words each : [16]

- (i) Depiction of morality in *The Crucible*
- (ii) Reverend Hale of Beverly
- (iii) The role of religion in *The Crucible*
- (iv) Witch hunt in *The Crucible*.

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

- (i) *Final Solutions* is a play about transferred resentments. Discuss.
- (ii) Comment on Dattani's treatment of the protagonist-antagonist relationship in *Final Solutions*.

Or

- (b) Write short notes on any *two* of the following in about **400** words each : [16]

- (i) The use of chorus in *Final Solutions*
- (ii) Juxtaposition of the past and the present in *Final Solutions*
- (iii) The theme of communalism in *Final Solutions*
- (iv) The family as the setting of *Final Solutions*.

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

- (i) Discuss the social realism in *A Doll's House*.
- (ii) Compare Nora and Mrs Linde.

Or

- (b) Write short notes on any *two* of the following in about **400** words each : [16]

- (i) Torvald Helmer
- (ii) Features of a well-made play in *A Doll's House*
- (iii) Krogstad
- (iv) Portrayal of domestic life in *A Doll's House*.

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

ENGLISH

Paper 4.4 : Fiction – II

(Optional)

(2008 PATTERN)

Time : 3 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 them critically with the help of the points given below :

(a) “Look”. At the top of the certificate he had written : Real calling name : Lakshmi. Signed by Mohun Biswas, father. Below that was the date. They both felt that a government document, which should have remained inviolate, had been challenged. He enjoyed her alarm, and looked at her closely for the first time since he had come. Her long hair was loose and spread about her pillow.

To look at him she had to press her chin into her neck. ‘You got a double chin’, he said. She didn’t reply.

Suddenly he jumped up.’ What the hell is this ?” ‘Show me’

P.T.O.

He showed her the certificate. 'Look. Occupation of father. Labourer. Labourer ! 'Me ! Where your family get all this bad blood, girl ?' "

(i) Relation between Mohun and Shama

(ii) Mohun's Identity

- (b) Then the wind comes so swift and dashing that it takes the autumn leaves with it, and they rise into the juggling air, while the trees bleat and blubber. Then drops fall, big as the thumb..... the earth itself seems to heave up and cheep in the monsoon rains. It churns and splashes, beats against the treetops, reckless and willful, and suddenly flowing forwards, it bucks back and spits forward and pours down upon the green, weak coffee leaves, thumping them down to the earth. Seenu rang the gong, and the eyes shut themselves in silence, and the Brahmin heart and the weaver heart and pariah heart seemed to beat the one beat of Siva dancing.

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

'Mahatma Gandhi ki Jai !'

(i) Context

(ii) Language

(iii) Characterization

2. (a) Answer any *one* of the following :
- (i) Comment on the relationship between the structure and the theme of *Kanthapura*.
 - (ii) Discuss the historical elements in *Kanthapura*.

Or

- (b) Write short notes on any *two* of the following :
- (i) Gandhian philosophy in *Kanthapura*
 - (ii) Kenchamma
 - (iii) The narrator of *Kanthapura*
 - (iv) Title of the novel *Kanthapura*

3. (a) Answer any *one* of the following :
- (i) Comment on the theme structure of the *That Long Silence*.
 - (ii) Discuss *That Long Silence* as a feminist novel.

Or

- (b) Write short notes on any *two* of the following :
- (i) Symbolism in *That Long Silence*
 - (ii) Protagonist of *That Long Silence*
 - (iii) Setting of *That Long Silence*
 - (iv) Significance of title *That Long Silence*

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

Or

- (b) Write short notes on any *two* of the following :
- (i) Narration in *The Outsider*
 - (ii) Salamon
 - (iii) Raymond
 - (iv) Protagonist of *The Outsider*

5. (a) Answer any *one* of the following :
- (i) Comment on the theme of *A House for Mr. Biswas*.
 - (ii) Explain how *A House for Mr. Biswas* is a tragic novel.

Or

- (b) Write short notes on any *two* of the following :
- (i) Relevance of the title *A House for Mr. Biswas*
 - (ii) Symbolism in *A House for Mr. Biswas*
 - (iii) Shama
 - (iv) Mr. Biswas as a protagonist.

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

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) A wind is ruffling the tawny pelt

Of Africa. Kikuyu, quick as flies,

Batten upon the bloodstreams of the veldt.

Corpses are scattered through a paradise.

(ii) It started as a pilgrimage,

Exalting minds and making all

The burdens light. The second stage

Explored but did not test the call.

The sun beat down to match our rage.

P.T.O.

(iii) Look where you walk unholy stranger
This is the land of the eighth harmony
In the rainbow : Black.

(iv) I am the commodity you traded in,
My chastity, my motherhood, my loyalty.
Now it is time for me to flower free.
The woman on that poster, half-naked, selling socks and
shoes—
No, no, I am not that woman !

(b) Comment on the use of poetic devices, diction, imagery in
one of the following : [8]

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

(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
The sweat of your work
The work of your slavery

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

- (a) Discuss Jayant Mahapatra's "The Lost Children of America" as a modernist poem.
- (b) Comment on the social criticism presented in prescribed poems of Keki Daruwala.

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

- (a) 'Indianisms' in Gieve Patel's poem
- (b) Alienation in "Obituary"
- (c) Assertiveness in Kamala Das
- (d) Meditative quality in "Enterprise"
- (e) Postcolonial element in Syed Amanuddin's poem.
- (f) Satire in "Of Crows".

4. Write a detailed answer to any *one* of the following : [16]
- (a) Write an essay on the figuration of Africa in African/Commonwealth poetry.
 - (b) Discuss the political themes in the prescribed poems of Noémia de Sousa, Kishwar Naheed and Margaret Atwood.
5. Write short notes on any *four* of the following : [16]
- (a) Rhetoric and style in Leopold Senghor's "New York".
 - (b) The power of blackness as presented in Bernard Daddie's "I Thank You God".
 - (c) Motif of exploration in Atwood's "Journey to the Interior".
 - (d) The theme of "If You Really Want to Know me".
 - (e) "The Casualties to Chinua Achebe" as a war poem.
 - (f) Nativism in "Home-Coming Son".

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

ENGLISH

Paper - 4.6 : LINGUISTICS AND STYLISTICS—II

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

(ii) All questions carry equal marks.

1. Attempt any *one* of the following :

- (a) Explain the relationship between literary stylistics and linguistic stylistics.
- (b) What is 'poetic licence' ? Comment on its relevance in poetry.

2. Attempt any *one* of the following :

- (a) Differentiate between narrative discourse and dramatic discourse.
- (b) What are the features of poetic discourse ? Explain with examples.

3. Answer any *four* of the following :

- (a) What is the relationship between stylistics and practical criticism ?
- (b) What are the narrative strategies ? Explain.
- (c) Explain the features of style of a dramatic text.

P.T.O.

- (d) Discuss how poetry is an expression of imagination.
- (e) Explain how rhyme and rhythm contribute to music in poetry.
- (f) Write a note on 'proximal' and 'distal' deixis.

4. Answer any *four* of the following :

- (a) What is use of distal deixis in fiction ?
- (b) What are the reasons for violation of politeness principle in drama ?
- (c) Explain the notion of 'adjacency pairs'.
- (d) What is turn taking ? Explain the system that governs conversation.
- (e) Explain the use of direct and indirect speech act in literature.
- (f) Write a note on 'point of view' in fiction.

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

- (A) The city reels under the heavy load
of smoke. Its rickety legs break
wind, pneumatically, of course,
in the press of traffic.
The sun burns to cigarette ash.
Clouds hiccough, burp
from too much fume, Birds, too,
struggle, pressing thin feathers
against the glass of air.

I am through with the city.
No better than ghettos, the suburbs.
There, language is a noise,
and streets unwind like cobras
from a basket. A cow stands
in the middle combing the traffic.
A cloud unfurls, scarves in the evening.
I loosen the knot in my throat,
and set off towards the sea.
The last sun comes hurtling at me.
Sand turns gold in my hand.
Boats squiggle on the water.
Cautiously, masts sniff at the wind,
wipe off the odour
of land with clean sails.

(B) *A hide-out in the hills, AZIZ and AZAM are stretched out on the floor.*

AZAM : It's so hot—I'm fed up, I'm fed up of life. I'm fed up of the whole bloody world.

AZIZ : Why don't you just go and commit suicide ?

AZAM : Tried once. Went and jumped into a well. But the cold water cheered me up so much that I had a good swim and went back home. I don't think I could cry again.

AZIZ : You'll never learn to do a thing properly.

AZAM : But how come I steal properly ? I have never made a mistake while stealing. Why am I a thief, Aziz ? Why aren't we like other people ? Have a nice home, till a farm and live happily ?

AZIZ : How many happy people have you met ? Besides, a man must commit a crime at least once in his life-time. Only then will his virtue be recognized !

AZAM : Aw, shut up !

AZIZ : No, truly, Listen. If you remain virtuous throughout your life no one will say a good thing about you because they won't need to.

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

ENGLISH

Optional Paper 4.7

(Pragmatics-II)

(2008 PATTERN)

Time : Three Hours

Maximum Marks : 80

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

1. Answer any *two* of the following : [16]
 - (a) What are the maxims of the cooperative principle ? Explain.
 - (b) Explain the features of relevance theory.
 - (c) What is politeness principle ? What is its relevance in everyday conversation ?
2. Answer any *two* of the following : [16]
 - (a) Differentiate between implication and implicature with suitable examples.
 - (b) Discuss how the conversational implicature is non-conventional and is based on the shared knowledge between the speaker and the hearer.
 - (c) What is implicature ? Explain how implicature deals with implied meaning as opposed to the mere lexical meaning expressed. Discuss.

P.T.O.

3. Answer any *two* of the following : [16]
- (a) What is the system that governs turn taking ?
 - (b) Differentiate between cohesion and coherence citing appropriate examples.
 - (c) Write a note on adjacency pairs.
4. Answer any *two* of the following : [16]
- (a) What is the relevance of pragmatic competence in a multicultural context ? Explain.
 - (b) A reader of any text has to be aware of several notions in pragmatics. Elucidate.
 - (c) What is the meaning of natural language processing ? Explain with examples.
5. Answer any *four* of the following : [16]
- (a) Give *one* example for each for the following :
 - (i) Observance of quality maxim
 - (ii) Violation of quantity maxim
 - (iii) Observance of tact maxim
 - (iv) Violation of generosity maxim.
 - (b) Explain the implicatures in the following utterances :
 - (i) Barking dogs hardly bite
 - (ii) Kishor : How about a movie in the evening ?
Kavita : We have an examination tomorrow.

(c) Give the adjacency pairs for the following :

(i) Invitation — acceptance

(ii) Proposal — rejection

(iii) Request — denial

(iv) Suggestion — acceptance.

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

Satish : You look worried. Why ?

Amit : I think I have killed our neighbour's dog.

Satish : What happened ?

Amit : I ran over it with my motorbike.

Satish : Why don't you apologize to him ?

Amit : To the dog ? I told you, it's dead.

Satish : No, to your neighbour.

Amit : Are you crazy ? He will kill me if I tell him about
the dog.

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

(i) Expressive

(ii) Assertive

(iii) Declarative

(iv) Directive

(f) Comment on the turns in the following conversation :

Shanaya : Why are you wearing the old jacket ?

Rahul : I love this jacket. I have had it for five years.

Shanaya : Look, there is button missing.

Rahul : Yes, I know; and the sleeve is torn.

Shanaya : So, you need to throw the jacket in the rubbish
bin.

Rahul : This jacket is like an old friend.

Shanaya : You need a new friend. We can go shopping
together.

Rahul : Ok, I suppose I have to buy a new jacket.

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

ENGLISH

(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.

- (a) I feel like an intruder, a fool. How little I've understood. As I turn to tiptoe away to my room, I hear my uncle say, "I tried so hard, Pratima. I wanted to give you so many things-but even your jewelry is gone." Grief scrapes at his voice. "This damn country, like a *dain*, a witch- it pretends to give and then snatches everything back." And Aunt's voice, pure and musical with the lilt of a smile in it, "O Ram, I am having all I need."
- (b) 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

P.T.O.

from the woman I know that I want to hit out at someone, to shatter something and scream until I have no breath left.

- (c) Meanwhile I heaved a sigh of relief whenever I came away from the baby-houses (that's how I thought of them, homes ruled by tiny red-faced tyrants with enormous lung power). Back in my own cool, clean living room, I would put on a Ravi Shankar record or 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.

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

- (a) 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.

- (b) There is only one complication : he doesn't feel like Nikhil. Not yet. Part of the problem is that the people who now know him as Nikhil have no idea that he used to be Gogol. They know him only in the present, not at all in the past. But after eighteen years of Gogol, two months of Nikhil feel scant, inconsequential. At times he feels he's cast himself in a play, acting the part of twins, indistinguishable to the naked eye yet fundamentally different. At times he still feels his old name, painfully and without warning, the way his front tooth had unbearably throbbed in recent weeks after a filling, threatening for an instant to sever from his gums when he drank coffee, or iced water, and once when he was riding in an elevator.

- (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 :

- (a) 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.
- (b) Discuss briefly the effect of the East-West encounter on the male psyche in *Arranged Marriage*.
- (c) Show how Chitra Banerjee Divakaruni captures different nuances of the man-woman relationship through the stories in *Arranged Marriage*.

4. Answer any *two* of the following :

- (a) Discuss how Jhumpa Lahiri's *The Namesake* deals with the theme of "dislocation and building a new life in a different world".
- (b) Show how Jhumpa Lahiri effectively portrays the conflict between individual pursuits and family loyalties in *The Namesake*.
- (c) Show how Gogol's love affairs provide an insight into the continual metamorphosis of the central character in *The Namesake*.

5. Answer briefly any *two* of the following :

- (a) What common aspects of the immigrant experience do we find through the stories in *Arranged Marriage* and *The Namesake*?
- (b) Comment on the symbolic significance of clothes in the story 'Clothes' by Chitra Banerjee Divakaruni.
- (c) Explain how the cultural distinctions between India and America affect the mother-daughter relationship in the story 'The Word Love'.

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