

Total No. of Questions : 5]

SEAT No. :

P669

[Total No. of Pages : 2

[4202] - 326

M.A. ENGLISH (Part - II)

Paper - 3.6 : LINGUISTICS AND STYLISTICS - I

(2008 Pattern) (Semester - III) (Optional)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory*
- 2) *All questions carry equal marks.*

Q1) Attempt any ONE of the following :

- a) Why does Saussure say that 'langue' is the legislative part of language and 'parole' is the executive part?
- b) Bring out the distinction between 'syntagmatic' and 'paradigmatic relations' in language.

Q2) Attempt any ONE of the following :

- a) What are the different types of sound patterns within syllables based on the repetitions of consonants, vowels and their combinations? Explain with examples from English poetry.
- b) What is the significance of spoken words and pauses in literature? Explain with suitable examples from English literature.

Q3) Answer any FOUR of the following questions :

- a) Distinguish between 'direct speech' and 'free direct speech'.
- b) What is 'loose sentence structure'? Explain with examples.
- c) Explain the significance of sentence length in the stylistic analysis of literature.
- d) What is 'lexical set'? Explain with appropriate examples.
- e) How are 'function words' different from 'content words'?
- f) Explain 'foregrounding' as an aesthetic distortion of language.

P.T.O.

Q4) Answer any FOUR of the following questions :

- a) Explain how 'tautology' is a kind of semantic anomaly.
- b) Compare the concept of 'paraphrase relationship' with the concept of 'synonymy'.
- c) Explain the term 'contradiction' in the context of stylistics.
- d) What is 'onomatopoeia'? Explain with examples.
- e) How does figurative language violate 'selectional restrictions'? Give examples and explain.
- f) Explain the stylistic significance of 'passive voice' in literature.

Q5) Analyse the linguistic features of the following :

The fire reached coconut palms by the beach and swallowed them noisily. A flame, seemingly detached, swung like an acrobat and licked up the palm heads on the platform. The sky was black. The officer grinned cheerfully at Ralph.

"We saw your smoke. What have you been doing? Having a war or something?"

Ralph nodded.

The officer inspected the little scarecrow in front of him.

The kid needed a bath, a haircut, a nose-wipe and a good deal of ointment.

"Nobody killed, I hope? Any dead bodies?"

"Only two. And they've gone."

The officer leaned down and looked closely at Ralph.

"Two killed?"

Ralph nodded again. Behind him the whole island was shuddering with flame. The officer knew, as a rule, when people were telling the truth. He whistled softly.



Total No. of Questions : 5]

SEAT No. :

P671

[Total No. of Pages : 2

[4202] - 328

M.A. (Part - II)

ENGLISH

(Paper - 3.8) : Multicultural Discourse In Immigrant Fiction - I

(2008 Pattern) (Semester - III) (Optional)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) All questions are compulsory.
- 2) All questions carry equal marks.

Q1) Attempt any two of the following : [16]

- a) Define the term, 'New Ethnicities'. Bring out its significance.
- b) Define the term, 'Hybrid identities'. Comment on its importance in immigrant experience.
- c) Explain 'cultural re-location' as a diaspora experience.

Q2) Attempt any two of 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 novels prescribed.
- b) Elaborate on literature as a social discourse. Explain with reference to any Feminist, Post-Colonial or Multicultural novel.
- c) 'Discourse analysis reveals the social interactions of a literary text'. Explain.

Q3) Attempt any two of the following : [16]

- a) How does Jasmine resist the formation of her identity by the dominant groups in the novel?
- b) What is the relation between technology and identity formation? Explain with reference to the novel *Jasmine*.
- c) How far does Jasmine's cultural past haunt her despite acquiring a new cultural identity? Explain.

P.T.O.

Q4) 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) Comment on Gyan's resistance of Eurocentricism.
- c) Is Kiran Desai critical of the view that the West is a center of modernity? Explain with reference to the novel *The Inheritance of Loss*.

Q5) Attempt any two of the following : **[16]**

- a) Explain in brief the effects of cultural dislocation on the characters, Jasmine and Biju in the novels *Jasmine* and *The Inheritance of Loss* respectively.
- b) Write a note on Diaspora sensibility as reflected in the novels *Jasmine* and *The Inheritance of Loss*.
- c) Discuss the themes of cultural conflict and immigrant experience in relation to the novels prescribed.



Total No. of Questions : 5]

SEAT No. :

P656

[Total No. of Pages : 3

[4202] - 121
M.A. (Part - I)
ENGLISH
English Literature from 1550 to 1832
(Paper - 1.1) (Semester - I) (2008 Pattern)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) 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) Early, before the worlds light-giving lampe
His golden beame upon the hils doth spred,
Having disperst the nights unchearefull dampe,
Doe ye awake; and, with fresh lusty-hed,
Go to the bowre of my beloved love,
My truest turtle dove;
Bid her awake; for Hymen is awake.
 - ii) If thou be'est born to strange sights,
Things invisible to see,
Ride ten thousand days and nights,
Till age snow white hairs on thee,
Thou, when thou return'st, wilt tell me,
All strange wonders that befell thee,
And swear
No where
Lives a woman true, and fair.

P.T.O.

- iii) Where, like a pillow on a bed
 A pregnant bank swell'd up to rest
 The violet's reclining head,
 Sat we two, one another's best.
 Our hands were firmly cemented
 With a fast balm, which thence did spring;
 Our eye-beams twisted, and did thread
 Our eyes upon one double string
- iv) Death be not proud, though some have called thee
 Mighty and dreadful, for, thou art not soe,
 For, those, whom thou think'st, thou dost overthrow,
 Die not, poore death, nor yet canst thou kill mee.
 From rest and sleepe, which but thy pictures bee,
 Much pleasure, then from thee, much more must flow,
 And soonest our best men with thee doe goe,
 Rest of their bones, and soules deliverie.
- v) But O the heavy change now thou art gone,
 Now thou art gone, and never must return!
 Thee, Shepherd, thee the woods and desert caves,
 With wild thyme and the gadding vine o'ergrown,
 And all their echoes mourn:
 The willows and the havel copses green
 Shall now no more be seen
 Fanning their joyous leaves to thy soft lays.
- vi) But Patience, to prevent
 That murmur, soon replies: "God doth not need
 Either man's work or his own gifts: who best
 Bear his mild yoke, they serve him best. 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."

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

- a) Classical Allusions in **Lycidas**.
- b) Pictorial Imagery in **Epithalmion**.
- c) Donne's philosophy of love in **The Extasie**.
- d) **On His Blindness** as a Miltonic Sonnet.

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

- a) **Othello** is the most painfully exciting and the most terrible of all Shakespearean tragedies. Discuss.
- b) Othello's love for Desdemona has all the traits of a deep and noble passion save one-insight into the soul of the woman he loves. Do you agree? Give reasons in support of your answer.

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

- a) **The Vicar of Wakefield** is a story of the follies, misfortunes and joys of the Primrose family. Explain critically.
- b) The Vicar is a paragon, but a very fallible paragon. Elucidate.

Q5) a) Write short note on anyone of the following in not more than 400 words each:

- i) Soliloquies in **Othello**.
- ii) Iago: an unnatural monster of villainy.

b) Write short note on anyone of the following in not more than 400 words each:

- i) Familial Relationships in **The Vicar of Wakefield**.
- ii) The role of Mr. Thornhill in **The Vicar of Wakefield**.



Total No. of Questions : 5]

SEAT No. :

[Total No. of Pages : 3

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[4202] - 122

M.A. (Part - I)

ENGLISH

English Literature from 1832 to 1980

(Paper - 1.2) (Semester - I) (2008 Pattern)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) 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) 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.
 - ii) This ,is my son, mine own Telemachus,
To whom I leave the scepter and the isle,
Well-loved of me, discerning to fulfil
This labor, by slow prudence to make mild
A rugged people, and thro' soft degrees
Subdue them to the useful and the good.

P.T.O.

- iii) They sat them down upon the yellow sand,
 Between the sun and moon upon the shore;
 And sweet it was to dream of fatherland,
 Of child, and wife, and slave; but evermore
 Most weary seem'd the sea, weary the oar,
 Weary the wandering fields of barren foam,
 Then some one said, "We will return no more".
- iv) There she weaves by night and day
 A magic web with colors gay.
 She has heard a whisper say,
 A curse is on her if she stay,
 To look down to Camelot,
 She knows not what the curse may be,
 And so she weaveth steadily,
 And little other care hath she,
 The Lady of Shalott.
- v) The darkness drops again; but now I know
 That twenty centuries of stony sleep
 Were vexed no nightmare by a rocking cradle,
 And what rough beast, its hour comes round at last,
 Slouches towards Bethlehem to be born?
- vi) The smiling rosy little head,
 So glad it has its utmost will,
 That all it scorned at once is fled,
 And I, its love, am gained instead.
 Porphyria's love; she guessed not how,
 Her darling one wish would be heard.

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

- a) The atmosphere of lethargy and drowsiness in "The Lotos Eaters".
- b) "Ulysses" as a dramatic monologue.
- c) "Leda and Swan" as a sonnet.
- d) Symbolism in "The Second Coming".

Q3) Attempt **any one** of the following in not more than 800 words:

- a) Discuss “Pygmalion” as a problem play.
- b) Write a detailed note on Eliza-Higgins relationship and its unsatisfactory nature in “Pygmalion”.

Q4) Attempt **any one** of the following in not more than 800 words :

- a) Discuss the plot-construction in “A Passage to India”.
- b) “A Passage to India” is a study of Anglo Indian Relations- comment.

Q5) a) Write short notes on **any one** of the following in not more than 400 words each :

- i) Eliza as the modern Cinderella.
 - ii) The ending of “Pygmalion”.
- b) Write short notes on **any one** of the following in not more than 400 words each:
- i) Fielding’s tea-Party in “A Passage to India”.
 - ii) Significance of the title “A Passage to India”.



Total No. of Questions : 5]

SEAT No. :

[Total No. of Pages : 3

P658

[4202] - 123
M.A. (Part - I)
ENGLISH
Paper - 1.3 : English Language Today
(2008 Pattern) (Semester - I)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *Figures to the right indicate full marks.*

Q1) Answer *any four* of the following in not more than 200 words each : **[16]**

- a) What are affricates in British English? Explain.
- b) Illustrate 'diphthongs' in R.P. English.
- c) Write a note on phonemic variations and its effect on communication.
- d) What are the intonation patterns in English?
- e) Write a note on 'weak forms' in British English.
- f) What are the uses the falling tone?

Q2) 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 and define 'inflectional' and 'derivational' categories.
- 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?

Q3) Write short notes on *any four* of the following in about 200 words each : **[16]**

- a) Closed-class items in parts of speech.
- b) Adjective clause.
- c) Adverbials.
- d) Non-count noun in English.
- e) Indefinite Personal Pronouns.
- f) The Subject Complement.

P.T.O.

- Q4)** Answer *any four* of the following in not more than 200 words each : [16]
- a) How does 'semantics' contribute to sociolinguistics?
 - b) Discuss 'synonymy' as the component of meaning.
 - c) Explain the gradable and non-gradable antonyms.
 - d) Explain the concept of 'prototypes' with examples.
 - e) Explain the lexical relation in 'homonymy' and 'polysemy.'
 - f) Define collocation as an aspect of our knowledge of words.
- Q5) a)** Attempt *any four* of the following. [4]
- i) The labio-dental fricatives in English are and
 - ii) Transcribe the word- 'development' phonemically and mark stress.
 - iii) Identify the syllables in the word 'psychologically' and show the structure of syllables.
 - iv) Divide the following sentence into the tone groups and underline the nucleus accent.
'Can you do me a favour, hand me that pencil.'
 - v) Mark the stress and intonation in the following sentence.
'The longer it takes them to get to it, the bigger the pain it's going to be.'
 - vi) Identify and explain the features of aspirated consonants in the words.
'Can you tell me the truth?'
- b)** Attempt *any four* of the following. [4]
- i) Draw a tree diagram to provide the morphological analysis of-
'engagement'
 - ii) Identify the 'inflectional' and 'derivational' suffix in the words -
'disillusionment' and 'disillusioned'
 - iii) Comment on the allomorphic variants in- 'booked' and 'boarded.'
 - iv) Form the words by using the prefixes '-bi' and 'di-
 - v) Identify the process of word formation in the following words.
'recap' and 'handkerchief'
 - vi) Give two examples of 'acronyms' 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.
‘The three basic needs of human beings are to be satisfied.’
 - ii) Frame a sentence to give an example of-
‘subordinate clause.’
 - iii) Classify the underlined pronoun in the following sentence.
‘You have to obey this.’
 - iv) Define the syntactic function of the Noun phrase in the following.
‘A man of action can achieve his goal.’
 - v) Identify the error in the following sentence and explain.
‘Everyone has its own way of living life.’
 - vi) Frame a sentence to give an example of- ‘object complement.’
- d) Attempt *any four* of the following. [4]
- i) Say whether the following are usual or unusual collocations.
 - 1) black water
 - 2) salt water
 - ii) Comment on the lexical relations in the pair- ‘daffodil’ and ‘flower.’
 - iii) Explain the underlined words in the following sentence as ‘homonymy.’-
‘what about a date?’
 - iv) Set out the semantics by applying componential analysis of- ‘bird’
 - v) Explain the relationship of the underlined words in the following.
‘He kept a foot on the slab at the foot of the tower.’
 - vi) Explain the associative meaning as the aspect of context in the study of meaning of deictic term in the following sentence.
‘He was a black sheep among them’.



Total No. of Questions : 5]

SEAT No. :

P659

[Total No. of Pages : 2

[4202] - 124

M.A. (Part - I)

ENGLISH

Paper -1.4 : Contemporary Critical Theory
(2008 Pattern) (Semester - I)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) Answer **any two** of the following:

- a) Discuss the important features of Classicism.
- b) Why and how was Romanticism challenged in the twentieth century?
- c) New Criticism insisted on close reading of the text and awareness of verbal nuances and thematic organization. Explain.

Q2) Answer **any two** of the following:

- a) Discuss Aristotle's concept of imitation.
- b) Comment on Dr. Johnson's criticism of Milton's 'Lycidas'.
- c) How does Wordsworth challenge the neo-classical ideas of poetry in his 'Preface'?

Q3) Answer **any two** of the following:

- a) Explain Eliot's concept of tradition with reference to his essay, 'Tradition and the Individual Talent'.
- b) Why does Eliot argue that 'Honest criticism and sensitive appreciation are directed not upon the poet but upon the poetry'?
- c) How does Richards' explain his idea of pseudo statement?

P.T.O.

Q4) Answer **any two** of the following:

- a) How do Wimsatt and Beardsley define the term intention and distinguish its meaning?
- b) How does 'The Intentional Fallacy' prove that the authorial intention is fallacious?
- c) Comment on Brook's concept of irony.

Q5) Answer **any two** of the following:

- a) Interpret Browning's 'My Last Duchess' in the light of Brooks' concept of irony.
- b) How do you apply Aristotle's concepts of reversal and recognition to the plot of *Othello*?
- c) Do you think Milton's 'On His Blindness' expresses authorial intention? Explain.



Total No. of Questions : 5]

SEAT No. :

P660

[Total No. of Pages : 3

[4202] - 221

M.A. (Part - I)

ENGLISH

Paper - 2.1 : English Literature from 1550 to 1832

(Sem. - II) (2008 Pattern)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) 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) FIVE years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur. -- Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
 - ii) WHAT dire Offence from am'rous causes springs,
What mighty contests rise from trivial things,
I sing -- This Verse to Caryl, Muse! is due;
This, ev'n Belinda may vouchsafe to view:
Slight is the subject, but not so the praise,
If She inspire, and He approve my lays.

P.T.O.

- iii) He will awake no more, oh, never more!
 Within the twilight chamber spreads apace
 The shadow of white Death, and at the door
 Invisible Corruption waits to trace
 His extreme way to her dim dwelling-place;
 The eternal Hunger sits, but pity and awe
 Soothe her pale rage, nor dares she to deface
 So fair a prey, till darkness and the law
 Of change shall o'er his sleep the mortal curtain draw.
- iv) And now, unveil'd, the Toilet stands display'd,
 Each silver Vase in mystic order laid.
 First, rob'd in white, the nymph intent adores
 With head uncover'd, the Cosmetic pow'rs.
 A heav'nly Image in the glass appears,
 To that she bends, to that her eyes she rears;
 Th' inferior Priestess, at her altar's side,
 Trembling, begins the sacred rites of Pride.
- v) Earth fills her lap with pleasures of her own;
 Yearnings she hath in her own natural kind,
 And, even with something of a mother's mind,
 And no unworthy aim,
 The homely nurse doth all she can
 To make her foster-child, her Inmate Man,
 Forget the glories he hath known,
 And that imperial palace whence he came.
- vi) The rainbow comes and goes,
 And lovely is the rose;
 The moon doth with delight
 Look round her when the heavens are bare;
 Waters on a starry night
 Are beautiful and fair;
 The sunshine is a glorious birth;
 But yet I know, where'er I go,
 That there hath pass'd away a glory from the earth

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

- a) **The Rape of the Lock** as a satire on Belinda's world.
- b) Shelley's pantheism in **Adonais**.
- c) Ode on '**Intimations of Immortality**' as a nature poem.
- d) Theme of **Tintern Abbey**.

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

- a) **The Way of the World** reflects the Restoration society. Explain.
- b) The greatness of **The Way of the World** depends chiefly upon its characterization and its witty dialogues. Explain.

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

- a) In **Pride and Prejudice** Jane Austen exposes the economic basis of social behavior with an ironic smile. Discuss.
- b) Explain how Jane Austen dramatizes the different attitudes towards marriage and married life in **Pride and Prejudice**.

Q5) a) Write short note on **any one** of the following in not more than 400 words each :

- i) Wit and Humor in **The Way of the World**.
- ii) The role of Lady Wishfort in **The Way of the World**.
- b) Write short note on **any one** of the following in not more than 400 words each:
 - i) Minor characters in **Pride and Prejudice**.
 - ii) Significance of the title **Pride and Prejudice**.



Total No. of Questions : 5]

SEAT No. :

P661

[Total No. of Pages : 3

[4202] - 222

M.A. (Part - I)

ENGLISH

Paper - 2.2 : English Literature from 1832 to 1980
(2008 Pattern) (Sem. - II)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) Explain **any four** with reference to their context in the light of the following points:

- a) Significance of the extract
- b) Imagery / Symbolism
- c) Allusions
- d) Diction/Style
- e) Literary background
 - i) But o, photography! as no art is,
Faithful and disappointing! that records
Dull days as dull, and hold - it smiles as frauds,
And will not censor blemishes
Like washing - lines, and Hall's - Distemper boards
 - ii) No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, start a scene or two
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous —
Almost, at times, the Fool.

P.T.O.

iii) 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 wildernesses of freedom:
The world rolls under the long thrust of his heel.
Over the cage floor the horizons come.

iv) 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.

v) It is part solution, after all.
One is not necessarily discord
On Earth; or damned because, half animal,
One lacks direct instinct, because one wakes
Afloat on movement that divides and breaks.
One joins the movement in a valueless world,
Crossing it, till, both hurler and the hurled,
One moves as well, always toward, toward.

vi) I have seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death,
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

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

- a) “Journey of the Magi” as a religious poem with difference.
- b) Use of allusions in “The Love Song of J Alfred Prufrock”.
- c) “On the Move” as a commentary on the contemporary young men.
- d) “The Jaguar” as an animal poem.

Q3) Attempt **any one** of the following in not more than 800 words:

- a) *The Birthday Party* as a comedy of menace.
- b) Stanley’s predicament as an artist.

Q4) Attempt **any one** of the following in not more than 800 words:

- a) *The Power and the Glory* as an allegorical novel.
- b) Write a detailed critical essay on the narrative structure of *The Power and the Glory*.

Q5) a) Write short note on **any one** of the following in not more than 400 words:

- i) The relationship between Stanley and Meg.
- ii) The absurd in *The Birthday Party*.

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

- i) Symbolism in *The Power and the Glory*.
- ii) Sketch the character of the Whisky Priest.



Total No. of Questions : 5]

SEAT No. :

P662

[Total No. of Pages : 4

[4202] - 223

M.A. (Part - I)

ENGLISH

Paper - 2.3 : English Language Today - I

(Semester - II) (2008 Pattern)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *Figures to the right indicate full marks.*

Q1) Answer any four of the following in not more than 200 words each : **[16]**

- a) What are the aspects of standard of language?
- b) Explain the concept of 'social dialects.'
- c) Define the concept of 'code-switching' and its necessity.
- d) What is the role of 'sociolinguistics' in the study of a language?
- e) What make a language 'formal' and 'informal'?
- f) Illustrate the process of 'borrowing' that changes language internally.

Q2) Answer any four of the following in not more than 200 words each : **[16]**

- a) Bring out the features of GIE as a non-native variety of English.
- b) Illustrate the distinct aspects of the diphthongs in BrE.
- c) How is AmE different from BrE at the lexical level?
- d) How do the National Varieties of English represent the native societies?
- e) Write a note on distinctive syntactic features of AmE.
- f) Which are the distinct phonological features of GIE?

Q3) Write short notes on any four of the following in not more than 200 words each: **[16]**

- a) The concepts of 'interactants' and 'locution'.
- b) Importance of 'presuppositions'.

P.T.O.

- c) Searle's concept of 'speech acts'.
- d) The 'cohesive devices' in the texts.
- e) The importance of 'deixis' in speech acts.
- f) The terms 'linguistic semantics' and 'pragmatic semantics'.

Q4) Answer any four of the following in not more than 200 words each : [16]

- a) Define the 'Principle of Politeness?' Explain its significance.
- b) What is the concept of 'text?' Explain with suitable examples.
- c) How do the maxims of the CP help us making the conversation effective?
- d) Explain the concept of 'adjacency pairs' with examples.
- e) Explain the concept of 'discourse analysis'.
- f) Define the relative values of the PP and the CP in conversational analysis.

Q5) a) Attempt any four of the following: [4]

- i) Identify style of the following sentence.
You don't know that we are all concerned with the corruption issue.
- ii) Give example of the journalistic register.
- iii) Accent is restricted to the varieties of.....; whereas a dialect covers the differences ofand..... of a language.
- iv) When a pidgin is acquired by children as a native language, it is said to be a
- v) Identify the language register in the following text :
Shar-num is a Sanskrit word which has been derived from the root *sharan*. It means to bow to someone. To prostrate yourself in front of a God is a type of shar-num implies that your ego is reduced and you surrender.
- vi) That the use of the high variety or a local dialect as a situation changes is called

- b) Attempt any four of the following: [4]
- i) Explain how the Indian speaker doesn't maintain distinction between the following pair of words- 'pen' and 'pale.'
 - ii) Define the distinct Indian pronunciation of the consonants- /θ/ and /ð/ and explain with examples.
 - iii) Comment on the use of Indian English in the following.
'Will you bring two breads for me?'
 - iv) Provide American English counterparts of the following words.
1) a cricketer 2) a lorry
 - v) Identify the syntactic differences between AmE and BrE in the following.
1) I'll go take a bath. 2) I'll go and have a bath.
 - vi) Give two examples of words in which /ɑ:/ is pronounced as /æ/ in American English.
- c) Attempt any four of the following: [4]
- i) What kind of inference is involved in interpreting the utterance?
'The India couldn't do well yesterday on the pitch.'
 - ii) What are the deictic expressions in the following utterance?
'Up above the world so high like a diamond in the sky to me'
 - iii) Explain the process of reference-inference in the following.
A: Have you read Shakespeare?
B: Not complete, but some romantic tragedies only.
 - iv) Explain the coherence expected in the following piece of text.
'As I understand criticism it is, like philosophy and history, a kind of novel for the use of discreet and curious minds. And every novel, rightly understood, is an autobiography. The good critic is he who relates the adventures of his soul among masterpieces.
 - v) Identify which would be the direct and indirect speech acts.
1) You are thinking in a wrong way.
2) Wouldn't you agree that you are thinking in a wrong way?
 - vi) What is an obvious presupposition of a speaker in the following utterance?
'Teacher should be a learner all times.'

- d) Attempt any four of the following : [4]
- i) Which maxim of Cooperative Principle is observed in the following?
A: Will you please help me to get it?
B: Certainly, but let me keep my bag on the shelf.
- ii) Give an example of 'offer-agreement' adjacency pair.
- iii) Identify which maxim of Cooperative Principle is violated in the following.
A: Do you know my salary is doubled now?
B: Of course, I also know the ratio of dearness is doubled.
- iv) Convert the following utterance into a polite expression.
'Stop banging on the door; kids may get disturbed with.'
- v) Frame a sentence to illustrate the face-threatening act.
- vi) Give an example of the Tact- maxim of politeness.



Total No. of Questions : 5]

SEAT No. :

P663

[Total No. of Pages : 2

[4202] - 224

M.A. (Part - I)

ENGLISH

Paper -2.4 : Contemporary Critical Theory
(2008 Pattern) (Semester - II)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) Answer **any two** of the following:

- a) Explain the salient features of archetypal criticism.
- b) How do you account for the role of reader in the act of interpretation as illustrated by the Reader Response criticism?
- c) Comment on the basic tenets of Marxist criticism.

Q2) Answer **any two** of the following:

- a) Discuss Jones' solution to Hamlet's strange behavior.
- b) Why does Lukacs criticize Joyce in the essay 'The Ideology of Modernism'?
- c) Explain Chase's concept of myth as illustrated in his essay.

Q3) Answer **any two** of the following:

- a) Discuss the three linguistic categories as illustrated in 'To Write : An Intransitive Verb?'
- b) What, according to Barthes, are the factors responsible for the separation of literature and language?
- c) Comment on Showalter's concept of Gyno-criticism.

P.T.O.

Q4) Answer **any two** of the following:

- a) What, according to Abrams, are Miller's two main deconstructive strategies?
- b) How does Abrams prove Miller to be the deconstructive angel?
- c) How does Stanley Fish explain the relation between identification of context and the making of meaning?

Q5) Answer **any two** of the following:

- a) Do you find ideas of patriarchy in Austen's *Pride and Prejudice*? Briefly examine the novel from the feminist perspective.
- b) Attempt a psychoanalytical reading of Larkin's 'Wants'.
- c) Interpret Green's *The Power and Glory* in the light of the Marxian concept of ideology.



Total No. of Questions : 5]

SEAT No. :

P664

[Total No. of Pages : 2

[4202] - 321
M.A. (Part - II)
ENGLISH
Paper - 3.1 : Doing Research (I)
(2008 Pattern) (Semester - III)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) Attempt any two of the following:

- a) Define and describe the various types of research.
- b) “Good research requires painstaking efforts”. Discuss the qualities of a good researcher in the light of the above comment.
- c) What is the significance of Investigation and Exploration, when the research is carried out in the areas of language and literature.

Q2) Attempt any two of the following:

- a) What is a Bibliography? Describe the various types of Bibliography.
- b) How are the concepts the Research Area and the Research Topic interrelated? Explain and bring out the similarities and the differences between them.
- c) Comment on the relationship between a Research Problem and a Hypothesis.

Q3) Attempt any two of the following:

- a) Why is the Review of Literature significant in research?
- b) Define the term Hypothesis and explain its various types.
- c) What are the Aims and Objectives in research? How can you differentiate between them?

P.T.O.

Q4) Attempt any two of the following:

- a) Explain the concept of Scope and Limitations in research.
- b) What is Research Methodology? Comment on the methods suitable to do research in the area of literature.
- c) What is a Research Proposal? Explain the various parts of a research proposal.

Q5) Attempt any four of the following questions. Support your answers with suitable examples.

- a) Imagine that you are doing research in the area of novel and write the suitable method and techniques.
- b) Imagine that the title of your research is A Critical Analysis of the Setting in Hayavadan and comment on the area and topic of research.
- c) How will you carry out the review of literature, if your research belongs to the area of poetry?
- d) What hypotheses can you develop, if you have to analyze the errors in sentence constructions committed by the students in your college?
- e) Write the aims and objectives of the research A Pragmatic Analysis of the Advertisements in the Leading English Dailies.
- f) What can be the scope and limitations of the research topic The Problems in the Teaching of Communication Skills at Undergraduate Level?.



Total No. of Questions : 5]

SEAT No. :

P665

[Total No. of Pages : 3

[4202] - 322

M.A. (Part - II)

ENGLISH

Paper - 3.2 : English Language and Literature Teaching (I)

(2008 Pattern) (Sem. - III)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *Figures to the right indicate marks.*

Q1) a) “If we admit that India needs English, then it follows that English should be made compulsory in schools and colleges”. State your response to the view. **[16]**

OR

- b) What are the important characteristics of a good test? Give examples for each characteristic.

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

- a) “Systematic attention to grammar is neither necessary nor sufficient for learning to use a language”. Examine the validity of the view in relation to the teaching of English grammar in the Indian classroom.
- b) Explain some of the important techniques of teaching vocabulary. Give examples for each technique.

OR

- a) Do you think that English can be taught in the Indian classroom without the teachers’ lectures? Illustrate your answer with appropriate examples.
- b) How will you distinguish language acquisition from language learning?
- c) 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.
- d) What are the educational implications of the Cognitivist theory for the language teacher?

P.T.O.

- e) What are the important language teaching materials? How do they help the teacher in teaching English?
- f) What are the essential differences between teaching and learning a language?

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

- a) Do you think that goal setting is an important activity in curriculum designing? Substantiate your answer with examples.
- b) What is Computer Assisted Language Learning (CALL)?
- c) What are the important study skills? Why and how should we teach them?
- d) What is pragmatic competence? Can it be developed in the classroom?
- e) What is the significance of needs analysis in curriculum designing?
- f) How does an aptitude test differ from an achievement test?

Q4) Write short notes on any **FOUR** of the following: **[16]**

- a) Summative evaluation.
- b) Three-language formula.
- c) Extensive reading.
- d) Lexical syllabus.
- e) Law of Exercise in the Behaviourist Theory.
- f) Macaulay's Minute.

Q5) Read the following passage carefully and attempt any **ONE** task (**A** or **B**) given below: **[16]**

I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all the lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any. I refuse to live in other people's houses as an interloper, a beggar or a slave. I refuse to put the necessary strain of learning English upon my sisters for the sake of false pride or questionable social advantage. I would have our young men and young women with literary tastes to learn as much of English and other world-languages as they like, and then expect them to give the benefits of their learning to India and to the world, like, a Bose, a Ray or the Poet himself. But I would not have a single Indian to forget, neglect or be ashamed of his mother tongue, or to feel that he or she cannot think or express the best thoughts in his or her own vernacular. Mine is not a religion of the prison-house.

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.



Total No. of Questions : 5]

SEAT No. :

P666

[Total No. of Pages : 2

[4202] - 323
M.A. (Part - II)
ENGLISH
(Paper - 3.3) : Drama - I
(2008 Pattern) (Sem. - III) (Optional)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *Figures to the right indicate full marks.*

Q1) Answer the following:

[16]

Discuss drama as a composite art. Illustrate your answer with the help of plays prescribed for study.

OR

Compare and contrast the features of Elizabethan and Modern drama.

Q2) a) Answer **any one** of the following:

[16]

- i) Write an essay on the dramatic structure of *Macbeth*.
- ii) Present a contrastive study of Macbeth and Macduff.

OR

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

- i) "Fair is foul and foul is fair".
- ii) Setting of the play *Macbeth*.
- iii) Tragic elements in *Macbeth*.
- iv) Prophecies and the fate of characters in *Macbeth*.

Q3) a) Answer **any one** of the following:

[16]

- i) Discuss *Candida* as a realistic play.
- ii) Comment on Shaw's social vision as seen in *Candida*.

OR

P.T.O.

- b) Write short notes on **any two** of the following:
- i) Sources of humour in *Candida*.
 - ii) Mr. Burgess' role in the play *Candida*.
 - iii) Shaw's attitude toward Morell's idealism.
 - iv) Man-woman relationship in *Candida*.

Q4) a) Answer **any one** of the following: [16]

- i) What unconventional stylistic features are used by Beckett in *Endgame*?
- ii) Comment on the theme of negativity in *Endgame*.

OR

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

- i) Repetitiveness in *Endgame*.
- ii) Action in *Endgame*.
- iii) Dialogues in *Endgame*.
- iv) Relationships in *Endgame*.

Q5) a) Answer **any one** of the following: [16]

- i) Write a note on Tennessee Williams' use of symbolism in *The Glass Menagerie*.
- ii) Treat *The Glass Menagerie* as a criticism of the 'American Dream'.

OR

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

- i) Psychological realism in *The Glass Menagerie*.
- ii) Significance of the use of music in the play *The Glass Menagerie*.
- iii) Laura's 'fragility'.
- iv) Conflicts in the play *The Glass Menagerie*.



Total No. of Questions : 5]

SEAT No. :

P667

[Total No. of Pages : 2

[4202] - 324
M.A. (Part - II)
ENGLISH
Paper - 3.4 : Fiction - I
(2008 Pattern) (Semester - III) (Optional)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) Answer **any one** of the following:

- a) Bring out the importance of narration in a novel.
- b) Explain the notion of point of view in a novel. Give suitable examples.

Q2) a) Answer **any one** of the following:

- i) Comment on the narrative technique used in Wuthering Heights.
- ii) How is the contemporary society reflected in Wuthering Heights?

OR

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

- i) Women characters in Wuthering Heights.
- ii) The protagonist of the novel Wuthering Heights.
- iii) The role of nature in Wuthering Heights.
- iv) Minor characters in Wuthering Heights.

Q3) a) Answer **any one** of the following:

- i) Comment on Jim's romantic ideals as reflected in his picture of himself.
- ii) Discuss Lord Jim as a tragedy of betrayal.

OR

P.T.O.

- b) Write short notes on **any two** of the following:
- i) Minor characters in Lord Jim.
 - ii) The autobiographical element in Lord Jim.
 - iii) Psychological concerns in Lord Jim.
 - iv) Jewel.

Q4) a) Answer **any one** of the following:

- i) Comment on the use of multiple narrators in The Bluest Eye.
- ii) Bring out the devastating effects of the western standards of physical beauty with reference to The Bluest Eye.

OR

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

- i) The significance of Dick and Jane primer in The Bluest Eye.
- ii) The significance of seasons in The Bluest Eye.
- iii) The use of the oral tradition of storytelling in The Bluest Eye.
- iv) Pauline Breedlove.

Q5) a) Answer **any one** of the following:

- i) Comment on the absence of narrative continuity in The Catcher in the Rye.
- ii) Discuss Holden as an unreliable narrator.

OR

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

- i) Phoebe.
- ii) Symbols in The Catcher in the Rye.
- iii) Stradlater.
- iv) The title The Catcher in the Rye.



Total No. of Questions : 5]

SEAT No. :

P668

[Total No. of Pages : 2

[4202] - 325
M.A. (Part - II)
ENGLISH
Paper - 3.5 : Poetry - I
(2008 Pattern) (Semester - III) (Optional)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *Figures to the right indicate full marks.*

Q1) a) Explain with reference to the context of any **TWO** of the following: **[8]**

- i) Fade far away, dissolve and quite forget
What thou among the leaves have never known
The weariness, the fever, and the fret
Here, where men sit and hear each other groan
- ii) A starlit or moonlit dome disdains
All that man is,
All mere complexities
The fury and mire of human veins
- iii) The women shared
The secret like a happy funeral
While girls gripping their handbags tighter, started
At a religious wounding
- iv) A crowd flowed over London Bridge, so many,
I had not thought death had undone so many

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

- i) Write a note on 'poetic diction'.
- ii) Explain the term 'imagery' as an element of poetry.

Q2) Write a detailed answer to any **ONE** of the following: **[16]**

- a) Bring out the themes of the five sections of T.S. Eliot's *The Waste Land*.
- b) Explain the position of human suffering as projected in *Musee des Beaux Arts*.

P.T.O.

- Q3)** Write short notes on any **FOUR** of the following: [16]
- a) The theme of Browning's *Fra Lippo Lippi*.
 - b) The theme of *Home Burial*.
 - c) Byzantium as a symbol of Eternity.
 - d) Weddings from Larkin's point of view.
 - e) Dylan Thomas's nostalgia of holidays at Fern Hill.
 - f) The theme of Tennyson's *Tithonus*.

- Q4)** Attempt any **ONE** of the following: [16]
- a) "Emily Dickinson's poetry exhibits an immediacy of subjective perception and also its universal implication". Discuss the comment in the light of her poems you have studied.
 - b) "Robert Frost uses ordinary situations and images but uses them as powerful symbols of deeper truth". Support the view on the basis of his poems you have studied.

- Q5)** Write short notes on any **FOUR** of the following: [16]
- a) The theme of Whitman's *There Was a Child Went Forth*.
 - b) Reflection of philosophy in Emerson's *The Problem*.
 - c) Thinking as an experience in Stevens's *Sunday Morning*.
 - d) Skunk as a symbol of humanity in Lowell's *Skunk Hour*.
 - e) The image of Lady Lazarus presented by Sylvia Plath.
 - f) Dickinson's art of condensation.



Total No. of Questions : 5]

SEAT No. :

P670

[Total No. of Pages : 3

[4202] - 327
M.A. (Part - II)
ENGLISH
Paper - 3.7 : Pragmatics - I
(2008 Pattern) (Semester - III) (Optional)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

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

- a) Trace the developmental stages of modern pragmatics.
- b) Illustrate with suitable examples the difference between sentence and utterance.
- c) "Pragmatics is said to be the study of utterances whereas semantics deals with the sentence meaning". Explain with suitable examples.

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

- a) "Linguistic context does not consider 'extralinguistic' factors". Illustrate.
- b) How is Context a very dynamic concept? Explain giving suitable examples.
- c) Illustrate the concepts, 'the mental world', 'the physical world' and 'the social world'.

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

- a) How does J.L. Austin distinguish between constatives and performatives?
- b) Explain giving suitable examples J.R. Searle's Typology of Speech Acts.
- c) What types of felicity conditions are required for the performative utterances to be successful?

P.T.O.

Q4) Answer any **TWO** of the following: [16]

- a) Throw light on proximal and distal deixis in a conversation.
- b) Give the classification of deixis with appropriate examples.
- c) Explain with suitable examples the nature of discourse and social deixis.

Q5) Answer any **FOUR** of the following: [16]

- a) Say whether the following statements are true or false:
 - i) Pragmatics focuses on the phonetic or grammatical form of an utterance.
 - ii) 'Utterance' is the concept that belongs to semantics.
 - iii) Perspective view of language is attributed to Jeff Verschueren.
 - iv) Sentence is a string of words put together by the grammatical rules of a language.
- b) Identify the physical, mental and social world in the following extract and comment on their importance in understanding the text:

Emerging from Vinayak Street, he saw a group of boys moving up the Market Road towards the College.

Someone asked: "Iswaran, coming up to see the results"?

"Yes, yes, presently. But now I have to be going on an urgent business".

"Where"?

"Palace Talkies". At this all the boys laughed.

"You seem to know your result already. Do you"?

"I do. Otherwise do you think I would be celebrating it with a picture"?

"What is your number"?

"Seven Eight Five," he said, giving the first set of numbers that came to his head. The group passed on joking: "We know you are going to get a first-class this time".

- c) Say whether the following utterances are instances of ‘direct’ or ‘indirect’ speech act:
- i) Come here my boy and relax.
 - ii) Do you have to stand in front of the TV?
 - iii) Would you open this letter for me?
 - iv) You’d make a better door than a window.
- d) Identify the speech acts (i.e. declarative, assertative, commissive, expressive, directive) in the following utterances:
- i) The boys and girls are dancing now.
 - ii) The Referee : “You are out”.
 - iii) Leave the class immediately.
 - iv) I promise to come for your birthday party.
- e) Explain the illocutionary force in the following utterances:
- i) I am terribly sorry for my late arrival.
 - ii) Can you return my books tomorrow morning?
 - iii) Don’t park your car in front of the main gate.
 - iv) Arvind Adiga is one of the greatest modern Indian English writers.
- f) Identify various deictic expressions used in the following and explain:

“Come on,” said his employer who waited for him on the veranda and Sankar got into the front seat of the car and they drove off to the Oriental Cafe. Today he was in a depressed state, he felt sick of his profession, the perpetual cajoling and bullying, the company of a drunkard. He nearly made up his mind to throw up this work and go back to the village. Nostalgia for his home and people seized him. “I don’t care what happens; I will get back home and do something else to earn this money”. On top of this mood a letter from home: “Send a hundred rupees immediately. Last date for mortgage installment. Otherwise we shall lose our house”.



Total No. of Questions : 5]

SEAT No. :

P672

[Total No. of Pages : 2

[4202] - 421
M.A. (Part - II)
ENGLISH
Paper - 4.1 : Doing Research (II)
(2008 Pattern) (Sem. - IV)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) Answer the following (Any two):

- a) Discuss with examples how a researcher would collect data if he/she has chosen a topic concerning poetry.
- b) Describe the peculiarities of different methods of data collection.
- c) "Analysis of data is the process of transforming data with the goal of highlighting useful information, suggesting solutions and making decisions about the hypothesis". Discuss this statement with examples.

Q2) Answer the following (Any two):

- a) What are the features of logical writing preferred in a research report?
- b) What is the difference between findings of a research project and its conclusions?
- c) Compare the MLA and APA styles of writing a research report.

Q3) Answer the following (Any two):

- a) What care a researcher should take to guard against plagiarism?
- b) "The findings of a research project relate to its aims and objectives, scope and limitations and hypothesis". Do you agree with this statement? Illustrate your answer with examples.
- c) How should a researcher avoid overquoting and underquoting?

P.T.O.

Q4) Answer the following (Any two):

- a) Describe with examples the advantages and disadvantages of including footnotes and endnotes in a research report.
- b) Compare and contrast a short research paper and a long dissertation based on a research work.
- c) Why is it important to write bibliography in a standard format?

Q5) Answer the following (Any four):

- a) Write bibliographical entries; one each for describing a book with a single author, a book with more than one author, a website and an article from a research journal.
- b) Describe the pages of a thesis before the first chapter.
- c) In an imaginary research dissertation of your choice, write suggestions for future research.
- d) Imagine that you are conducting research on examination reforms. Give 4 sample questions from the questionnaire you will administer to teachers engaged in assessment.
- e) Imagine that in a study of methods of teaching language, you have found that Communicative Language Teaching yields the best results. What generalization you will make on this finding with respect to Cognitivism and Behaviourism?
- f) How is a bibliographical reference given in the midst of the running text of a research dissertation according to MLA style?



Total No. of Questions : 5]

SEAT No. :

P673

[Total No. of Pages : 2

[4202] - 422

M.A. (Part - II)

ENGLISH

Paper - 4.2 : English Language and Literature Teaching - II
(Semester - IV) (2008 Pattern)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) a) Comment on the systematic nature of error and describe the different stages of error analysis.

OR

- b) Bring out the distinction between the stylistic approach and thematic approach to the study of literature.

Q2) a) Answer any ONE of the following:

- i) What are the objections to teaching poetry in a language classroom?
- ii) What are the teaching aids that a teacher can use in the teaching of fiction?

OR

b) Answer any FOUR of the following:

- i) Explain the term 'non-native literatures in English'.
- ii) Bringout the importance of needs analysis before designing an ESP course.
- iii) How can we use pragmatics in the teaching of a short story?
- iv) What is micro teaching? What are its uses?
- v) How does a lesson plan help a teacher?
- vi) What are the arguments for the use of mother tongue in English classroom?

P.T.O.

Q3) Answer any FOUR of the following questions:

- a) Why is a receptive error difficult to detect?
- b) How can contrastive analysis help a translator?
- c) What are the uses of video in the teaching of drama?
- d) Bring out the importance of role play in the teaching of drama.
- e) Explain the importance of peer teaching as a teacher training technique.
- f) What are the stylistic features that you would focus on in the teaching of following lines:
More candles, more lanterns, more neighbours,
More insects and the endless rain.

Q4) Write short notes on any FOUR of the following:

- a) Systematicity of error.
- b) Error as a 'breach of code'.
- c) Using group work in large classes.
- d) Importance of remedial teaching in Indian context.
- e) Contrastive analysis as a predictive technique.
- f) The concept of 'transitional language' in error analysis.

Q5) Prepare a lesson plan or period plan to teach any ONE of the following topics to students of S.Y.B.A. compulsory English:

- a) Uses of present perfect tense.
- b) Contrast between the use of prepositions 'in' and 'into'.
- c) Any lyrical poem.
- d) The first scene of any play.



Total No. of Questions : 5]

SEAT No. :

P674

[Total No. of Pages : 4

[4202] - 423
M.A. (Part - II)
ENGLISH
Optional Paper - 4.3 : Drama - II
(Semester - IV) (2008 Pattern)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *Figures to the right indicate full marks.*

Q1) Answer the following in about 400 words each.

[16]

- a) Comment on:
 - i) Bobby's views about the sacred
 - ii) Aruna's point of view
 - iii) Ideas about social harmony

BOBBY. Your God! My flesh is holding him! Look, Javed! And he does not mind!

The Mob/Chorus pounds.

BOBBY. He does not burn me to ashes! He does not cry out from the heavens saying He has been contaminated!

CHORUS ALL. Don't break our pride!

BOBBY. Look how He rests in my hands! He knows I cannot harm Him. He knows His strength! I don't believe in Him but He believes in me. He smiles! He smiles at our trivial pride and our trivial shame.

CHORUS ALL. Don't break our pride! (*Pounds thrice*).

BOBBY. See, Javed! He doesn't humiliate you. He doesn't cringe from my touch. He welcomes the warmth of my hand. He feels me. And He welcomes it! I hold Him who is sacred to them, but I do not commit sacrilege. (To Aruna.) You can bathe Him day and night, you can splash holy waters on Him but you cannot remove my touch from His form. You cannot remove my smell with sandal paste and attars and fragrant flowers because it belongs to a

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human being who believes, and tolerates, and respects what other human beings believe. That is the strongest fragrance in the world!

The action freezes. Bobby slowly and tenderly replaces the image in the puja room.

ARUNA. (breaks down.) Oh! Is there nothing left that is sacred in this world BOBBY. The tragedy is that there is too much that is sacred. But if we understand and believe in one another, nothing can be destroyed (*Puts on his footwear and looks at Hardika.*) And if you are willing to forget, I am willing to tolerate.

b) Comment on:

- i) Jones' bravado
- ii) Elements of plot
- iii) Conversational style

JONES : Ain't r de Emperor? De laws don't go for him. (judicially) You heah what I tells you, Smithers. Dere's little stealin' like you does, and dere's big stealin' like I does. For de little stealin' dey gits you in jail soon or late. For de big stealin' dey makes you Emperor and puts you in de Hall o' Fame when you croaks. (reminiscently) If dey's one thing I learns in ten years on de Pullman ca's listenin' to de white quality talk, it's dat same fact. And when I gits a chance to use it I winds up Emperor in two years.

SMITHERS: (unable to repress the genuine admiration of the small fry for the large) Yes, yer turned the bleedin' trick, all fight. Blimey, I never seen a bloke 'as' ad the bloomin' luck you 'as.

JONES : (severely) Luck? What you mean -- luck?

SMITHERS : I suppose you'll say as that swank about the silver bullet ain't luck -- and that was what first got the fool blacks on yer side the time of the revolution, wasn't it?

JONES : (with a laugh) Oh, dat silver bullet! Sho' was luck! But I makes dat luck, you heah? I loads de dice! Yessuh! When dat murderin' nigger ole Lem hired to kill me takes aim ten feet away and his gun misses fire and I shoots him dead, what you heah me say?

SMITHERS : You said yer'd got a charm so's no lead bullet'd kill yer. You was so strong only a silver bullet could kill yer, you told 'em. Blimey, wasn't that swank for yer -- and plain, fat-'eaded luck?

JONES : (proudly) I got brains and I uses 'em quick. Dat ain't luck.

SMITHERS : Yer know they wasn't 'ardly likely to get no silver bullets. And it was luck'e didn't 'it you that time.

JONES : (laughing) And dere all dem fool, bush niggers was kneelin' down and bumpin' deir heads on de ground like I was a miracle out o' de Bible Oh Lawd, from dat time on I has dem all eatin' out of my hand. I cracks de whip and dey jumps through.

SMITHERS : (with a sniff) Yankee bluff done it.

JONES : Ain't a man's talkin' big what makes him big-long as he makes folks believe it? Sho', I talks large when I ain't got nothin' to back it up, but I ain't talkin' wild just de same. I knows I kin fool 'em -- I knows it --and dat's backin' enough fo' my game. And ain't I got to learn deir lingo and teach some of dem English befo' I kin talk to 'em? Ain't dat wuk? You ain't never learned ary word er it, Smithers, in do ten years you been heah, dough you' knows it's money in yo' pocket tradin' wid 'em if you does. But you'se too shiftless to take de trouble.

Q2) a) Answer **any one** of the following in about 800 words each: [16]

- i) "*The Emperor Jones* externalises the inner struggle of man". Elaborate.
- ii) Write a note on Brutus Jones' dual consciousness.

OR

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

- i) Internal discovery in *The Emperor Jones*.
- ii) *The Emperor Jones* as a fantasy.
- iii) Significance of masks in *The Emperor Jones*.
- iv) Community memory in *The Emperor Jones*.

Q3) a) Answer **any one** of the following in about 800 words each. [16]

- i) Write an essay on the theme of fear in *The Crucible*.
- ii) Discuss the conflict between individuality and authority as reflected in *The Crucible*.

OR

- b) Answer **any two** of the following in about 400 words each.
- i) Morality in *The Crucible*.
 - ii) Reverend Hale of Beverly.
 - iii) Rational treatment of supernatural beliefs in *The Crucible*.
 - iv) ‘Witch hunt’ in *The Crucible*.

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

- i) “The demons of communal hatred are not out on the street but are lurking inside us”. Consider this statement in relation to *Final Solutions*.
- ii) Theatrical aspects of the play *Final Solutions*.

OR

- b) Answer **any two** of the following in about 400 words each.
- i) Ramnik Gandhi.
 - ii) Temporal fluidity in **Final Solutions**.
 - iii) **Final Solutions** as a Contemporary Play.
 - iv) The theme of tradition and modernity in **Final Solutions**.

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

- i) Ibsen’s social realism as reflected in *The Doll’s House*.
- ii) Consider *The Doll’s House* as a play about self-awakening.

OR

- b) Answer **any two** of the following in about 400 words each.
- i) Search for freedom in *The Doll’s House*.
 - ii) Torvald Helmer.
 - iii) Doll symbolism in *The Doll’s House*.
 - iv) Nora’s domesticity.



Total No. of Questions : 5]

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[Total No. of Pages : 3

[4202] - 424
M.A. (Part - II)
ENGLISH
Paper - 4.4 : Fiction - II
(2008 Pattern) (Semester - IV) (Optional)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) Read and analyse the following passages in the light 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 off the knife in front of me. It was like a red-hot blade gnawing at my eyelashes and gouging out my stinging eyes. That was when everything shook. The sea swept ashore a great breath of fire. The sky seemed to be splitting from end to end and raining down sheets of flame. My whole being went tense and I tightened my grip on the gun. The trigger gave, I felt the underside of the polished butt and it was there, in that sharp but deafening noise, that it all started. I shook off the sweat and the sun. I realized that I'd destroyed the balance of the day and the perfect silence of this beach where I'd been happy. And I fired four more times at a lifeless body and the bullets sank in without leaving a mark. And it was like giving four sharp knocks at the door of unhappiness.
 - i) Ambience.
 - ii) Narration.
 - iii) Context.
- b) There was one thing I hadn't bargained for when I had agreed to come here with Mohan – the ghosts who sprang out at me the moment I entered. So many of them – Makarandmama, Ai, Dada and his friends, Rahul, a small, excited child, and Mohan himself telling me, 'We won't be here long....'

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All these people seemed so real to me that I looked at Mohan wondering whether he could see them too. But the distaste on his face, the wrinkling on his nose, told me that his awareness was of something quite different. The place reeked of mildew and rot. The fetid stench of the garbage Nayana had just carried down the stairs had drifted in through the door and companionably joined the closed - in Monsoon mustiness.

‘We have to clean up,’ Mohan said.

‘Now?’

‘Naturally. We can’t live in this mess’.

- i) Point of view.
- ii) Language.
- iii) Setting.

Q2) a) Answer any one of the following:

- i) Comment on the socio-cultural ethos in *Kanthapura*.
- ii) Discuss the plot structure in *Kanthapura*.

OR

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

- i) The social element in *Kanthapura*.
- ii) The use of folklore in *Kanthapura*.
- iii) Mythological context of *Kanthapura*.
- iv) Ratna.

Q3) a) Answer any one of the following:

- i) Comment on the thematic composition of *That Long Silence*.
- ii) Evaluate *That Long Silence* in its Indian context.

OR

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

- i) Setting in *That Long Silence*.
- ii) Class consciousness in *That Long Silence*.
- iii) Symbolism in *That Long Silence*.
- iv) Jaya and Mohan.

- Q4)** a) Answer any one of the following:
- i) Comment on the conflict in *The Outsider*.
 - ii) Discuss the human values in *The Outsider*.

OR

- b) Write short notes on any two of the following:
- i) The significance of the title *The Outsider*.
 - ii) Meursault and Marie.
 - iii) Narration in *The Outsider*.
 - iv) Raymond.

- Q5)** a) Answer any one of the following:
- i) Elaborate on the domestic element in *A House for Mr Biswas*.
 - ii) Discuss the socio-religious world in *A House for Mr Biswas*.

OR

- b) Write short notes on any two of the following:
- i) The family of *Mr Biswas*.
 - ii) Tragicomic element in *A House for Mr Biswas*.
 - iii) Minor characters 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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[Total No. of Pages : 3

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[4202] - 425
M.A. (Part - II)
ENGLISH
Paper - 4.5 : Poetry - II
(2008 Pattern) (Semester - IV) (Optional)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

Q1) a) Explain with reference to the context any TWO of the following: **[8]**

- i) *When, finally, we reached the place,
We hardly knew why we were there,
The tree had darkened every face,
Our deeds were neither great nor rare.*
- ii) *..... love
Was the only written word
in the scripture of your hands*
- iii) *No longstanding headstone
with his full name and two dates
to hold in their parentheses
everything the didn't quite
manage to do himself*
- iv) *I am the one you married off
to get rid of a burden
not knowing
that a nation of captive minds
cannot be free*

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- b) Comment on the use of diction and imagery in ONE of the following:[8]
- i) *a body tattooed with wounds seen and unseen
from the harsh whipstrokes of slavery
tortured and magnificent
proud and mysterious
Africa from head to foot
This is what I am.*
 - ii) *But a grave voice answers me
Impetuous son that tree young and strong
That tree there
Is splendid loneliness amidst white and faded flowers?
That is Africa your Africa
That grows again patiently obstinately
And its fruit gradually acquire
The bitter taste of liberty.*

Q2) Write a detailed answer to ONE of the following: [16]

- a) Do you agree with the view that '*Don't call Me Indo -Anglican*' by Syed Amanuddin expresses his deep sense of marginalization? Support your answer.
- b) Discuss Gopal Honnalgere's poem '*Of Crows*' as a social satire.

Q3) Write short notes on any FOUR of the following: [16]

- a) Nostalgia as reflected in '*My Grandmother's House*' by Kamla Das
- b) The dance of death as projected in '*Pestilence*' by Keki Daruwalla
- c) Predicament of the speaker in '*Naryal Purnima*' by Gieve Patel
- d) Spirit of rebellion expressed in '*Spoiling the Name*' by Kamla Das
- e) Irony in A. K. Rumanujan's '*Obituary*'
- f) The theme of Jayant Mahapatra's '*The Lost Children of America*'

Q4) Write a detailed answer to ONE of the following: [16]

- a) What, according to you, are the most important themes of the African poems that you have studied? Illustrate your answer.
- b) What image of Africa emerges out of the African poems you have studied? Illustrate your answer.

Q5) Write short notes on any **FOUR** of the following : **[16]**

- a) Pride as expressed in '*I Thank you God*' by Bernard Daddie.
- b) Warm welcome to the '*Home - Coming Son*' by Tsegaye Gabre-Medhin.
- c) Harshness of slavery as reflected in '*If you Want to Know Me*' by Noemia De Sousa.
- d) The horror of war brought out by John Pepper Clark.
- e) Splendid loneliness of the Blacks as expressed in '*Africa*' by David Diop.
- f) Colour consciousness voiced in '*If you want to know Me*'.



Total No. of Questions : 5]

SEAT No. :

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[Total No. of Pages : 3

[4202] - 426
M.A. (Part - II)
ENGLISH
(Paper - 4.6) : Linguistics and Stylistics - II
(2008 Pattern) (Sem. - IV) (Optional)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

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

- a) Bring out the difference between 'linguistic stylistics' and 'literary stylistics'.

OR

- b) Explain the concept of 'poetic licence' and its relation with the creative uses of language in literature.

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

- a) What is universe of discourse? Discuss fiction as a narrative form of discourse.

OR

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

Q3) Answer any FOUR of the following questions: **[16]**

- a) Explain how 'rhyme' and 'rhythm' contribute to the music of poetry.
- b) Explain the significance of turnt-length in drama.
- c) What is 'proximal deixis'?
- d) Explain the concept of 'illocutionary force'.
- e) Distinguish between the 'maxim of clarity' and 'maxim of relation' with appropriate examples.
- f) Briefly explain the term 'omniscient narrator'.

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Q4) Answer any FOUR of the following questions: **[16]**

- a) What is 'poetic diction'? Explain briefly.
- b) What are the factors that make a poem obscure?
- c) What is an 'adjacency pair'?
- d) Explain the concept of 'grammatical deviation' with appropriate examples.
- e) Write a brief note on 'theater and drama'.
- f) Write a brief note on 'poetic repetition' as a creative use of language.

Q5) Attempt a stylistic analysis of any ONE of the following: **[16]**

A) Whose woods these are I think I know,
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake,
The only other sound is the sweep
Of easy wind and downy flake.

The woods are lovely dark and deep
But I have promises to keep,
And miles to go before I sleep
And miles to go before I sleep.

B) Mr. Premier,

Sir,

Neither you nor I speak English, but there are some things that can be said only in English.

My ex-employer the late Mr. Ashok's ex-wife Pinky Madam, taught me one of these things; and at 11:32 pm today, which was about ten minutes ago, when the lady on All India Radio announced, 'Premiere Jiabao is coming to Bangalore next week', I said that thing at once.

In fact, each time when great men like you visit our country I say it. Not that I have any thing against great men. In my way, sir, I consider myself one of your kind. But whenever I see our prime minister and his distinguished sidekicks drive to the airport in black cars and get out to do *namastes* before you in front of a TV camera and tell you about how moral and saintly India is, I have to say that thing in English.

Now you *are* visiting us this week, Your Excellency, are'nt you? All India Radio is usually reliable in these matters.

That was a joke, sir.

Ha!

That's why I want to ask you directly if you really are coming to Bangalore. Because if you are, I have something important to tell you. See the lady on the radio said, 'Mr. Jiabao is on a mission : he wants to know the truth about Bangalore'.

My blood froze. If anyone knows the truth about Bangalore, it's *me*.

Next the lady announcer said, 'Mr. Jiabao wants to meet some Indian entrepreneurs and hear the story of their success from their own lips'.



Total No. of Questions : 5]

SEAT No. :

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[Total No. of Pages : 3

[4202] - 427
M.A. (Part - II)
ENGLISH
Pragmatics - II
(Optional Paper - 4.7) (2008 Pattern) (Semester - IV)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *All questions carry equal marks.*

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

- a) Discuss the maxims of Politeness Principle as advocated by G.N. Leech.
- b) Discuss the Theory of Politeness in conversation as advocated by Penelope Brown and Stephen Levinson.
- c) Throw a light on Trade off Relationship between Cooperative Principle and Politeness Principle.

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

- a) Explain with suitable examples the concepts 'conventional implicature' and 'conversational implicature'.
- b) Draw the distinction between explicature and implicature with suitable examples.
- c) Pragmatics is concerned with the notion of implicature. Explain.

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

- a) What are the different types of cohesion? Explain.
- b) Illustrate with suitable examples J.L. Austin's classification of speech acts.
- c) Write a note on Direct and Indirect Speech Acts.

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Q4) Answer any **TWO** of the following: [16]

- a) What is pragmatic competence? How is it different from communicative competence?
- b) Explain with suitable examples the concept 'Natural Language Processing'.
- c) A reader of a literary text has to be aware of many aspects involved in pragmatics. Discuss.

Q5) Answer any **FOUR** of the following: [16]

- a) Give one example for each of the following-
 - i) Positive politeness
 - ii) Observance of manner maxim
 - iii) Approbation maxim
 - iv) Modesty maxim
- b) Explain the implicatures in the following utterances:
 - i) I was sitting in a garden one day
 - ii) Sometimes, the woman beats her husband
- c) Give the adjacency pairs for the following:
 - i) Request - acceptance
 - ii) Greeting - greeting
 - iii) Apology - acceptance
 - iv) Offer - denial
- d) Give a pragmatic analysis of the following dialogue:

Estragon : What tree is this?
Vladimir : I am not sure; perhaps it is a willow tree.
Estragon : Where are its leaves?
Vladimir : It must be a dead tree.
Estragon : Then it cannot weep any more.
Vladimir : Or may be it is not the season for it to have leaves.
Estragon : It seems to me to resemble a bush rather than a willow.
Vladimir : It is a shrub.

Estragon : It is a bush

Vladimir : No, it is What are you trying to imply? Do you mean we have come to the wrong place.

Estragon : If this is the right place, he ought to have been here by now.

Vladimir : He did not definitely say that he would come.

Estragon : Supposing he does not come?

Vladimir : Then we shall come back here tomorrow.

- e) Give one example for each of the following speech acts:
- i) Constative
 - ii) Expressive
 - iii) Declarative
 - iv) Commissive
- f) Give two examples of Adjacency pairs



Total No. of Questions : 5]

SEAT No. :

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[Total No. of Pages : 4

[4202] - 428

M.A. (Part - II)

ENGLISH

Paper - 4.8 : Multicultural Discourse in Immigrant Fiction - II
(2008 Pattern) (Semester - IV) (Optional)

Time : 3 Hours]

[Max. Marks :80

Instructions to the candidates:

- 1) *All questions are compulsory.*
- 2) *Figures to the right indicate full marks.*

Q1) Attempt a discourse analysis of any **TWO** of the following extracts and bring out their pragmatic features: **[16]**

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

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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.

Q2) Attempt a discourse analysis of any **TWO** of the following extracts and bring out their pragmatic features: **[16]**

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

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

"Does Sonia know"?

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

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

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

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

- c) 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 nametag 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.

Q3) Answer any TWO of the following: [16]

- a) Show how the encounter with the West sometimes impedes, but more often aids the women protagonists in their search for identity in Chitra Banerjee Divakaruni's anthology of short stories, **Arranged Marriage**.
- 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.

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

- a) Discuss briefly the process of Ashoke and Ashima's assimilation into American culture in Jhumpa Lahiri's novel, **The Namesake**.
- b) Show how Gogol's love affairs provide an insight into the continual metamorphosis of the central character in Jhumpa Lahiri's novel, **The Namesake**.
- c) Show how Jhumpa Lahiri effectively portrays the conflict between individual pursuits and family loyalties in her novel, **The Namesake**.

Q5) Answer briefly any **TWO** of the following: **[16]**

- a) What common aspects of the immigrant experience do we find through the stories in **Arranged Marriage** and the novel, **The Namesake**?
- b) The juxtaposition of the present tense and the past tense in the narrative of Jhumpa Lahiri's **The Namesake**.
- c) Comment briefly on the aptness of the titles of the short stories in the collection, **Arranged Marriage**.

