

Total No. of Questions : 5]

SEAT No. :

P699

[Total No. of Pages : 3

[4302] - 121

M.A. (Part - I) (Semester - I)

ENGLISH

Paper - 1.1 : English Literature from 1550 to 1832
(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) Alas! what boots it with incessant care
To tend the homely, slighted shepherd's trade.
And strictly meditate the thankless Muse?
Were it not better done, as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Neaera's hair?
- ii) When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodg'd with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide,
"Doth God exact day-labour, light denied"?
I fondly ask.

P.T.O.

- iii) Thou art slave to Fate, Chance, kings, and desperate men,
 And dost with poyson, warre, and sicknesse dwell,
 And poppie, or charmes can make us sleepe as well,
 And better then thy stroake; why swell'st thou then?
 One short sleepe past, wee wake eternally,
 And death shall be no more; death, thou shalt die.
- iv) To our bodies turn we then, that so
 Weak men on love reveal'd may look;
 Love's mysteries in souls do grow,
 But yet the body is his book.
 And if some lover, such as we,
 Have heard this dialogue of one,
 Let him still mark us, he shall see
 Small change, when we'are to bodies gone.
- v) If thou find'st one, let me know,
 Such a pilgrimage were sweet;
 Yet do not, I would not go,
 Though at next door we might meet;
 Though she were true, when you met her,
 And last, till you write your letter,
 Yet she
 Will be
 False, ere I come, to two, or three.
- vi) Behold, whiles she before the altar stands,
 Hearing the holy priest that to her speakes,
 And blesseth her with his two happy hands,
 How the red roses flush up in her cheekes,
 And the pure snow, with goodly vermill stayne
 Like crimson dyde in grayne:
 That even th' Angels, which continually
 About the sacred Altare doe remaine,
 Forget their service and about her fly,
 Ofte peeping in her face, that seems more fayre,
 The more they on it stare.

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

- a) Pastoral Elements in **Lycidas**.
- b) **Epithalmion** as a marriage song.
- c) **Death Be Not Proud** as a Holy Sonnet.
- d) Cynicism in **Goe and Catche a Falling Star**.

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

- a) Iago is the spirit of evil “acting through simple hatred of good and delight in causing pain”. Discuss.
- b) Consider **Othello** as a typical Shakespearean tragedy.

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

- a) **The Vicar of Wakefield** is a description of Low or Middle class with its follies Illustrate.
- b) Comment upon the role of Dr. Primrose in **The Vicar of Wakefield**.

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

- i) The role of Roderigo in **Othello**.
- ii) The Temptation scene in **Othello**.

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

- i) Coincidences in **The Vicar of Wakefield**.
- ii) Female characters in **The Vicar of Wakefield**.



Total No. of Questions : 5]

SEAT No. :

P700

[Total No. of Pages : 4

[4302] - 122

M.A. (Part - I) (Semester - I)

ENGLISH

Paper - 1.2 : English Literature from 1832 to 1980
(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 little profits that an idle king,

By this still hearth, among these barren crags
Match'd with an aged wife, I mete and dole
Unequal laws into a savage race,
That hoard, and sleep, and feed, and know not me.

ii) Only reapers, reaping early

Íamong the bearded barley,
Hear a song that echoes cheerly
From the river winding clearly
Down to tower'd Camelot:
And by the moon the reaper weary
Piling sheaves in uplands airy,
Listening.

P.T.O.

- iii) She shut the cold out and the storm,
And kneeled and made the cheerless grate
Blaze up, and all the cottage warm;
Which done, she rose, and from her form
Withdrew the dripping cloak and shawl,
And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
And, last, she sat down by my side
And called me.
- iv) How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?
- v) Sir, 't was not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Fra Pandolf chanced to say 'Her mantle laps
Over my lady's wrist too much', or 'Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat:' such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy.
- vi) There is sweet music here that softer falls.
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;

Music that gentler on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the
Blissful skies.
Here are cool mosses deep,
And thro' the mosses ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

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

- a) 'Ulysses' as a man of action turned into philosopher,
- b) A portrait of faithless Duchess in 'My Last Duchess'.
- c) The element of terror in 'The Second Coming'.
- d) 'The lady of Shalott' as the poem about human life'.

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

- a) Draw a character-sketch of Prof Henry Higgins.
- b) Discuss 'Pygmalion' as the mingling of the legend of Pygmalion and fairy tale of Cinderella.

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

- a) The theme of 'A Passage to India' is "the chasm between the world of action and world of being". Discuss.
- b) How does Forster explore the general issue of Britain's political control of India in 'A Passage to India'?

- Q5)** a) Write a short note on any one of the following in not more than 400 words each:
- i) The role of Eliza Doolittle in 'Pygmalion'.
 - ii) The problem of modern education in 'Pygmalion'.
- b) Write a short note on any one of the following in not more than 400 words each:
- i) The British colonial official's prejudiced attitude towards India.
 - ii) The three - fold division of the plot of 'A Passage India'.



Total No. of Questions : 5]

SEAT No. :

P701

[Total No. of Pages : 4

[4302] - 123

M.A. (Part - I) (Semester - I)

ENGLISH

Paper - 1.3 : English Language Today
(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 three term labels used to describe the vowels? Explain.
- b) Explain and illustrate the structure of a syllable.
- c) What are semi-vowels in British English? Explain.
- d) Define the voiced and voiceless consonants in R.P. English.
- e) What are the functions of intonation? Illustrate.
- f) What is a tone group? What is the structure of it?

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

- a) What is 'an allomorph'? Explain with examples.
- b) Describe inflectional and derivational categories of morpheme.
- c) Explain with examples the concept of 'free' morpheme and its categories.
- d) Distinguish between 'blending' and 'compounding' as the processes of word formation.
- e) Explain with examples 'conversion' as a process of word formation.
- f) How does the affixation process enrich vocabulary of English?

P.T.O.

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

- a) Adjective phrase.
- b) Relative pronouns.
- c) Coordinate clauses.
- d) Preposition phrase.
- e) Determiners.
- f) The operating verbs.

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

- a) Explain the concept of lexical relations with suitable examples.
- b) Illustrate the components of meaning in 'Proto-types'.
- c) What is 'Metonymy'? How does it depend on the inferences in a speaker's mind?
- d) Define 'agent', 'theme', and 'instrument' as semantic roles of phrases.
- e) Explain with examples the syntagmatic relations in linguistic units.
- f) Explain the 'concept of situation' with examples.

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

- i) The aspirated plosives in English -----, ----- and -----.
- ii) Transcribe the word 'education' phonemically and mark stress.
- iii) Define the clause elements syntactically in the following.

'Of course one has to count them'.
- iv) Divide the following sentence into the tone groups and underline the nucleus accent.

'That's their favourite restaurant because they enjoy Maharashtrian food'.

- v) Mark the stress and intonation in the following sentence-
‘I have an examination tomorrow’.
- vi) Identify the syllables in the word ‘qualifications’ and give syllable structure.
- b) Attempt *any four* of the following: **[4]**
- i) Draw a tree diagram to provide the morphological analysis of – ‘expectations’.
- ii) Identify the free and bound morphemes in the word ‘conversational’.
- iii) Comment on the allomorphic variants in-’toys’ and ‘tops’.
- iv) Form the words by using the prefixes- ‘en- and ‘ir-
- v) Identify the process of word formation in the following words.
‘demo’ and ‘GAT’
- vi) Give two examples of ‘clipping’ as a process of word formation.
- c) Attempt *any four* of the following: **[4]**
- i) Explain the error that you find in the following sentence.
‘You should give themselves another chance’.
- ii) Frame a sentence to give an example of- ‘the object complement’.
- iii) Give two examples of Interrogative pronouns.
- iv) Identify the sentence elements in the following.
‘Once upon a time, there lived a king’.
- v) Identify the underlined phrase and explain.
‘In brief, you do not accept their offer’.
- vi) Define the syntactic function of the prepositional phrase in the following.
‘All the friends enjoyed the party in the hall’.

- d) Attempt *any four* of the following: [4]
- i) Comment on the idiomaticity in the following phrases-
- 1) a kind request
 - 2) allegedly inquired.
- ii) Explain the types of deictic in the following sentence.
- She met her boss to convince him about the case’.
- iii) Define the lexical relations in the phrase- ‘at the tail of the troop’.
- iv) Join the following sentences by using the device of ‘ellipsis’.
- 1) My friend wants to join the firm.
 - 2) He completed the C-DAC course in the university.
- v) Set out the semantics by applying componential analysis of ‘horse’.
- vi) Comment on the lexical relations in the pair - ‘dog’ and ‘animal’.



Total No. of Questions : 5]

SEAT No. :

P702

[Total No. of Pages : 2

[4302] - 124

M.A. (Part - I) (Semester - I)

ENGLISH

Paper - 1.4 : Contemporary Critical Theory
(2008 Pattern)

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 salient features of Neo-Classicism.
- b) The stylistic keynote of Romanticism is intensity and its watchword is 'Imagination'. Explain.
- c) New Criticism advocated the idea that the text existed as a text on a page, an object in itself. Explain.

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

- a) Comment on the six elements of tragedy as illustrated by Aristotle.
- b) How do you account for Johnson's criticism of Milton's 'Lycidas'?
- c) What ideas of Romanticism feature in Wordsworth's 'Preface to Lyrical Ballads'?

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

- a) 'Poetry is not a turning loose of emotion but an escape from emotion'. Discuss with reference to Eliot's essay.
- b) How does Eliot illustrate that poetry is an impersonal art?
- c) Why does Richard/s argue that poets should not make scientific statements?

P.T.O.

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

- a) Why do Wimsatt and Beardsley reject biographical and social backgrounds in the interpretation of literary works?
- b) How do Wimsatt and Beardsley explain the concept of intentional fallacy?
- c) Explain the importance of irony in poetry as illustrated by Brooks.

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

- a) How does Donne's 'Death be not Proud' illustrate irony as the principle of structure?
- b) Interpret the character of Othello in the light of Aristotle's views on character.
- c) Explain Browning's 'My Last Duchess' in the light of the views of Wimsatt and Beardsley?



Total No. of Questions : 5]

SEAT No. :

P703

[Total No. of Pages : 4

[4302] - 221

M.A. (Part - I) (Semester - II)

ENGLISH

Paper - 2.1 : English Literature from 1550 to 1832
(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) Most musical of mourners, weep again!
Lament anew, Urania! He died,
Who was the Sire of an immortal strain,
Blind, old and lonely, when his country's pride,
The priest, the slave and the liberticide,
Trampled and mock'd with many a loathed rite.
Of lust and blood; he went, unterrified,
Into the gulf of death; but his clear Sprite
Yet reigns o'er earth; the third among the sons of light.

P.T.O.

- v) Her lively Looks a sprightly Mind disclose,
 Quick as her Eyes, and as unfix'd as those:
 Favours to none, to all she Smiles extends,
 Oft she rejects, but never once offends.
 Bright as the Sun, her Eyes the Gazers strike,
 And, like the sun, they shine on all alike.
- vi) Peace, peace! he is not dead, he doth not sleep,
 He hath awaken'd from the dream of life;
 'T is we, who lost in stormy visions, keep
 With phantoms an unprofitable strife,
 And in mad trance, strike with our spirit's knife
 Invulnerable nothings. We decay
 Like corpses in a charnel; fear and grief
 Convulse us and consume us day by day,
 And cold hopes swarm like worms within our living clay.

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 burlesque.
- b) Shelley's philosophy in **Adonais**.
- c) Imagery in **Ode on Intimations of Immortality**.
- d) **Tintern Abbey** as a typical romantic poem.

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

- a) What **The Way of the World** proposes to present is the relation of man to woman. Explain.
- b) Consider **The Way of the World** as a Restoration comedy.

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

- a) Consider **Pride and Prejudice** as a piece of comic satire.
- b) In what different ways do the minor characters play a major role in **Pride and Prejudice**? Explain.

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

- i) Irony in **The Way of the World**.
 - ii) The role of Finall in **The Way of the World**.
- b) Write short note on **any one** of the following in not more than 400 words each:
- i) Comic characters in **Pride and Prejudice**.
 - ii) Plot – construction of **Pride and Prejudice**.



Total No. of Questions : 5]

SEAT No. :

P704

[Total No. of Pages : 3

[4302] - 222

M.A. (Part - I) (Semester - II)

ENGLISH

Paper - 2.2 : English Literature from 1832 to 1980
(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 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) What is this face, less clear and clearer

The pulse in the arm, less strong and stronger –

Given or lent? more distant than stars and nearer than the eye

Whispers and small laughter between leaves and hurrying feet

Under sleep, where all the waters meet.

ii) My feet are locked upon the rough bark.

It took the whole of Creation

To produce my foot, my each feather:

Now I hold Creation in my foot

P.T.O.

- iii) Exact conclusion of their hardiness
Has no shape yet, but from known whereabouts
They ride, directions where the tires press.
They scare a flight of birds across the field:
Much that is natural, to the will must yield.
Men manufacture both machine and soul,
And use what they imperfectly control
To dare a future from the taken routes.
- iv) I parted the blades above
the tunnel and saw the thin
trail of broken white across
litter, I would never have
imagined the slow passion
to that deliberate progress.
- 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 lead all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. 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.
- vi) Beneath it all, desire of oblivion runs:
Despite the artful tensions of the calendar,
The life insurance, the tabled fertility rites,
The costly aversion of the eyes from death –
Beneath it all, desire of oblivion runs.

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

- a) Eliot's delineation of the predicament of modern man in "The Love Song of J. Alfred Prufrock".
- b) "Hawk Roosting" as a depiction of the tendencies of the megalomaniac.
- c) The theme of 'death and birth' in "Journey of the Magi".
- d) The significance of passion in "Considering the Snail".

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

- a) Write a detailed note on the themes of *The Birthday Party*.
- b) Discuss how *The Birthday Party* brings out the failure of communication.

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

- a) How does the character of the Whisky Priest evolve from that of an escapist to a martyr?
- b) Discuss *The Power and the Glory* as a Biblical allegory.

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

- i) The structure of *The Birthday Party*.
- ii) The absurd in *The Birthday Party*.

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

- i) Use of irony in *The Power and the Glory*.
- ii) Significance of the title *The Power and the Glory*.



Total No. of Questions : 5]

SEAT No. :

P705

[Total No. of Pages : 4

[4302] - 223

M.A. (Part - I) (Semester - II)

ENGLISH

Paper - 2.3 : English Language Today - I
(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) Define the term 'stylistics' in its broadest sense.
- b) Illustrate the difference between 'a sociolect' and 'an idiolect'.
- c) Explain the sociolinguistic concept of 'register'.
- d) Define 'dialects' and their contributions in the study of a language.
- e) What is 'code-mixing'? Explain it as language alternation.
- f) Define the term 'variety of language' with its different manifestations.

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

- a) Bring out the features of GIE as a standard Indian English.
- b) Identify the consonants in - 'chariot' and explain their features.
- c) What is the significance of the national varieties of English?
- d) Illustrate the phonological differences between AmE and BrE.
- e) Explain the concept of 'Indian English' reflected in GIE.

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

- a) The term 'context of situation'.
- b) Direct and Indirect speech acts.
- c) The term 'implicatures'.
- d) Utterance and Sentence.
- e) Turn-taking in conversation.
- f) Presupposition and its types.

P.T.O.

- Q4)** Answer *any four* of the following in not more than 200 words each: [16]
- Differentiate between 'speech event' and 'speech situation'.
 - Explain the term 'conversational analyses' with suitable examples.
 - What is the role of Politeness Principle in the process of conversation?
 - Explain an impact of the maxim of relevance in its violation.
 - Explain the term 'an adjacency pair' with suitable examples.
 - What are the relative importance of the maxim of quality and quantity?
- Q5) a) Attempt *any four* of the following:** [4]
- Identify style of the following sentence.
'You cannot leave the premises until the next order is issued'.
 - Give example of 'casual' style.
 - Identify the register of language and explain its features.
One achievement of recent research has established the basic elements of social interaction. It is now agreed that the list consists of various signals: verbal and nonverbal, tactile, visual and audible, bodily posture, physical appearance, facial expression, bodily movements, and so on. Each of these elements plays a distinctive role in social interaction.
 - Define the process of language varieties in the following.
'Come on girls, waqt hai shine karne ka'!
 - A ----- style is typically used in scholarly books and articles, technical reports, research papers, and legal documents.
 - A language which has no native speakers, and is used just for doing business with others is called -----.
- b) Attempt *any four* of the following:** [4]
- Explain the notion of pluralisation among the Indian speakers in the following:
'rotis' instead of 'roti (plural)
'furnitures' instead of 'furniture'
 - Describe the distinct grammatical structure in the following Indian English.
A : You didn't come on the bus?
B : Yes, I didn't.
 - Comment on the use of Indian English in the following.
'My all friends are waiting'.

- iv) Provide British English counterparts of the following words.
- 1) A railroad depot
 - 2) A race car.
- v) Identify the national varieties whether GIE or BrE and explain their features in the following.
- 1) To my sorrow, I have not the good friendships with many people hence my slow rate of progress and destitute state.
 - 2) I have to consult with small business development offices or a lawyer if I have any concerns.
- vi) Give the BrE spellings to the following words.
- 1) caliber.
 - 2) catalog.
- c) **Attempt *any four* of the following:** **[4]**
- i) What kind of reference is involved in interpreting the utterance?
His biographical details will certainly prove his personal traits.
 - ii) What are the deictic expressions in the following utterance?
In the tennis court, the players waited for an hour.
 - iii) Explain the anaphoric reference in the following:
A: Would you mind if I use your PC?
B: Sorry, It's not working properly.
 - iv) Explain the coherent aspects in the following piece of text.
A: Are you sure that she would be with us?
B: Sheela is from a reputed family. She will never go against us.
 - v) Identify the direct or the indirect speech acts and explain.
A: Tell them to stay here this night with us.
B: Wouldn't they accept it for God's sake?
 - vi) What is an obvious entailment of the following utterance?
'We hope that this victory will be very favourable to the employees'.

- d) **Attempt *any four* of the following:** **[4]**
- i) Which maxim of Cooperative Principle is observed in the following?
- A: When shall we visit his office today?
- B: As soon as we receive his call.
- ii) Give an example of ‘request – avoidance’ Adjacency Pair.
- iii) Identify which maxim of Cooperative Principle is violated in the following .
- A: What do you want now?
- B: Everyone has different needs and so everyone is in a queue. My request is very genuine sir. Please sanction me one day leave.
- iv) Mention the Illocutionary Force of the following.
- Where there is a will there is a way.
- v) Produce a text to illustrate the ‘power – solidarity’ in interaction.
- vi) Give an example of the maxim of ‘quantity’ of CP.



Total No. of Questions : 5]

SEAT No. :

P706

[Total No. of Pages : 2

[4302] - 224

M.A. (Part - I) (Semester - II)

ENGLISH

Paper - 2.4 : Contemporary Critical Theory
(2008 Pattern)

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 Marxist view that literature is profoundly influenced by historical, political and economic forces.
- b) Comment on the important ideas of Feminist criticism.
- c) Discuss the central tenets of Structuralism.

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

- a) How does Jones analyze Hamlet's psychological case?
- b) Elaborate Lukacs' view that content of a literary work determines its form.
- c) How does Chase illustrate myth in his essay?

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

- a) Explain Barthes' concept of semio-criticism.
- b) What contemporary linguistic ideas contribute towards the union of language and literature according to Barthes?
- c) Discuss three stages of development in Feminist criticism as illustrated by Elaine Showalter.

P.T.O.

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

- a) What, according to, Abrams are the features of deconstruction?
- b) How does Abrams prove that language is pragmatic and communicates meaning?
- c) Why does Stanley Fish consider context as a determining factor in the meaning making process?

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

- a) Bring out the Marxist interpretation of Ted Hughes' 'Hawk Roosting'.
- b) Attempt a psychoanalytical reading of *The Birthday Party*.
- c) Interpret Larkin's 'Wants' in the light of the ideas of Reader Response theory.



Total No. of Questions : 5]

SEAT No. :

P707

[Total No. of Pages : 2

[4302] - 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) What is research? Describe the various types of research.
- b) Discuss the qualities of a good researcher.
- 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) Define and discuss the concepts Area of Research and Topic of Research.
- b) What is a Bibliography? Substantiate its significance in research.
- c) Illustrate the concept Research Problem. How is it related to Hypothesis?

Q3) Attempt any two of the following:

- a) What is the review of relevant literature? Bring out its significance in research.
- b) What is a Hypothesis? Comment on Null Hypothesis.
- c) Explain the concepts Aims and Objectives in research. How would you differentiate between them?

P.T.O.

Q4) Attempt any two of the following:

- a) Define and describe Scope and Limitations in research.
- b) What is Research Methodology? Comment on the methods used to carry out research in English Language Teaching.
- c) What is a Research Proposal? Explain the various parts of a research proposal.

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

- a) Imagine that the title of your research is A Critical Analysis of the Literary Devices Used in Hayavadan. Comment on the area and topic of the research.
- b) Write the method and techniques suitable to do research on a novel from feminist point of view.
- c) How will you carry out the review of literature to study the poems of your favorite poet?
- d) What hypotheses would you develop, if you have to analyze the spelling errors committed by the students in your college?
- e) What can be the scope and limitations of the research topic The Problems in the Teaching of Prepositions at Undergraduate Level: A Survey of the Colleges Affiliated to University of Pune?
- f) Consider that your research topic is A Discourse Analysis of the Editorials in the Leading English Dailies. Write the aims and objectives of the research.



Total No. of Questions : 5]

SEAT No. :

P708

[Total No. of Pages : 3

[4302] - 322

M.A. (Part - II)

ENGLISH

Paper - 3.2 : English Language and Literature Teaching - I

(Semester - III) (2008 Pattern)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) a) Describe the underlying principles of the Behaviourist theory of language learning. What are their implications for language teaching? **[16]**

OR

- b) How will you distinguish language acquisition from language learning? How do the age and aptitude of an individual contribute to his/her learning of a second language?

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

- i) Do we still need English in India? Why? Why not?
- ii) Describe some of the important techniques of teaching speaking?

OR

- b) Answer any **FOUR** of the following:

- i) What is formative evaluation? How does it differ from summative evaluation?
- ii) What is a proficiency test? How is it different from the placement test?
- iii) Are the terms 'curriculum' and 'syllabus' synonymous? Illustrate your answer with examples.
- iv) How does a structural/grammatical syllabus differ from a functional syllabus?
- v) What is pragmatic competence? Can it be developed in the classroom?
- vi) Describe any three techniques of teaching vocabulary.

P.T.O.

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

- a) 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.
- b) What are reference skills? How are they useful in learning English?
- c) What are the important presentation skills? Explain how any one of them can be taught in the classroom.
- d) Explain the use of any two audio-visual aids in language teaching.
- e) What are the uses of print materials in teaching English?
- f) What are the important study skills? How are they useful in learning English?

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

- a) Explicit teaching of grammar.
- b) Intensive reading.
- c) Macaulay's Minute.
- d) Importance of context in teaching vocabulary.
- e) Weaknesses of the lecture method.
- f) Objective testing.

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

- Strikes have today become a universal plague. There are strikes everywhere, America and England not excepted. But, in India, they have a special significance. We are living under an unnatural condition. As soon as the lid is removed and there is a crevice letting in the fresh air of freedom, there will be an increasing number of strikes. The fundamental reason for this spreading strike fever is that life, here as elsewhere, is today uprooted from its basis, the basis of religion, and what an English writer has called 'cash nexus' has taken its place. And that is a precarious bond. But even when the religious basis is there, there will be strikes, because it is scarcely conceivable that religion will have become for all the basis of life. So, there will be attempts at exploitation on the one hand, and strikes on the other. But these strikes will then be of a purely non-violent character. Such strikes never do harm to anyone.

A) Attempt any **FOUR**:

- i) Frame two personal response questions on the passage.
- 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. :

P709

[Total No. of Pages : 2

[4302] - 323
M.A. (Part - II)
ENGLISH
Paper -3.3 : Drama - I
(Optional) (2008 Pattern) (Semester - III)

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 one** of the following: **[16]**

Discuss with examples from the prescribed plays the elements of drama.

OR

Write an essay on the features of modern drama.

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

- i) Write an essay on the theme of betrayal in *Macbeth*.
- ii) Discuss the dramatic importance of Macbeth's soliloquies.

OR

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

- i) Banquo.
- ii) Macbeth's hallucinations.
- iii) Macbeth's 'fatal error'.
- iv) The theme of 'doubling' in *Macbeth*.

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

- i) Discuss *Candida* as a comedy of ideas.
- ii) Compare and contrast James Morell with Eugene Marchbanks.

OR

P.T.O.

- b) Write short notes on **any two** of the following:
- i) Intellectualism in *Candida*.
 - ii) Structure of the play *Candida*.
 - iii) Shaw's views on 'modern woman'.
 - iv) Title of the play *Candida*.

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

- i) "*Endgame* projects human subject as a sufferer". Elaborate.
- ii) Comment on the non-developmental structure of *Endgame*.

OR

- b) Write short notes on **any two** of the following:
- i) Tragic element in *Endgame*.
 - ii) Features of absurdity in *Endgame*.
 - iii) Inadequacy of communication in *Endgame*.
 - iv) Aptness of the title of the play *Endgame*.

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

- i) Write a note on the modernist elements in the play *The Glass Menagerie*.
- ii) "*The Glass Menagerie* dramatises the clash between instinctual and civilised behavior". Comment.

OR

- b) Write short notes on **any two** of the following:
- i) Contrast between Tom Wingfield and Jim O' Connor.
 - ii) Expressionistic techniques used in *The Glass Menagerie*.
 - iii) Dramatic significance of the use of light in the play **The Glass Menagerie**.
 - iv) Autobiographical elements in *The Glass Menagerie*.



Total No. of Questions : 5]

SEAT No. :

P710

[Total No. of Pages : 2

[4302] - 324

M.A. (Part - II) (Semester - III)

ENGLISH

Paper -3.4 : Fiction - I

(2008 Pattern) (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) What is a round character? Illustrate your answer.
- b) Bring out the importance of setting in a novel, giving examples from the novels you have studied.

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

- i) Show how Emily Brontë develops the theme of love in *Wuthering Heights*.
- ii) How does death play a significant role in *Wuthering Heights*?

OR

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

- i) Nelly Dean as a narrator.
- ii) Catherine.
- iii) Emily Brontë's treatment of gender distinction in *Wuthering Heights*.
- iv) The supernatural element in *Wuthering Heights*.

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

- i) How does *Lord Jim* blend romance and realism? Discuss.
- ii) Discuss Jim as a tragic hero.

OR

P.T.O.

- b) Write short notes on **any two** of the following:
- i) The sea life in *Lord Jim*.
 - ii) Animal imagery in *Lord Jim*.
 - iii) The significance of the title *Lord Jim*.
 - iv) The symbolic significance of Jim's jump.

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

- i) Consider Pecola Breedlove as the protagonist of *The Bluest Eye*.
- ii) Comment on the problem of racial discrimination depicted in *The Bluest Eye*.

OR

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

- i) Pecola's disjointed identity.
- ii) Polly.
- iii) Different levels of conflict in *The Bluest Eye*.
- iv) Geraldine.

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

- i) Comment on Holden as the protagonist of *The Catcher in the Rye*.
- ii) Show how the narrative technique in *The Catcher in the Rye* is linked with the form of short story.

OR

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

- i) Humour in *The Catcher in the Rye*.
- ii) The significance of the role of 'a catcher' in *The Catcher in the Rye*.
- iii) Allie.
- iv) Use of language in *The Catcher in the Rye*.



Total No. of Questions : 5]

SEAT No. :

P711

[Total No. of Pages : 2

[4302] - 325
M.A. (Part - II) (Semester - III)
ENGLISH
Paper -3.5 : Poetry - I
(2008 Pattern) (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) How dreary to be somebody!
How public, like a frog
To tell your name the livelong day
To an admiring bog!
- ii) I could not die with you,
For one must wait
To shut the other's gaze down,
You could not.
- iii) The women shared
The secret like a happy funeral
- iv) Out of the ash
I rise with my red hair
And I eat men like air

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

- i) Briefly explain any two figures of speech with examples.
- ii) What is a dramatic monologue? Give a couple of examples.

P.T.O.

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

- a) Bring out the mythical and literary allusions in T.S. Eliot's *Waste Land*.
- b) Examine the character of Fra Lippo Lippi with reference to his beliefs, ambitions and escapades.

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

- a) Symbolism in Frost's *Birches*
- b) Allusions in Emerson's *The Problem*
- c) The theme of *Whitsun Weddings*
- d) Celebration of childhood in *Fern Hill*
- e) Byzantium as a holy city
- f) The theme of *Home Burial*

Q4) Attempt any **ONE** of the following: [16]

- a) Appreciate the remarkable blending of thought, emotion and imagery in Robert Frost's poetry.
- b) Discuss how Keats has blended the lyrical and the reflective mode in his *Ode to Nightingale*.

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

- a) The theme of Wordsworth's *Michael*
- b) Auden's appreciation of the Old Masters
- c) *Skunk Hour* as a poem of its time
- d) The tone of Plath's *Lady Lazarus*
- e) Images in *There Was a Child Went Forth*
- f) *Sunday Morning* as a meditative poem.



Total No. of Questions : 5]

SEAT No. :

P712

[Total No. of Pages : 2

[4302] - 326

M.A. (Part - II) (Semester - III)

ENGLISH

Paper -3.6 : Linguistics and Stylistics - I
(2008 Pattern) (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) Bring out the distinction between 'linguistic competence' and 'linguistic performance'.

OR

- b) Write a detailed note on the use of 'repetition', 'free repetition' and 'parallelism' in literature.

Q2) Attempt any ONE of the following:

- a) What is 'foot'? Explain the different types of 'feet' with appropriate examples from English poetry.
- b) What are the different types of sentences in English? How is the typology significant in the stylistic study of literature?

Q3) Answer any FOUR of the following questions:

- a) Why are 'onomatopoeic' words used in literature?
- b) What is 'cohesion'? Explain briefly.
- c) Explain the significance of 'pauses' in literature.
- d) 'Paraphrase is a kind of synonymy at a clause level'. Explain.
- e) Explain the terms 'hyponym', 'co-hyponym' and 'superordinate term' with suitable examples.
- f) Write a brief note on the different types of antonyms.

P.T.O.

Q4) Answer any FOUR of the following questions:

- a) Why is 'absolute synonymy' not possible'?
- b) What is the difference between 'end rhyme' and 'internal rhyme'? Explain with examples.
- c) What is the stylistic significance of sentence length?
- d) What is 'onomatopoeia'? Explain with examples.
- e) What is 'indeterminacy of meaning' in literature? Explain briefly.
- f) Distinguish between 'semantic and syntactic entailment'.

Q5) Analyse the linguistic features of the following:

I was born in the city of Bombay once upon a time. No, that won't do, there's no getting away from the date : I was born in Doctor Naralika's Nursing Home on August 15th, 1947. And the time? The time matters too. Well then: at night. No, it's important to be more On the stroke of midnight, as a matter of fact. Clock - hands joined palms in respectful greeting as I came. Oh, spell it out, spell it out: at the precise instant of India's arrival at independence, I tumbled forth into the world. There were gasps. And, outside the window, fireworks and crowds. A few seconds later, my father broke his big toe; but his accident was a mere trifle when set beside what had befallen me in the benighted moment, because thanks to the occult tyrannies of those blandly saluting clocks I had been mysteriously hand cuffed to history, my destinies indissolubly chained to those of my country. For the next three decades, there was to be no escape. Soothsayers had prophesied me, newspapers celebrated my arrival, politicians ratified my authenticity. I was left entirely without a say in the matter. I, Saleem Sinai, later variously called Snotnose, Stainface, Baldy, Sniffer, Buddha and even Piece-of-the-moon, had become heavily embroiled in Fate – at the best of times a dangerous sort of involvement. And I couldn't even wipe my own nose at the time.



Total No. of Questions : 5]

SEAT No. :

P713

[Total No. of Pages : 3

[4302] - 327

M.A. (Part - II) (Semester - III)

ENGLISH

Paper - 3.7 : Pragmatics - I

(2008 Pattern) (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) State the various definitions of Pragmatics and illustrate them with suitable examples.
- b) Discuss with suitable examples the component and perspective view of language.
- c) How is sentence different from utterance? Explicate with suitable examples.

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

- a) What roles do the 'utterer' and 'interpreter' play in an ongoing conversation? Explain with suitable examples.
- b) Throw light on context and conversation giving suitable examples.
- c) Illustrate the concepts, 'the mental world', 'the physical world' and 'the social world' with reference to a short story/novel/one-act play/drama you have studied.

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

- a) "Felicity Conditions are needed for a performative speech act to be successful". Discuss.
- b) Explain with suitable examples Locutionary, Illocutionary and Perlocutionary Acts.
- c) Distinguish between direct and indirect speech acts giving suitable examples.

P.T.O.

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

- a) Illustrate with suitable examples the traditional categories of deixis.
- b) What is the role of deixis in dramatic discourse? Explain with suitable examples.
- c) “Social deixis concerns the social information that is encoded within various expressions, such as relative social status and familiarity”. Discuss.

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

- a) Say whether the following statements are true or false:
 - i) Pragmatics is the study of the relationships between linguistic forms and the users of those forms.
 - ii) George Yule wrote the book, ‘Principles of Pragmatics’.
 - iii) Component view assumes that the grammar of a language consists of several components.
 - iv) Utterance 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:

‘How did you get a job there?’ asked Munoo, romantically pursuing the protest of going to Jamshedpur.

‘I needed the job’ replied Ratan. ‘When I applied at the gate I was told to report to the foreman of the billet yard. It seemed too good to be true to me. But some kind of war was on and the company was doing good business in iron rails for the trains. The mill was busy and men were hard to find, because most of the coolies preferred to go soldiering with the prospect of certain death before them. They all want to die in glory’.

‘Was the work at the factory easy?’

‘What did you say, easy?’ Called Ratan sarcastically. ‘Six to six. Seven days a week. Those were our working days, before an open furnace, where the molten steel boiled and bubbled like water in a saucepan.

- c) Say whether the following utterances are instances of 'direct' or 'indirect' speech act:
- i) Wear a seat belt!
 - ii) Do you have to stand in front of the TV?
 - iii) Could you pass the salt?
 - iv) I hereby tell you about the weather.



Total No. of Questions : 5]

SEAT No. :

P714

[Total No. of Pages : 2

[4302] - 328

M.A. (Part - II)

ENGLISH

Paper - 3.8 : Multicultural Discourse in Immigrant Fiction (I)
(Semester - III) (2008 Pattern) (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 'Hybrid identities'. Explain with appropriate examples.
- b) Explain 'cultural relocation' as one of the immigrant experiences.
- c) What is Diaspora literature? Explain in brief its main features.

Q2) Attempt any two of the following: [16]

- a) Discuss 'Multiculturalism' as a dominant literary discourse in immigrant fiction.
- b) Write a note on discourse analysis as a way of challenging the conventional understanding of literature.
- c) 'Discourse analysis studies a text in its cultural context'. Discuss.

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

- a) Do you agree with Bharati Mukherjee's view on identity as expressed in the novel *Jasmine*? Justify.
- b) 'Identity in today's world is a pluralistic construct'. Do you agree? Discuss with reference to the novel *Jasmine*.
- c) Explain why Jasmine and Du are different from other characters in the novel, *Jasmine*?

P.T.O.

Q4) Attempt any two of the following: **[16]**

- a) Discuss the novel *The Inheritance of Loss* as a critique of Eurocentricism.
- b) What are the harmful effects of the East - West encounter? Explain with reference to Kiran Desai's novel *The Inheritance of Loss*.
- c) Discuss Biju's the identity crisis.

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

- a) Compare and contrast the concept 'immigrant identity' as delineated in the novels prescribed.
- b) 'Immigrant identities will be always into a cultural conflict with the West'. Do you agree? Justify your view.
- c) Write a note on assimilation and cultural diversity as reflected in the novels Jasmine and *The Inheritance of Loss*.



Total No. of Questions : 5]

SEAT No. :

P715

[Total No. of Pages : 2

[4302] - 421
M.A. (Part - II) (Semester - IV)
ENGLISH
Paper - 4.1 : Doing Research (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) Answer any two of the following: **[16]**

- a) Describe the process of data collection for a literary research.
- b) Explain the significance of data analysis in research.
- c) Discuss the importance of research design.

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

- a) How is the statement of the problem different from hypothesis? Give an example of your choice.
- b) Explain the importance of 'outlining' while writing the thesis.
- c) Why is 'Introduction' a necessary part of any thesis?

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

- a) In what way the findings in a research help to arrive at conclusions?
- b) Discuss intentional and unintentional plagiarism.
- c) How are shorter and longer quotations from poetry included in an argument? Give an example indicating parenthetical references.

P.T.O.

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

- a) Discuss the system of documenting sources in a dissertation according to MLA style guide.
- b) What is the importance of endnotes and footnotes? Why are they essential in a dissertation?
- c) Describe the format of a research paper.

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

- a) Prepare a sample questionnaire for collecting responses from common public to ‘The Importance of English in the Age of Globalization’.
- b) Write a sample introduction to a research paper you would write on the basis of the above questionnaire in Q5 (a).
- c) List some generalizations that you would make for preparing a research paper on the basis of the above questionnaire in Q5 (a).
- d) Give four examples of citations of publications available on Worldwide Web.
- e) List three endnotes with references embedded within them.
- f) Describe the preliminary parts of a dissertation.



Total No. of Questions : 5]

SEAT No. :

P716

[Total No. of Pages : 2

[4302] - 422

M.A. (Part - II) (Semester - IV)

ENGLISH

Paper - 4.2 : English Language and Literature Teaching - 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) a) What is the importance of error analysis and contrastive analysis in the teaching and learning of language?

OR

- b) Bring out the difference between peer teaching and micro-teaching and state how they are useful to the language teacher.

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

- i) Comment on the significance of non-native literary texts in enhancing the learning of English language in Indian context.
- ii) 'Offering English for Specific Purposes courses indicates a break with the long tradition of English as part of a general education'. Explain.

OR

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

- i) What is remedial teaching? What are its methods?
- ii) What are the merits and demerits of lecture method?
- iii) 'In teaching a literary piece, a definite and simple plan should be kept in mind'. Explain.
- iv) What are the aims and objectives of teaching fiction in India?
- v) What are the methods of teaching poetry?
- vi) Explain some of the techniques of teaching of drama.

P.T.O.

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

- a) What are the aims and objectives of teaching drama? Explain how teaching of drama can be raised to the level of group experience.
- b) How can literature be taught effectively with the help of audio-visual aids?
- c) Differentiate between teaching of poetry and teaching of prose.
- d) What are the merits of having a good lesson plan?
- e) Differentiate between the direct method and translation method in the context of English language teaching in India.
- f) Illustrate the difference between English for Specific Purposes (ESP) and English for General Purposes (EGP).

Q4) Write short notes on **any four** of the following:

- a) Disadvantages of large classes.
- b) Role of mother tongue in the teaching second language.
- c) Necessity of having a pragmatic approach in the teaching of literature.
- d) Stylistic approach in the teaching of poetry.
- e) Drama as literature and drama as performance.
- f) Need to shift focus from British literature to Indian literature.

Q5) Prepare a lesson plan or period plan to teach any **ONE** of the following:

- a) The teaching of an act of a play of your choice to FYBA General English class.
- b) The teaching of art of characterisation in a novel of your choice to TYBA Special English class.
- c) The teaching of a Victorian poem of your choice to SYBA Special English class.
- d) The teaching of active voice and passive voice to the students of XIIth class.



Total No. of Questions : 5]

SEAT No. :

P717

[Total No. of Pages : 4

[4302] - 423

M.A. (Part - II) (Semester - IV)

ENGLISH

Paper - 4.3 : Drama - II
(2008 Pattern) (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 in about 400 words each:

[16]

- a) Comment on
 - i) the exposition
 - ii) the racial conflict
 - iii) the use of dialect

SMITHERS : Ho! You got it all planned, ain't yer?

JONES : I ain't no fool. I know dis Emperor's time is sho't. Dat why I make hay when de sunshine. Was you thinkin' I'se aimin' to hold down dis job for life? No, suh! What good is gittin' money if you stays back in dis raggedy country? I wants action when I spends. And when I sees dese niggers gittin' up deir nerve to tu'n me out, and I'se got all de money in sight, I rersigns on de spot and gets away quick.

SMITHERS : Where to?

JONES : None o' yo' business.

SMITHERS : Not back to the bloody States, I'll lay my oath.

JONES : (suspiciously) Why don't I? (Then with an easy laugh) You mean 'count of dat story 'bout me breakin' from jail back dere? Dat's all talk.

SMITHERS : (sceptically) Ho, yes!

JONES : (sharply) You ain't 'sinuatin' I'se a liar, is you?

SMITHERS : (hastily) No, Gawd strike me! I was only thinkin 'o' the bloody lies you told the blacks 'ere about killin' white men in the States.

P.T.O.

- b) Comment on
- i) the theme of the New Woman
 - ii) the ending of the play
 - iii) Nora as a protagonist

HELMER : All over! All over! – Nora, will you never think of me again?

NORA : I know I shall often think of you and the children and this house.

HELMER : May I write to you, Nora?

NORA : No – Never. You must not do that.

HELMER : But at least let me spend you –

NORA : Nothing – nothing –

HELMER : Let me help you if you are in want.

NORA : No. I can receive nothing from a stranger.

HELMER : Nora – can I never be anything more than a stranger to you?

NORA : (taking her bag): Ah, Torvald, the most wonderful thing of all would have to happen.

HELMER : Tell me what that would be!

NORA : Both you and I would have to be so changed that – Oh, Torvald, I don't believe any longer in wonderful things happening.

HELMER : But I will believe in it. Tell me! So changed that –?

NORA : That our life together would be a real marriage. Good-bye. (She goes out through the hall.)

HELMER : (sinks down on a chair at the door and buries his face in his hands): Nora! Nora! (Looks round, and rises.) Empty. She is gone. (A hope flashes across his mind.) The most wonderful thing of all –?

(The sound of a door shutting is heard from below.)

- Q2) a)** Answer any *one* of the following in about 800 words: **[16]**
- i) Comment on the aptness and suitability of the title “*Emperor Jones*”.
 - ii) “*Emperor Jones* is not a conventional but a modern tragedy” - Discuss.

OR

- b) Write short notes on any *two* of the following:
- i) Use of different symbols in *Emperor Jones*.
 - ii) Dramatic sequence of the Tom - Tom.
 - iii) The conflict of Good and Evil.
 - iv) Pride and its consequences.

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

- i) "We live in, not look at, a play by Ibsen". Explain with reference to *A Doll's House*.
- ii) How far is it correct to call Ibsen "the father of modern drama"? Substantiate your answer.

OR

- b) Write short notes on any *two* of the following in 400 words each:
- i) Final scene between Nora and Helmer.
 - ii) Significance of the symbols like Christmas tree and macaroons.
 - iii) Dr. Rank's views on heredity.
 - iv) Mrs. Linde's contribution in the play.

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

- i) *Final Solutions* probes tangled attitudes towards communal differences in contemporary India. Explain.
- ii) Comment on the depiction of social evils in *Final Solutions*.

OR

- b) Write short notes on any *two* of the following in about 400 words each:
- i) Daksha - Hardika element in *Final Solutions*.
 - ii) Significance of the mob in *Final Solutions*.
 - iii) Significance of the title *Final Solutions*.
 - iv) The theme of fundamentalism in *Final Solutions*.

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

- i) How does Reverend Hale's final plea affect John Proctor's decision? Why does he even appear in the final act?
- ii) How is Abigail Williams presented as the most evil force in the play?

OR

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

- i) Elizabeth Proctor as a judge.
- ii) The role of Giles Corey.
- iii) Parris - Proctor's conflict.
- iv) The ending of the play.



Total No. of Questions : 5]

SEAT No. :

P718

[Total No. of Pages : 3

[4302] - 424

M.A. (Part - II) (Semester - IV)

ENGLISH

Paper - 4.4 : Fiction - II
(2008 Pattern) (Optional)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) Read the following passages and comment on them critically with the help of the points given below:

- a) “Kenchamma is our goddess. Great and bounteous is she. She killed a demon ages, ages ago, a demon that had come to ask our young sons as food and our young women as wives. Kenchamma came from the heavens – it was the sage Tripura who had made penances to bring her down – and she waged such a battle and she fought so many a night that the blood soaked and soaked into the earth, and that was why the Kenchamma Hill is all red. If not, tell me, sister, why should it be red only from the Trippur stream onwards, for a foot down on the other side of the stream you have mud, black and brown, but never red. Tell me, how could this happen, if I were not for Kenchamma and her battle? Thank haven, not only did she slay the demon, but she even settled down among us, and this much I shall say, never has she failed us in our grief. If rains come not, you fall at her feet and say, “Kenchamma, goddess, you are not kind to us. Our fields are full of younglings and you have given us no water. Tell us, Kenchamma, why do you seek to make our stomachs burn”?

- i) Tone
- ii) Deification of a human being
- iii) The rise of a folktale.

P.T.O.

- b) To achieve anything, to become anything, you've got to be hard and ruthless. Yes, even if you want to be a saint, if you want to love the whole world, you've got to stop loving individual human beings first. And if they love you, and they bleed when you show them you don't love them, not specially, well, so much the worse for them! There's just no other way of being a saint. Or a painter. A writer.

Why am I thinking of these things now? Is it because I find myself struggling for words? Strange – I've always found writing easy. Words came to me with a facility that pleased me; sometimes shamed me, too – it seemed too easy. But now, for some reason, I am reminded of the process of childbirth. The only memory of it that remains with me is that of fear – a fear that I was losing control over my own body. And so I resisted.

Am I resisting now? Perhaps. For I'm not writing of all those innocent young girls I've written of till now; girls who ultimately mated themselves with the right men. Nor am I writing a story of a callous, insensitive, suffering wife. I'm writing of us. Of Mohan and me. And I know this – you can never be the heroine of your own story. Self-revelation is a cruel process. The real picture, the real 'you' never emerges. Looking for it is as bewildering as trying to know how you really look. Ten different mirrors show you ten different faces.

- i) Narrative
- ii) Style
- iii) Jaya's attitude towards writing, love and relationship.

Q2) a) Answer anyone of the following:

- i) Comment on the microcosmic presentation of India in *Kanthapura*.
- ii) Discuss *Kanthapura* as a portrait gallery.

OR

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

- i) The ending of *Kanthapura*.
- ii) The Indianess in *Kanthapura*.
- iii) Gandhian Freedom Struggle.
- iv) The Indianess in *Kanthapura*.

- Q3)** a) Answer anyone of the following:
- i) Comment on the theme of Man Woman relationship in *That Long Silence*.
 - ii) Comment on narrative technique in *That Long Silence*.

OR

- b) Write short notes on any two of the following:
- i) Significance of the Title *That Long Silence*.
 - ii) Mohan.
 - iii) Jaya's children.
 - iv) Search for identity in *That Long Silence*.

- Q4)** a) Answer anyone of the following:
- i) Explain the significance of the title-*The Outsider*.
 - ii) Discuss the theme of Alienation in *The Outsider*.

OR

- b) Write short notes on any two of the following:
- i) Images and symbols in *The Outsider*.
 - ii) Salamano.
 - iii) Meursault-Hero or Anti hero.
 - iv) The funeral of Meursault's mother.

- Q5)** a) Answer any one of the following:
- i) Comment on the narrative strategy in *A House for Mr. Biswas*.
 - ii) Attempt a character sketch of Mr. Mohun Biswas.

OR

- b) Write short notes on any two of the following:
- i) The quest for identity in *A House for Mr. Biswas*.
 - ii) The Prologue of *A House for Mr. Biswas*.
 - iii) Mrs. Tulsi.
 - iv) Indians living in Trinidad.



Total No. of Questions : 5]

SEAT No. :

P719

[Total No. of Pages : 3

[4302] - 425
M.A. (Part - II)
ENGLISH
Paper - 4.5 : Poetry - II
(Optional) (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) a) Explain with reference to context any two of the following: **[8]**

- i) When, finally, we reached the place,
We hardly knew why we were there,
The trip had darkened every face,
Our deeds were neither great nor rare,
Home is where we have to gather grace.
- ii) This is what I am
Empty sockets despairing of possessing life
A mouth torn open in an anguished wound
Huge hands outspread
And raised in imprecation and in threat
A body tattooed with wounds seen and unseen
- iii) We, of the morning, but behold
The dawn afar thine eyes shall see
The full and perfect day unfold,-
The full and perfect day to be,
When Justice shall return as lovely as of old.

P.T.O.

- iv) Ancestral murderers and poets, more perplexed
 In memory now by every ulcerous crime.
 The world's green age then was a rotting lime.
- b) Analyse the poetic devices used in any ONE of the following passages and comment on the diction, style and tone of the extract: **[8]**
- i) Here
 like the unreal stirrings
 of incense smoke in a darkened shrine
 like the languid movements of mangled lepers
 around a temple of the goddess Chandi at dawn
 like a wounded whale drifting away
 sadly in unknown seas
 like the dark winds of Asia
 which murmur joylessly in slums but do not answer
 they wander, these lost children of America,
- ii) That Puritan grimace
 to begin with-
 death in the heart and in the loins
 where poetry takes birth
 and breath
 a gaping emptiness
 under layer on layer
 of tenuous talent, brash
 gestures, a spreading
 taste for the macabre.

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

- a) Discuss fully the modernistic elements in Jayant Mahapatra's poem, "The Lost Children of America".
- b) Consider Syed Amanuddin's poem, "Don't call me Indo - Anglian" as a defence of Indian English writers.

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

- a) The sense of nostalgia in “My Grandmother’s House”.
- b) The Indian elements in Ramanujan’s, “Obituary”.
- c) The tone of Gopal Honnalgere’s poem, “Of Crows”.
- d) The persona’s sense of alienation in “Naryal Purnima”.
- e) The analogy between the human mother and the metaphorical one in Daruwala’s poem, “Mother”.
- f) The journey motif in Ezekiel’s poem, “Enterprise”.

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

- a) Do you think the celebration of blackness and exploitation in African poetry could become a self - defeatist exercise? Justify your answer with reference to the poems you have studied.
- b) Discuss how Kishwar Naheed’s poem, “I am not that Woman” challenges patriarchy, as well as the pseudo-feminists of the world.

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

- a) The search for identity in Atwood’s “Journey to the Interior”.
- b) The sense of disillusionment in John Pepper Clark’s “The Casualties”.
- c) The vision of Africa in David Diop’s poem, “Africa”.
- d) Yasmine Gooneratne’s tirade against America in “On an Asian poet fallen among American Translators”.
- e) Brathwaite’s, “So long, Charlie Parker” as an elegy.
- f) The Speaker’s dilemma in Walcott’s, “A Far Cry from Africa”.



Total No. of Questions : 5]

SEAT No. :

P720

[Total No. of Pages : 3

[4302] - 426

M.A. (Part - II) (Semester - IV)

ENGLISH

Paper - 4.6 : Linguistics and Stylistics - II
(Optional) (2008 Pattern)

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) Discuss how stylistics involves both linguistics and literary criticism.

OR

- b) How is 'linguistic stylistics' different from 'literary stylistics'?

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

- a) Attempt a note on the relevance of speech act theory in the study of dramatic dialogues.

OR

- b) Discuss the concepts of 'ambiguity', 'obscurity' and 'indeterminacy'. How are these concepts interrelated?

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

- a) What are the different stages in stylistic analysis?
- b) Explain the difference between 'proximal' and 'distal' deixis.
- c) What is 'poetic licence'? Give a few examples.
- d) What are the different narrative strategies used in fiction?
- e) Write a brief note on 'politeness principle'.
- f) Explain the significance of turn taking in drama.

P.T.O.

Q4) Answer any FOUR of the following questions:

[16]

- a) What are the factors that contribute to the music of poetry?
- b) What is 'poetic diction'? Explain briefly.
- c) Explain the term 'performance text'.
- d) What is 'universe of discourse'?
- e) What are the limitations of stylistics?
- f) Comment on the use of 'distal deixis' in fiction?

Q5) Attempt a stylistic analysis of any ONE of the following:

[16]

- a) 'Love seeketh not itself to please,
Nor for itself hath any care,
But for another gives its ease,
And builds a Heaven in Hell's despair'.

So sung a little Clod of Clay,
Trodden with the cattle's feet,
But a Pebble of the brook
Warbled out these metres meet:

'Love seeketh only Self to please,
To bind another to its delight,
Joys in another's loss of ease,
And builds a Hell in Heaven's despite.

- b) Nora: Well, that's the end of that. I'll put the keys down here. The maids know where everything is in the house ---- better than I do, in fact. Kristine will come in the morning after I've left to pack up the few things I bought with me from home. I want them sent on.
- Helmer: The end! Nora, will you never think of me?
- Nora: I dare say I'll often think about you and the children and this house.
- Helmer: May I write to you, Nora?
- Nora: No, never. I won't let you.
- Helmer: But Surely I can send you ...
- Nora: Nothing, nothing.
- Helmer: Can't I help you if ever you need it?
- Nora: I said 'no'. I don't accept things from strangers.
- Helmer: Nora, can I never be anything more to you than a stranger?
- Nora: [takes her bag]. Ah, Torvald, only by a miracle of miracles ...
- Helmer: name it, this miracle of miracles!
- Nora: Both you and I would have to change to the point where ...
Oh, Torvald, I don't believe in miracles any more.
- Helmer: But I *will* believe. Name it. Change to the point where?
- Nora: Where we could make a real marriage of our lives together.
Goodbye!
- [She goes out through the hall door.]
- Helmer: [sinks down on a chair near the door, and covers his face with his hands]. Nora! Nora! [he rises and looks round.] Empty! She's gone! [with sudden hope.] The miracle of miracles . . . ?
[The heavy sound of a door being slammed is heard from below.]



Total No. of Questions : 5]

SEAT No. :

P721

[Total No. of Pages : 3

[4302] - 427

M.A. (Part - II) (Semester - IV)

ENGLISH

Paper - 4.7 : Pragmatics - II
(Optional) (2008 Pattern)

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 Cooperative Principle as advocated by H.P. Grice.
- b) According to Sperber & Wilson an assumption is relevant in a context if and only if it has some contextual effect in that context. Discuss in the light of Relevance Theory.
- c) The human relationships are strengthened by the Politeness Principle. Discuss giving suitable examples.

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

- a) Differentiate implication from implicature with suitable examples.
- b) Draw the distinction between explicature and implicature with suitable examples.
- c) Pragmatics is concerned with the notion of implicature, i.e. implied meaning as opposed to the mere lexical meaning expressed. Discuss.

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

- a) What are the different types of cohesion? Explain each one of them with suitable examples.
- b) Illustrate with suitable examples J.L. Austin's classification of speech acts.
- c) Speech acts are ways of doing things with our words in conversation. Explain with suitable examples.

P.T.O.

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

- a) Natural language processing, a field of computer science and linguistics, is concerned with the interactions between computers and human (natural) languages. Illustrate your answer with suitable examples.
- b) 'Pragmatic Competence involves being able to use language in interpersonal relationships, taking into account such complexities as social distance and indirectness'. Discuss.
- c) A reader of a literary text has to be aware of many aspects involved in pragmatics such as presupposition, implicature, speech act, speech situation, speech event, deictic expression etc. Discuss.

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

- a) Give one example for each of the following:
 - i) Negative politeness
 - ii) Observance of relation maxim
 - iii) Violation of quality maxim
 - iv) Observance of tact maxim.
- b) Explain the implicatures in the following utterances:
 - i) My friends were poor, but honest
 - ii) Abhishek always brings a chocolate to his wife.
- c) Give the adjacency pairs for the following:
 - i) Offer - acceptance
 - ii) Question - answer
 - iii) Invitation - rejection
 - iv) Request - refusal
- d) Give a pragmatic analysis of the following dialogue:

Willy : Why do you always insult me?
Biff : I didn't say a word. [To Linda] Did I say a word?
Linda : He didn't say anything. Willy.

Willy : [going to the doorway of the living-room]: All right, good night,
good night.

Linda : Willy, dear, he just decided.....

Willy : [to Biff]: If you get tired hanging out tomorrow, paint the ceiling
I put up in the living-room.

Biff : I am leaving early tomorrow.

Happy : he is going to see Bill Oliver, Pop.

Willy : [interestedly]: Oliver? For what?

Biff : [with reserve, but trying, trying]: He always said he'd stake me,
I'd like to go into business, so maybe I can take on it.

Linda : Isn't it wonderful?

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



Total No. of Questions : 5]

SEAT No. :

P722

[Total No. of Pages : 3

[4302] - 428

M.A. (Part - II)

ENGLISH

**Paper - 4.8 : Multicultural Discourse in Immigrant Fiction - II
(Optional) (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) Attempt a discourse analysis of any TWO of the following extracts and bring out their pragmatic features: **[16]**

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

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

- b) Because that's what everyone suspected, including the husband. Crime. Otherwise, he said to the investigating policeman (he had called the police that very night), how could a young Indian woman wearing a yellow-flowered *kurta* and Nike shoes just *disappear*? She'd been out for her evening walk, she took one every day after he got back from the office. Yes, yes, always alone, she said that was her time for herself. (He didn't quite understand that, but he was happy to watch his little boy, play ball with him, perhaps, until she returned to serve them dinner).

P.T.O.

- c) I can't focus too well on his face, but I hear the shock in his voice and beneath it a surprisingly prim note of disapproval. It makes him sound almost ---- *motherly*. I want to laugh. But then he sniffs, and his face changes, its features wavering as though seen through water. "What's with the fumes in the garage? Mom, what were you *doing*?"

His voice shakes a little on the last word. I notice with surprise that he's wearing a blue pajama outfit that I bought him sometime back. Along with his tousled hair, it makes him look unexpectedly young. Afraid of what I might say.

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

- a) The doors of the subway clamp shut as she realizes her mistake and the train rolls slowly away. She stands there watching until the rear car disappears into the tunnel, until she and Gogol are the only people remaining on the platform. She pushes the stroller back down Massachusetts Avenue, weeping freely, knowing that she can't possibly afford to go back and buy it all again. For the rest of the afternoon she is furious with herself, humiliated at the prospect of arriving in Calcutta empty-handed apart from the sweaters and the paint brushes. But when Ashoke comes home he calls the MBTA lost and found; the following day the bags are returned, not a teaspoon missing. Somehow, this small miracle causes Ashima to feel connected to Cambridge in a way she has not previously thought possible, affiliated with its exceptions as well as its rules.
- b) 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.

- c) He is aware that together he and Moushmi are fulfilling a collective, deep-seated desire-because they're both Bengali, everyone can let his hair down a bit. At times, looking out at the guests, he can't help but think that two years ago he might have been sitting in the sea of round tables that now surround him, watching her marry another man. The thought crashes over him like an unexpected wave, but quickly he reminds himself that he is the one sitting beside her. The red Banarasi sari and the gold had been bought two years ago for her wedding to Graham. This time all her parents have had to do is bring down the boxes from a closet shelf, retrieve the jewels from the safety deposit box, find the itemized list for the caterer. The new invitation, designed by Ashima, the English translation lettered by Gogol, is the only thing that isn't a leftover.

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) Show how the "beauty and the pain" of the East-West encounter are effectively captured through the story, "Silver pavements, Golden roofs".
- 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) Examine the character of Gogol as a divided soul in the novel, **The Namesake**.
- c) Comment on the journey motif in **The Namesake** in the context of the immigrant experience and the search for identity.

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

- a) Justify the title of Jhumpa Lahiri's novel, **The Namesake**.
- b) The irony in the story, "A Perfect Life".
- c) The end of the story, "Affair".

