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**[3902]-123**

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

**ENGLISH**

**Paper - 1.3 : English Language Today  
(Semester - I)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

- 1) *All questions are compulsory.*
- 2) *Figure 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 features of syllabic consonants? Explain.
- b) Illustrate the difference between 'a word' and 'a syllable'.
- c) Describe the 'diphthongs' in R.P. English.
- d) Distinguish between 'phones' and 'allophones' with examples.
- e) Explain with examples the 'primary' and 'secondary' accent.
- f) What are the functions of intonation?

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

- a) What is an 'allomorph'? Explain with examples.
- b) Write a note on classification of suffixes.
- c) Distinguish between the terms 'infix' and 'zero morpheme'.
- d) What is the significance of morphological analysis? Illustrate.
- e) What is the concept of 'conversion'? Give examples.
- f) Illustrate 'reduplication' as a process of word formation.

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

- a) The choice of genitives.
- b) Inflection of adjectives.
- c) Prepositional phrase of cause.
- d) Empty *it* subject.
- e) Possessive pronouns.
- f) Complementation.

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

- a) Explain the term 'context' with suitable examples.
- b) Illustrate the components of meaning in 'hyponymy'.
- c) Distinguish between 'metonymy' and 'homonymy'.
- d) What is the significance of 'proto-types' in the study of meaning?
- e) Define the scope of 'lexical semantics'.
- f) Distinguish between the usual and unusual collocations with suitable examples.

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

- i) The labio-dental fricatives in English are \_\_\_\_\_ and \_\_\_\_\_ .
- ii) Transcribe the word – 'simulation' phonemically and mark stress.
- iii) Identify the syllables in the word 'recommend' and show the structure of syllables.
- iv) Divide the following sentence into the tone groups and underline the nucleus accent.  
'Oh no, don't bother, I can do it myself'.
- v) Mark the stress and intonation in the following sentence.  
'How did you manage it'?
- vi) Identify the aspirated consonants in the following words and explain its allophones.  
'The police come to contact him'.

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

- i) Draw a tree diagram to provide the morphological analysis of – ‘counter-revolutionary’.
- ii) Identify the process of word formation of the underlined words in the following sentence.  
His conduct appeared to be dilemma to conduct the session.
- iii) Comment on the allomorphic variants in - ‘grants’ and ‘grades’.
- iv) Form the words by using the suffixes - ‘-let’ and ‘-ify’.
- v) Identify the type of compounding in the following words - ‘dressmaking’ and ‘headache’.
- vi) Give two examples of ‘conversion’ from closed-system words to nouns.

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

- i) Frame a sentence to give an example of - ‘comparison of adverb’.
- ii) Define the syntactic function of the prepositional phrase in - ‘To my pleasure, she agreed to join the trip’.
- iii) Classify the underlined nouns in the following sentence.  
‘The police have met the significant role to play.’
- iv) Frame a sentence to give an example of auxiliary expressing ‘moral obligation’.
- v) Label the function of the adjective phrase in the following sentence.  
‘That pen is new.’
- vi) Frame a sentence by using the ‘vocative’.

- d) Attempt **any four** of the following : [4]
- i) Comment on the semantic anomaly in the phrase, - 'a sea change'.
  - ii) Give an example of 'synonym'.
  - iii) Frame a sentence to illustrate 'gradable antonym'.
  - iv) Explain the relationship of the underlined words in the following.  
'The door opened. I opened the door.'
  - v) Describe the spatial relationship between the speaker and the listener indicated by words in the following sentence.  
'Why don't you come to Nashik for relaxation?'
  - vi) Explain the behaviouristic theory in the following expression though at present, the act is not referred to.  
'The sun is rising earlier'.



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**[3902] - 224**

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

**ENGLISH**

**Paper - 2.4 : Contemporary Critical Theory**

**(Sem.- 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) Discuss the underlying assumptions of structuralism with regard to the nature of language.
- b) How far do you agree with the view that the essential concern of Feminism is to create a space and identity for women? Give reasons.
- c) Explain the Marxist view of art and literature.

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

- a) Explain Chase's views on the relation between myth-criticism and literature.
- b) Analyse critically the claim of Ernest Jones that through his oedipal interpretation he has solved the mystery of Hamlet's delay once and for all.
- c) How far do you agree with Lukaćs' critique of the Modernist world-view? Give reasons.

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

- a) Do you agree with Fish's view that meaning is not embedded in words but is determined by context and interpretive communities? Give your reasons.
- b) Comment on Stanley Fish's statement that language is never free of context.
- c) Explain why for Barthes 'to write' is an intransitive verb.

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

- a) Show how Elaine Showalter brings out the need for Feminism to engage with theorization.
- b) Bring out the objections M.H. Abrams has on deconstruction.
- c) Comment upon the use of the Ariadne-myth Deconstructionists like J. Hillis Miller have made according to M. H. Abrams.

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

- a) Apply deconstructionist principles to Jane Austen's Pride and Prejudice.
- b) Attempt an evaluation of Congreve's The way of the world from any one of the Feminist perspectives.
- c) Bring out the archetypal significance of the images and symbols in T.S. Eliot's 'Marina'.



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**[3902] - 327**  
**M.A. (Part - II)**  
**ENGLISH**  
**Pragmatics - I**  
**(Paper - 3.7) (Sem.- III)**

*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) Why was pragmatics often called the 'waste-basket' of linguistics?
- b) Write a brief essay on the development of modern pragmatics.
- c) 'Pragmatics does not constitute an additional component of a theory of language but it offers a different **perspective**'. Explain the statement.

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

- a) What is 'context'? Distinguish between linguistic context and extralinguistic context.
- b) Bring out the significance of context in the interpretation of an utterance.
- c) Explain how the mental world is a part of the dynamics of context.

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

- a) What is a speech act? Bring out the difference between illocutionary and perlocutionary acts.
- b) What is an indirect speech act? How is it different from direct speech act?
- c) What do you understand by the terms 'essential conditions, preparatory conditions, sincerity conditions and propositional conditions'?

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

- a) What are deictic expressions? Explain with examples.
- b) Bring out the difference between proximal deixis and distal deixis.
- c) How is person deixis different from social deixis?

**Q5)** Attempt any four of the following :

- a) Say whether the following statements are true or false :
  - i) An utterance is a concrete instance of language use by a particular speaker on a particular occasion.
  - ii) Every utterance has to be a complete sentence.
  - iii) A sentence is an abstract string of words put together according to rules of grammar.
  - iv) An utterance is any stretch of talk by one person before and after which there is silence.

- b) Identify the social and physical contexts in the following passage and comment on their importance in understanding the text.

The woman in the 'burkha' gets off at Haji Ali, preceded by her man. Sarswati watches the two cross the road. The breeze from the Arabian Sea ruffles the man's hair. He tosses his head like a horse of flowing mane. Her veil flaps, revealing a crescent of chin. They disappear in the crowd.

- c) Say whether the following utterances are instances of 'direct' or 'indirect' speech act.
  - i) Move out of the way.
  - ii) Can you switch on the fan?
  - iii) Who cares?
  - iv) Don't shout here.



- d) Identify the speech acts (i.e. declaratives, representatives, commissives, directives, expressives) in the following utterances :
- i) Gimme a cup of coffee and make it black.
  - ii) I'll take you to watch a film.
  - iii) We congratulate Mr. Hay on this well deserved honour.
  - iv) This court sentences you to ten years' imprisonment.
- e) Explain the illocutionary force in the following utterances.
- i) We've run out of petrol.
  - ii) Mum, I'm hungry.
  - iii) This bag is too heavy for me.
  - iv) Can't you wait for sometime?
- f) Identify various deictic expressions used in the following and explain.  
"I can't allow you to stay here", said the master. "Let me stay today. I'll leave tomorrow", pleaded the man.



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**[3902]-423**

**M.A. (Part - II)**

**ENGLISH**

**Paper - 4.3 : Drama (II)**

**(Semester - IV)**

*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 plight of Jones ii) Lem's reaction iii) Mood of the Scene in the following passage :

SMITHERS : (leans over his shoulder - in a tone of frightened awe) Well, they did for yer right enough, Jonesy, me lad! Dead as a bloater! (Mockingly) Where's yer 'igh an' mighty airs now, yer bloomin' Majesty? (Then with a grin) Silver bullets! Gawd blimey, but yer died in the 'eight O' style, any'ow! (LEM makes a motion to the soldiers to carry the body out, left. SMITHERS speaks to him sneeringly.) And I s'pose you think it's yer bleedin' charms and yer silly beatin' the drum that made 'im run in a circle when 'e'd lost 'imself, don't yer? (But LEM makes no reply, does not seem to hear the question, walks out, left, after his men. SMITHERS looks after him with contemptuous scorn.) Stupid as 'ogs, the lot of 'em! Blarsted niggers!

- b) Comment on
- i) The thematic significance
  - ii) Role of the needle
  - iii) The role of Abigail Williams.

PROCTOR (reaching for the poppet): What's there?

CHEEVER : Why - (He draws out a long needle from the poppet) - it is a needle! Herrick, Herrick, it is a needle!

(Herrick comes toward him.)

PROCTOR (angrily, bewildered): And what signifies a needle!

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CHEEVER (his hands shaking): Why, this go hard with her, Proctor, this - I had my doubts, Proctor, I had my doubts, but here's calamity. (To Hale, showing the needle) You see it, sir, it is a needle!

HALE: Why? What meanin' has it?

CHEEVER (Wide-eyed, trembling): The girl, the Williams girl, Abigail Williams, sir. She sat to dinner in Reverend Parris's house tonight, and without word nor warnin' she falls to the floor. Like a struck beast, he says, and screamed a scream that a bull would weep to hear. And he goes to save her, and, stuck two inches in the flesh of her belly, he draw a needle out. And demandin' of her how she come to be so stabbed, she - (to PROCTOR now) - testify it were your wife's familiar spirit pushed it in.

PROCTOR: Why, she done it herself! (To Hale) I hope you're not takin' this for proof, Mister! (HALE, struck by the proof, is silent)

CHEEVER : 'T is hard proof'! (To HALE) I find here a poppet Goody Proctor keeps. I have found it, sir. And in the belly of the poppet a needle's stuck. I tell you Proctor, I never warranted to see such proof of Hell, and I bid you obstruct me not, for I -

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

- i) Discuss *Emperor Jones* as an expressionistic play.
- ii) *Emperor Jones* is an enactment of the theme of man's fall through pride.

OR

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

- i) Interior Monologue in *Emperor Jones*.
- ii) The Significance of the Tom-Tom.
- iii) Archetypal imagery in *Emperor Jones*.
- iv) O'Neill's social vision as reflected in *Emperor Jones*.

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

- i) *Final Solutions* is a true reflection of the present Indian society. Comment.
- ii) Fundamentalism is the thematic thrust of Mahesh Dattani's *Final Solutions*. Discuss.

OR

- b) Write short notes on **any two** of the following in about 400 words each.
- i) Women characters in *Final Solutions*.
  - ii) Mob paranoia in *Final Solutions*.
  - iii) The animal symbols in *Final Solutions*.
  - iv) The use of language in *Final Solutions*.

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

- i) How is Abigail Williams presented as the most evil force in the play *The Crucible*?
- ii) Discuss the Parris-Proctor conflict in terms of the Individual versus Authority.

OR

- b) Write short notes on **any two** in about 400 words each.
- i) The central theme in *The Crucible*.
  - ii) The Trial scene in *The Crucible*.
  - iii) The Three views of authority in *The Crucible*.
  - iv) Witchcraft in the opening scene.

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

- i) *A Doll's House* was a rude jolt to the conventional morality. Discuss.
- ii) Examine Nora as a prototype of the New Woman.

OR

- b) Write short notes on **any two** of following in about 400 words each.
- i) The role of Helmer.
  - ii) Symbolism in *A Doll's House*.
  - iii) The central theme of the play.
  - iv) Ending of the play.

□□□

Total No. of Questions : 5]

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**P681**

**[3902]-428**

**M.A. (Part - II)**

**ENGLISH**

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

**(Semester - IV) (New Course-2009)**

*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 tell myself that it's only my aunt's storytelling taking root in my overfertile imagination. But I'm sure they happened to me, those sun-filled mornings when I sat at the feet of a woman with a smile sweeter than palm-honey. Her hands were a gentle wind in my hair. When she lifted me into her lap- *come, Khuku* - awkwardly, around the growing curve of her belly, I never wanted her to set me down. A woman so different from the woman I know that I want to hit out at someone, to shatter something and scream until I have no breath left.
- b) On the lined yellow sheet I wrote :
  - i) Why is *Meena having an affair (if she is having one)?*  
I left some space below that, then added:
  - ii) *How wrong is what she is doing (if she is doing it)?*  
I left some more space (although I knew the answer to this one: *very, very wrong*) and went on to the third question.
  - iii) *Should I confront her about it?*  
There was another question. Needle-sharp, it pricked at my eyelids when I closed them. But I wasn't ready to write it down.
- 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. Her 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) He presses them now in the hospital, shaking his head in relief, disbelief. Although it is Ashima who carries the child, he, too, feels heavy, with the thought of life, of his life and the life about to come from it. He was raised without running water, nearly killed at twenty-two. Again, he tastes the dust on his tongue, sees the twisted train, the giant overturned iron wheels. None of this was supposed to happen. But no, he had survived it. He was born twice in India, and then a third time in America. Three lives by thirty. For this he thanks his parents, and the parents of their parents.

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

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

- a) Discuss briefly the effect of the East-West encounter on the male psyche in Chitra Banerjee Divakaruni's anthology of short stories, **Arranged Marriage**.
- b) Comment on how the clash of cultural values is effectively captured by Chitra Banerjee Divakaruni through the stories, "The Word Love" and "Doors".
- c) Show how Chitra Banerjee Divakaruni captures different nuances of the man-woman relationship through the stories in her collection, **Arranged Marriage**.

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

- a) Discuss how Jhumpa Lahiri's novel, **The Namesake** deals with the theme of "dislocation and building a new life in a different world".
- b) Do you agree with the view that Jhumpa Lahiri's novel, **The Namesake** goes beyond the immigrant experience to capture the universal aspects of human life? Justify your answer with examples from the text.
- c) Show how Gogol's love affairs provide an insight into the continual metamorphosis of the central character in Jhumpa Lahiri's novel, **The Namesake**.

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

- a) Comment on the symbolic significance of clothes in the story, “Clothes” by Chitra Banerjee Divakaruni.
- b) Comment briefly on the aptness of the titles of the short stories in the collection, **Arranged Marriage**.
- c) The Juxtaposition of the present tense and the past tense in the narrative of Jhumpa Lahiri’s **The Namesake**.

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**[3902] - 121**

**M.A. (Sem. - I)**

**ENGLISH**

**English Literature from 1550 to 1832**

**(Paper - 1.1) (Part - I)**

*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 : **[16]**

- a) Significance of the extract.
- b) Imagery / Symbolism.
- c) Diction / Style.
- d) Allusions.
- e) Literary background.
  - i) Bring with you all the Nymphes that you can heare  
Both of the rivers and the forest greene :  
And of the sea that neighbours to her neare,  
Al with gay girlands goodly wel beseene.  
And let them also with them bring in hand,  
Another gay girland  
For my fayre love of lillyes and of roses,  
Bound true love wize with a blue silke riband
  - ii) He (though he knew not which soule spake,  
Because both meant, both spake the same)  
Might thence a new concoction take,  
And part farre purer than he came.
  - iii) If thou beest borne to strange sights,  
Things invisible to see,  
Ride ten thousand daies and nights,  
Till age snow white haies on thee,  
Thou, when thou retornest, wilt tell mee  
All strange wonders that befell thee,  
And swear  
No where  
Lives a woman true and faire.

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- iv) But O the heavy change, now thou art gone,  
Now thou art gone, and never must return!  
Thee, shepherd, thee the woods and desert caves,  
With wild thyme and the gadding vine o'ergrown,  
All all their echoes mourn.
- v) Thou art slave to fate, chance, kings and desperate men,  
And dost with poison, war and sickness dwell.  
And poppy or charms can make us sleep as well  
And better than they stroke :  
Why swell'st thou then?
- vi) When I consider how my light is spent,  
Ere half my days, in this dark world and wide  
And that one talent which is death to hide  
Lodged with me useless, though my soul more bent  
To serve there with my maker, and present  
My true account, lest he returning chide.

**Q2)** Write short notes on any two of the following in not more than 400 words each : **[16]**

- a) The emergence of calmness and faithfulness in 'Lycidas' after the initial anxiety and doubt.
- b) "Extasie" blends and strives to reconcile the material and the spiritual elements.
- c) Characteristic features of a 'nuptial song' with reference to Epithalamion.
- d) The piquant paradox in 'Death Be Not Proud'.

**Q3)** Answer any one of the following in not more than 800 words each : **[16]**

- a) Desdemona is evidently a secondary figure; rather than sustaining her own interest, she supports the play's focus on the protagonist. Comment.
- b) Iago is absolute evil united with intellectual power. Elaborate in detail.

**Q4)** Answer any one of the following in not more than 800 words each : **[16]**

- a) Discuss the novel The Vicar of Wakefield as a comic novel with a sentimental plot.
- b) Describe the follies and the foibles of the main characters in The Vicar of Wakefield.

- Q5) a) Write a short note on any one of the following : [8]**
- i) The vanity of the vicar.
  - ii) Character sketch of Mr. Burchell.
- b) Write a short note on any one of the following : [8]**
- i) Emotional strength of emilia.
  - ii) Desdemona's attachment and devoutness to her husband.



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**[3902] - 122**

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

**ENGLISH**

**English Literature from 1832 to 1980**

**(Paper - 1.2) (Sem. - I)**

*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 : **[16]**

- a) Significance of the extract.
- b) Imagery/Symbolism.
- c) Allusions.
- d) Diction/Style.
- e) Literary background.
  - i) I go in the rain, and more than needs,  
A rope cuts my wrist behind  
And I think, by the feel, my forehead bleeds  
For they fling, whoever has a mind,  
Stones at me for my year's misdeeds.
  - ii) By the margin, willow veil'd,  
Slide the heavy barges trail'd  
By slow horses; and unhail'd  
The shallop flitteth silken-sail'd  
Skimming down to Camelot:  
But who hath seen her wave her hand?  
Or at the casement seen her stand?  
Or is she known in all the land,  
The Lady of Shalott?

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**Q3)** Attempt any one of the following in not more than 800 words : [16]

- a) Discuss the plot structure of Pygmalion.
- b) How does Shaw intermingle romance and reality in Pygmalion?

**Q4)** Attempt any one of the following in not more than 800 words : [16]

- a) E.M.Forster's A Passage to India takes its tension from British Imperial Rule in India and its subsequent upheaval and violence. Explain.
- b) Aziz seems to be a mess of extremes and contradictions, an embodiment of the 'muddle' in India. Draw a character sketch of Aziz in the light of the given statement.

**Q5)** a) Write short notes on any one of the following in not more than 400 words each : [8]

- i) The significance of the Pygmalion myth.
- ii) The comic element in Pygmalion.

b) Write short notes on any one of the following in not more than 400 words each : [8]

- i) The character of Professor Narayan Godbole.
- ii) The clash between the East and the West in A Passage to India.



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**[3902] - 124**

**M.A. (Sem. - I)**

**ENGLISH**

**(Paper - 1.4) Contemporary Critical Theory**

**(Part - I)**

*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) Comment on the features of Neo-classical criticism.
- b) How does Wordsworth's 'Preface to Lyrical Ballads' express the characteristics of Romantic criticism?
- c) Discuss Aristotle's concept of 'imitation'.

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

- a) Discuss Aristotle's reversal and recognition as components of plot.
- b) What according to Johnson are the faults of Milton's poetry?
- c) What is Wordsworth's theory of poetry?

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

- a) How does Eliot establish the relation of the poet to the past?
- b) Explain Eliot's rejection of the Romantic concept of poetry.
- c) Discuss Richards' concept of pseudo-statement.

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

- a) How does Brooks establish irony as the principle of structure?
- b) Explain the term intentional fallacy.
- c) How do Wimsatt and Beardsley explain the difference between external and internal evidence in the meaning of a poem?

**P.T.O.**

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

- a) Discuss the character of Othello in the light of Aristotle's views on character.
- b) How do you interpret Donne's 'Death Be Not Proud' with reference to Brooks' notion of irony?
- c) Examine Milton's 'On His Blindness' in the light of Wimsatt and Beardsley's notion of intentional fallacy.



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Total No. of Questions : 5]

[Total No. of Pages : 3

**P662**

**[3902] - 221**

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

**ENGLISH**

**English Literature from 1550 to 1832**

**(Paper - 2.1) (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 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.  
The day is come when I again repose  
Here, under-this dark sycamore, and view  
These plots of cottage-ground, these orchard-tufts,  
Which at this season, with their unripe fruits,  
Are clad in one green hue, and lose themselves
  - ii) To that high Capital, where kingly Death  
Keeps his pale court in beauty and decay,  
He came; and bought, with price of purest breath,  
A grave among the eternal. -Come away!  
Haste, while the vault of blue Italian day  
Is yet his fitting charnel-roof! while still

**P.T.O.**

He lies, as if in dewy sleep he lay;  
Awake him not! surely he takes his fill  
Of deep and liquid rest, forgetful of all ill.

- iii) Sol thro' white curtains shot a tim'rous ray,  
And op'd those eyes that must eclipse the day;  
Now lap-dogs give themselves the rousing shake,  
And sleepless lovers, just at twelve, awake:  
Thrice rung the bell, the slipper knock'd the ground,  
And the press'd watch return'd a silver sound.  
Belinda still her downy pillow press'd,  
Her guardian sylph prolong'd the balmy rest:  
'Twas he had summon'd to her silent bed  
The morning dream that hover'd o'er her head;
- iv) If this  
Be but a vain belief, yet, oh! how oft --  
In darkness and amid the many shapes  
Of joyless daylight; when the fretful stir  
Unprofitable, and the fever of the world,  
Have hung upon the beatings of my heart --  
How oft, in spirit, have I turned to thee,  
O sylvan Wye! thou wanderer thro' the woods,  
How often has my spirit turned to thee!  
And now, with gleams of half-extinguished thought,  
With many recognitions dim and faint,  
And somewhat of a sad perplexity,  
The picture of the mind revives again:
- v) This casket India's glowing gems unlocks,  
And all Arabia breathes from yonder box.  
The tortoise here and elephant unite,  
Transform'd to combs, the speckled and the white.  
Here files of pins extend their shining rows,  
Puffs, powders, patches, bibles, billet-doux.  
Now awful beauty puts on all its arms;  
The fair each moment rises in her charms,  
Repairs her smiles, awakens ev'ry grace,  
And calls forth all the wonders of her face;  
Sees by degrees a purer blush arise,  
And keener lightnings quicken in her eyes.

- 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 use of heroic couplet in The Rape of the Lock.
- b) Lament in 'Adonais'.
- c) The romantic note in 'Ode on the Intimations of Immortality from Recollections of Early Childhood'.
- d) The use of imagery in 'Tintern Abbey'.

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

- a) Discuss the theme of love in The Way of the World.
- b) Attempt a critical appreciation of The Way of the World.

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

- a) The interplay of pride and prejudice makes the novel Pride and Prejudice interesting. Substantiate.
- b) Pride and Prejudice is a domestic novel. Discuss.

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

- i) Major features of restoration comedy in The Way of the World.
  - ii) Element of setting in The Way of the World.
- b) Write a short note on any one of the following in not more than 400 words :
- i) Marriages in Pride and Prejudice
  - ii) The Bennet sisters.



Total No. of Questions : 5]

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**P678**

**[3902]-425**

**M.A. (Part - II) (Sem. - IV)**

**ENGLISH**

**(Paper-4.5) : Poetry (II)**

**(New Course - 2009)**

*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) Whatever I do I must  
keep my head. I know  
it is easier for me to lose my way  
forever here, than in other landscapes
- ii) -----I have a life  
To be lived, and each nameless  
Corpuscle in me, has its life to  
Be lived -----
- iii) That is Africa your Africa  
That grows again patiently obstinately  
And its fruit gradually acquire  
The bitter taste of liberty.
- iv) ----- how choose  
Between this Africa and the English tongue I love?  
Betray them both, or give back what they give?  
How can I face such slaughter and be cool?  
How can I turn from Africa and live?

**P.T.O.**

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) See, the ancient times come again, unity is rediscovered the  
Reconciliation of the Lion the Bull and the Tree

The idea is linked to the act the ear to the heart the sign to  
the sense.

See your rivers murmuring with musky caymans, manatees  
with eyes of mirage. There is no need to invent the  
Mermaids.

It is enough to open your eyes to the April rainbow  
And the ears, above all the ears to God who with a burst of  
Saxophone laughter created the heavens and the earth  
in six days.

And on the seventh day, he slept his great negro sleep.

ii) The night before he died  
the bird walked on and played

his heart out: notes fell  
like figure-forming pebbles

in a pond. he  
was angry: and we

knew he wept to know his time had come  
so soon. So little had been done

so little time to do it in

he wished to hold the night from burning  
all time long, but time

in short  
and life  
is short  
and breath  
is short

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

- a) Consider Gieve Patel's poem, "Naryal Purnima" as a poem that deals with the apathy of the middle-class intelligentsia in post-Independence India.
- b) Comment on the symbolic element in Keki Daruwalla's poem, "Mother".

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

- a) The sense of futility in Nissim Ezekiel's "Enterprise".
- b) The element of non-conformism in Kamala Das's poetry.
- c) Rootlessness in Mahapatra's, "The Lost Children of America".
- d) The undercurrent of humour and irony in Gopal Honnagere's poem, "Of Crows".
- e) The mingling of irony and pathos in Ramanujan's, "Obituary".
- f) The universal creed of poets as reflected in Syed Amanuddin's, "Don't call me Indo-Anglian".

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

- a) Comment on the significant themes in African literature with specific reference to the poems you have studied.
- b) Show how Derek Walcott's poem, "Ruins of a Great House" Effectively captures the end of the colonial enterprise.

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

- a) The critique of neo-imperialism in Yasmine Gooneratne's poem, "On an Asian poet fallen among American translators".
- b) The celebration of blackness in Bernard Daddie's poem, "I Thank You God".
- c) The significance of the title, "I am not that woman".
- d) The sense of alienation and re-amalgamation in Medhin's, "Home-Coming Son".
- e) Ambivalence in Noemia de Sousa's poem, "If You want to Know me".
- f) The juxtaposition of the old and the new in Cameron's, "The Future".



Total No. of Questions : 5]

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**[3902]-426**

**M.A. (Part - II)**

**ENGLISH**

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

**(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 any ONE of the following. **[16]**

- a) Discuss how stylistics is a meeting ground of linguistics and literary criticism.

OR

- b) Write a detailed note on the nature and scope of stylistics.

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

- a) Attempt a note on the relevance of discourse analysis in the analysis of fiction.

OR

- b) Discuss the concepts of 'poetic licence' and 'creativity in the use of language'. How are these two concepts interrelated?

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

- a) Distinguish between 'dramatic text' and 'performance text'.
- b) Explain the difference between 'dramatic dialogues' and everyday conversation.
- c) Comment on the use of 'proximal deixis' in drama.
- d) How does 'iambic meter' differ from 'trochaic metre'? Give examples to explain the difference.
- e) Write a brief note on 'practical criticism'.
- f) Explain the different types of 'adjacency pairs' using appropriate examples.

**P.T.O.**

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

- a) What are the maxims of cooperative principle? Explain briefly.
- b) What is 'obscurity'? Explain briefly.
- c) Explain the term 'point of view' using appropriate examples.
- d) What is linguistic stylistics? Explain briefly.
- e) What do you understand by the term 'narrative strategies'?
- f) What is the significance of 'distal deixis' in fiction?

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

a) Landlord, landlord,  
My roof has sprung a leak,  
Don't you 'member I told you about it  
Way last week?

Landlord, landlord,  
These steps is broken down,  
When you come up yourself  
It's a wonder you don't fall down.

Ten bucks you say I owe you?  
Ten bucks you say is due?  
Well, that's ten Bucks more'n I'll pay you  
Till you fix this house up new.

What? You gonna get eviction orders?  
You gonna cut off my heat?  
You gonna take my furniture and  
Throw it in the street?

Um-huh! You talking high and mighty,  
Talk on – till you get through,  
Yiu ain't gonna be able to see a word  
If I land my fist on you.



*Police! Police!*  
*Come and get this man!*  
*He's trying to ruin the government*  
*And overturn the land!*

Copper's whistle!  
Patrol Bell!  
Arrest.

MAN THREATENS LANDLORD  
TENANT HELD NO BAIL.

JUDGE GIVES NEGRO 90 DAYS IN COUNTY JAIL.

- b) Bobby : Smita. There is something else.  
Smita: What?  
Bobby: We didn't accidentally land up here. At your place.  
Smita: No?  
Bobby: We were on the way to the bus terminus, when we decided ....  
We came here deliberately to meet you.  
Smita: (stiffening). Oh. What for?  
Bobby: Javed wanted to ask you something. (Moves away.)  
Javed looks awkwardly at Smita.  
Smita: What is it?  
Javed: It is about Tasneem.  
Smita: What about her?  
Javed: She is a good friend of yours and I don't want you making sacrifices for her.  
Pause  
Smita: (understanding). No I am not making any sacrifices.  
Javed: To me, my sister's happiness means more than anything else.  
Smita: Yes I understand.  
Javed: So I just wanted to ask you whether there is anything between you and Bobby --- still.  
Smita: No I am not making any sacrifices. There is nothing between us.. any more. It was just a ... There wasn't much between us.  
Javed: I see. Thank you. Tasneem loves him very much.  
Bobby: I love her too.  
Smita: You have nothing to worry about.  
Javed: Good.



Total No. of Questions : 5]

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**[3902]-427**

**M.A. (Part - II)**

**ENGLISH**

**Paper-4.7 : Pragmatics (II)**

**(Sem. - IV) (New Course - 2009)**

*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) Principles are more important than rules in communicative activity. Discuss.
- c) "According to Sperber and Wilson, for a piece of new information to be relevant, it must produce some effect on the addressee's cognitive environment". Discuss.

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

- a) Shed a light on conventional implicatures and conversational implicatures. Give suitable examples.
- b) 'Conversational implicature is non-conventional in nature and is based on the shared knowledge between the speaker and the hearer.' Discuss.
- c) Illustrate with suitable examples the sub-categories of conversational implicature.

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

- a) What is turn taking in conversation? Discuss with suitable examples the characteristic features of turn taking.
- b) What, according to J.R.Searle, are the five types of speech acts? Discuss.
- c) An adjacency pair is a unit of conversation that contains an exchange of one turn each by two speakers and the turns are functionally related to each other. Illustrate your answer with suitable examples.

**P.T.O.**

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

- a) Pragmatic Competence is the use of language in contextually appropriate fashion. Discuss.
- b) Explain the concept of 'pragmatic act' in the context of reading. Give suitable examples.
- c) Which are the main levels of Natural Language Processing? Elucidate your answer with suitable examples.

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

- a) Give one example for each of the following
  - i) Observance of tact maxim.
  - ii) Violation of quality maxim.
  - iii) Negative politeness.
  - iv) Positive politeness.
- b) Explain the implicatures in the following utterances:
  - i) Adarsh: Are you coming to the movie tonight?  
Ganesh: I have to go for the interview tomorrow.
  - ii) He is an Englishman: he is, therefore, brave.
- c) Give the adjacency pairs for the following:
  - i) Offer-rejection.
  - ii) Complaint-remedy.
  - iii) Invitation-acceptance.
  - iv) Request-refusal.
- 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.

- e) Give one example for each of the following speech acts:
- i) Commissive.
  - ii) Directive.
  - iii) Declarative.
  - iv) Assertive.
- f) Comment on the turns in the following linguistic exchange:
- A: I wanted to order some more paint.  
B: Yes, how many tubes would you like, sir?  
A: Um, what's the price with tax?  
B: Er, I'll just work that out for you.  
A: Thanks.  
B: Three nineteen a tube, sir.  
A: I'll have five, then.  
B: Here you go.



Total No. of Questions : 5]

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**[3902] - 222**

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

**ENGLISH**

**Paper - 2.2 : English Literature from 1832 - 1980**

**(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 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) Do I dare  
Disturb the universe?  
In a minute there is time  
For decision and revisions which a minute will reverse,  
For I have known the eyes already, known them all-  
Have known the evenings, mornings, afternoons,  
I have measured out my life with coffee spoons:
- ii) Those who sharpen the tooth of the dog, meaning Death  
Those who glitter with the glory of the hummingbird, meaning Death  
Those who sit in the sty of contentment, meaning Death  
Those who suffer the ecstasy of the animals, meaning Death.
- iii) 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  
Choosing it, till both hurler and the hurled,  
One moves as well always toward, toward

**P.T.O.**

- iv) 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.
- v) More than to the visionary his cell,  
His stride is wilderness of freedom :  
The world rolls under the long thrust of his heel.  
Over the cage floor the horizons come.
- vi) In short, a past that no one now can share,  
No matter whose your future; calm and dry  
It holds you like a heaven, and you lie unvariably lovely there,  
Smaller and clearer as the years go by.

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

- a) Religious element in “Journey of the Magi”.
- b) Imagery in “Marina”.
- c) Reflection of Modernity in “On the Move”.
- d) Theme of “The Jaguar”.

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

- a) Trace the features of the Theatre of the Absurd in “The Birthday Party”.
- b) Comment on the significance of the title “The Birthday Party”.

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

- a) Discuss the structure and plot of “The Power and the Glory”.
- b) Elucidate the political element in “The Power and the Glory”.

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

- a) Women characters in “The Birthday Party”.
- b) Subversion of Language in “The Birthday Party”.
- c) Setting and landscape of “The Power and the Glory”.
- d) Role of the lieutenant as an antagonist in “The Power and the Glory”.



Total No. of Questions : 5]

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**P664**

**[3902] - 223**

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

**ENGLISH**

**English Language Today - (I)**

**(Paper - 2.3) (Sem. - II)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

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

- a) Illustrate the difference between 'a pidgin' and 'a creole'.
- b) What is the difference between standard and non-standard language?
- c) What is 'sociolinguistics'? How does it help in studying language in relation to society?
- d) Explain borrowing as a process that changes language internally.
- e) Explain the term 'code-switching'.
- f) Write a brief note on the stylistic variations in language.

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

- a) How is the AmE different from the BrE at the syntactic level?
- b) What are the phonological features of 'GIE'?
- c) Write a note on the diphthongs in GIE with suitable examples.
- d) What are the syntactic features of Indian English?
- e) Write a note on the lexical features of AmE.
- f) Write a note on the vocabulary of Indian English.

**P.T.O.**

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

- a) Define the term 'speech situation' and 'speech event' with examples.
- b) What is the place of 'deixis' in conversation?
- c) Explain the concept of 'felicity conditions'.
- d) How does 'cohesion' bring about the organic unity in the text?
- e) Explain the term 'discourse' with examples.
- f) Illustrate the concept of 'a speech act' and its classification, according to Austin.

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

- a) Explain the term 'solidarity' and its importance in conversation.
- b) Define the Gricean maxims of 'quality' and 'quantity' of the co-operative principle.
- c) What are the maxims of politeness principle in conversation?
- d) Which are the determining factors in politeness?
- e) Explain the concept of 'adjacency pairs' with examples.
- f) How does the violation of PP affect the communication?

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

- i) Identify style of the following sentence.  
    'John, why didn't you call me yesterday? Do you avoid me?'
- ii) Give example of 'code-mixing'.
- iii) Identify whether the following text is in SE or NSE :  
    An arrangement of the ritual was made by the Pandit; while the maids were asked to start collecting the things required for performing pooja.
- iv) Give standard English equivalents for the following dialectal terms :  
    lass, pail.
- v) Define the process of mixture of varieties of language in the following.  
    'She hamesha prefers bhelpuri to cake'.
- vi) ----- is a personal dialect of each individual speaker.



- b) Attempt any four of the following : [4]
- i) Explain how the Indian speaker doesn't maintain distinction between the following pair of words.  
    'tin' and 'thin'
  - ii) Transcribe the following according to the common Indian pronunciations :
    - 1) Farmer
    - 2) home
  - iii) Comment on the use of tense in Indian English in the following.  
    'I am working as a lab assistant in the factory for the last three years'.
  - iv) Provide American English counterparts of the following words.
    - 1) ground floor
    - 2) conductor (train)
  - v) Identify the syntactic differences between AmE and BrE in the following.
    - 1) He has got spare time to entertain the visitors.
    - 2) He has spare time to entertain the visitors.
  - vi) Give two examples showing the difference between American English and British English.
- c) Attempt any four of the following : [4]
- i) What kind of inference is involved in interpreting the utterance?  
    Arjun was on his way to cafe last Sunday.
  - ii) What are the deictic expressions in the following utterance?  
    They expected that all of us should accept their suggestion.
  - iii) Explain with an example the concept of 'antecedent' reference'.
  - iv) Identify the cohesive devices present in the following piece of text.  
    I was waiting for the bus, but he simply went away.
  - v) Identify which would be the direct and indirect speech acts.
    - 1) Bring a ball for me.
    - 2) Could you please bring a ball for me.
  - vi) What is an obvious presupposition of a speaker in the following utterance?  
    'Once again India will win the world cup'.

- d) Attempt any four of the following : [4]
- i) Which maxim of Cooperative Principle is observed in the following?
    - 1) Sohini won the gold medal in long jump.
    - 2) And what about her brother?
  - ii) Give an example of 'request-reply' Adjacency Pair.
  - iii) Identify which maxim of Cooperative Principle is violated in the following.
    - 1) When do you go for yoga?
    - 2) Actually I wake up at 8 'o' clock; after finishing my morning work, I have to carry out the office responsibility. Then if I spare some minutes, I talk to my close friends in the evening.
  - iv) Convert the following utterance into a polite expression.

'Why don't you obey me'?
  - v) Frame a sentence to illustrate the face-saving act.
  - vi) Give an example of the 'approbation' maxim of politeness.



Total No. of Questions : 5]

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**P666**

**[3902]-321**

**M.A. (Part - II)**

**ENGLISH**

**(Paper - 3.1) : Doing Research - I**

**(Sem. - III)**

*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) Describe with appropriate examples, different types of research.
- b) Distinguish between :
  - i) Examination and Analysis.
  - ii) Aims/Objectives of research and purpose of research.
- c) Define data collection. What is meant by hypothesis in the context of Data Collection? Give examples.

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

- a) How important is a Bibliography in the process of designing a research proposal?
- b) Why is it necessary for a researcher to narrow down his/her research topic? Give examples to support your answer.
- c) Explain, with examples, the characteristics of a good research problem.

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

- a) Define hypothesis. Explain, with examples, the different stages of hypothesis formation.
- b) How are the “aims and objectives of research” and “hypothesis formation” related? Illustrate your answer.
- c) What is “literature review? How is it significant in the Research Process?

**P.T.O.**

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

- a) Define and explain the writing skills involved in the preparation of a research proposal.
- b) Write a note on the principles useful in adopting a research methodology adequate to the aims and objectives of research.
- c) Why should the researcher be clearly and fully aware of the scope and limitations of his/her research activities?

**Q5)** Answer the following (any four) :

- a) Suggest a research topic for a research on “Varieties of English” or the “Use of Mythology by Victorian Poets”. Define its scope.
- b) What tools would you find useful for a research on Browning’s attitude to love as reflected in the poems you have studied?
- c) How will you make use of interviews in your research on “ESP as a Module at the Under Graduate Level with Special Reference to Compulsory English”?
- d) Discuss the possible aims and objectives of a research on “Teaching Writing at School Level”.
- e) You want to work on “ESP and Literary Texts”. How would you “investigate” it? How would you “explore” it?
- f) A researcher wishes to study “The teaching of Articles in the Under Graduate Classes”. Which would be his/her tools for extensive literature review?



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**[3902]-322**

**M.A. (Part - II)**

**ENGLISH**

**Paper : 3.2 : English Language and Literature Teaching - I  
(Sem. - III)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

**Q1)** a) Explain the differences between language acquisition and language learning.

OR

b) What are the major stages involved in curriculum designing? Explain how they are interrelated.

**Q2)** Answer one of the following two questions :

- a)
  - i) What are the important factors that affect language learning?
  - ii) How far do you agree with the view that English in India has acquired the status of the most preferred language?

OR

b) Answer any four of the following questions :

- i) What are the important educational implications of the behaviourist theory?
- ii) What are study skills? Explain how any one study skill of your choice can be taught in the ESL class.
- iii) What are the basic assumptions of the cognitive theory of learning?
- iv) Do you think that teaching can be done without lectures? Substantiate your answer.
- v) How can the computer be used for teaching english? Illustrate your answer with examples.
- vi) Do you think that pragmatic competence can be developed in an L<sub>2</sub> class? Explain your view.

**P.T.O.**

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

- a) What are the important features of the situational syllabus?
- b) What are presentation skills? Explain the use of any one skill in learning English.
- c) What are the uses of the text book in teaching English?
- d) Explain the differences between curriculum and syllabus.
- e) How does the proficiency test differ from the diagnostic test?
- f) Discuss any two major problems of teaching English in India.

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

- a) Extensive reading.
- b) Validity of a test.
- c) Summative evaluation.
- d) Mixed ability groups.
- e) Use of non-print materials in teaching English.
- f) Three language formula.

**Q5)** Read the following passage carefully and attempt one of the tasks (A or B) given below the passage :

There is no doubt that a common language used throughout the world would do much to bring countries closer to each other. Though it is becoming increasingly easy to move from place to place, our inability to communicate with one another, gives rise to numerous misunderstandings and makes real contact between people of differing nationalities impossible. Many attempts have been made to overcome this problem and they have all failed. The fear of foreign influence and domination rules out the universal acceptance of any one of the existing major languages. Aware of this difficulty, many linguists have constructed artificial languages which could have no possible political overtones. They have argued that a language of this sort would perform much the same service as Latin did in the Middle Ages.

Although linguists succeeded in making their artificial languages extremely simple so that they would be easy to learn, their efforts seemed doomed from the start. The reason for this is that there is no real incentive to learn an artificial language. There is nothing to guarantee that *everybody* is willing to make the effort; there is no assurance that the learner will have any adequate return for his toil. When people today undertake to learn a foreign language,

they are not interested only in speaking it. Mastery of a language makes available to the learner a great deal of worthwhile literature and many current publications. This is the biggest stumbling-block of all for the artificially-constructed tongue. Having no literature of its own, all it can offer is a limited number of translations which are valueless in themselves. Nor can it acquire any literature; for it would have to be used for a great many generations before this could become possible. Moreover, constant use over a long period would bring into being many 'national' dialects and the language would thus defeat its own purpose.

a) Attempt any four of the following :

- i) Frame four local comprehension questions on the passage.
- ii) Frame a global comprehension question and a multiple choice item.
- iii) Frame two pre-reading questions.
- iv) Choose any two vocabulary items from the passage and explain how you will teach them to an undergraduate class.
- v) Explain how you will use the passage to teach the skill of listening to an undergraduate class.

OR

b) Attempt any four of the following :

- i) How will you use the passage for intensive reading.
- ii) Choose any two grammatical items from the passage and explain how you will teach them to an undergraduate class.
- iii) How will you use the passage in an undergraduate class for a discussion.
- iv) Explain how you will use the passage for teaching the skill of summarizing.
- v) Prepare a task on the passage that can be used for giving practice in the writing skill of an undergraduate class.



Total No. of Questions : 5]

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**[3902]-323**

**M.A. (Part - II)**

**ENGLISH**

**DRAMA - I (Paper - 3.3)**

**(New Course) (Sem. - 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]**

There can be no 'drama' without 'conflict'. Illustrate with the help of the plays you have read.

OR

Discuss how the concept of drama has changed from classical times to modern.

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

- a)
  - i) 'Character is Fate'. Discuss *Macbeth* in the light of this statement.
  - ii) Discuss *Macbeth* as a psychological study of evil.

OR

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

- i) Lady Macbeth.
- ii) The 'visions' of Macbeth.
- iii) The tragic flaw in Macbeth.
- iv) Comic relief in *Macbeth*.

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

- a)
  - i) Discuss *Candida* in the light of 'The 'Woman Question'.
  - ii) How does Shaw subvert the conventional 'love triangle' in *Candida*?

OR

**P.T.O.**



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

- i) *Candida* as a problem play.
- ii) James Morell as 'a great baby'.
- iii) Marchbanks, the poet.
- iv) The 'auction' scene.

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

**[16]**

- a) i) Hamm is the protagonist of *Endgame*. Discuss.  
ii) Plays like *Endgame*, do not appeal to the larger audience because there is no 'action' in the conventional sense of the term. Discuss.

OR

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

- i) The stage setting in *Endgame*.
- ii) The relationship between Clov and Hamm.
- iii) The sense of time in *Endgame*.
- iv) The language of *Endgame*.

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

**[16]**

- a) i) *The Glass Menagerie* reflects the social and economic reality of the times.  
ii) The central tension in *The Glass Menagerie* is between 'dramatic truth' and 'memory's distortion of truth'.

OR

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

- i) 'Motifs' in *The Glass Menagerie*.
- ii) Laura's world of illusion.
- iii) Laura's glass figures.
- iv) Amanda's treatment of Tom and Laura.



Total No. of Questions : 5]

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**[3902]-324**

**M.A. (Part - II)**

**ENGLISH**

**Paper - 3.4 : Fiction - I**

**(Sem. - III)**

*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) Discuss the various types of narrative techniques applied in the novel by providing examples.
- b) “The novel is a long story in prose, meant primarily for entertainment, and presenting a realistic picture of life”. Elaborate.

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

- i) Elaborate how Emily Brontë presents the details of the narrative in Wuthering Heights.
- ii) Point out the elements of realism and symbolism in Wuthering Heights.

OR

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

- i) The supernatural element in Wuthering Heights.
- ii) Contrast between Edger Linton and Heathcliff.
- iii) The title of the novel Wuthering Heights.

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

- i) Joseph Conrad’s Lord Jim presents multiplicity of narrative method and complexity of time-scheme. - Elaborate and Justify.
- ii) Explain how Lord Jim is a story with a pattern of repeated tests of courage and initiative.

**P.T.O.**

OR

- b) Write short notes on any TWO of the following :
- i) Lord Jim: a romantic hero who is a failure.
  - ii) The 'Patna' episode.
  - iii) The plot construction of Lord Jim.
  - iv) Importance of the trial scene.

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

- i) Elaborate how The Bluest Eye presents vivid evocation of the fear and loneliness at the heart of a child's yearning and the tragedy of its fulfillment.
- ii) Explain with illustrations how The Bluest Eye probes the relationships between whites and blacks, blacks and blacks, women and men.

OR

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

- i) Pecola's yearning for blue eyes.
- ii) The narrative technique in The Bluest Eye.
- iii) Significance of the names of seasons for four parts in The Bluest Eye.
- iv) Pauline.

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

- i) Discuss how Holden Caulfield's story is an odyssey – a search and a series of escapes, both a flight and a quest.
- ii) In what way The Catcher in the Rye presents a case study and a therapeutic confession?

OR

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

- i) Holden as a symbol of fears and aspirations of the youth.
- ii) The narrative technique in The Catcher in the Rye.
- iii) The use of dramatic irony in The Catcher in the Rye.
- iv) Phoebe.



Total No. of Questions : 5]

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**[3902]-325**

**M.A. (Part - II)**

**ENGLISH**

**Poetry - I**

**(Paper - 3.5) (Sem. - 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) a) Explain with reference to the context any Two of the following : [8]**

- i) The woods decay, the woods decay and fall,  
The vapours weep their burthen to the ground,  
Man comes and tills the field and lies beneath,  
Me only cruel immortality.  
Consumes; I wither slowly in thine arms.
- ii) Thou wast not born for death immortal Bird!  
No hungry generations trod thee down;  
The voice I hear this passing night was heard  
In ancient days by emperor and clown;  
Perhaps the self-same song that found a path  
Through the sad heart of Ruth, when sick for home  
She stood in tears amid alien corn.
- iii) How dreary to be somebody!  
How public like a frog  
To tell your name the livelong day  
To an admiring bog!
- iv) I'd like to get away from earth awhile  
And then come back to it and begin over.  
May no fate willfully misunderstand me  
And half grant what I wish and snatch me away  
Not to return. Earth's the right place for love  
I don't know where it's likely to go better.

**P.T.O.**

- b) Answer any ONE of the following : [8]
- i) What is an ode? What are the different types of ode?
  - ii) Write a note on the concept of 'poetic diction'.

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

- a) Attempt an appreciation of the Waste Land as a highly condensed epic of the modern age.
- b) Fra Lippo Lippi is a lovable character because he pours out' his beliefs, his escapades and his ambitions' in a typical Browning monologue. Discuss.

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

- a) Yeats's use of Byzantium as a symbol.
- b) Christabel or an allegory.
- c) Tiresias myth in the Waste Land.
- d) Fern Hill as a celebration of childhood.
- e) The theme of Whitsun Weddings.
- f) The inadequacies of human life highlighted in Ode to a Nightingale.

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

- a) Write a detailed note on the thematic concerns of Emily Dickinson as reflected in the poems prescribed for your study.
- b) Explain with illustrations the points of similarity and dissimilarity in the expression of the self in Lowell's and Plath's poetry.

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

- a) Evocation of concrete visual images in There Was a Child Went Forth.
- b) Domestic discord in Home Burial.
- c) Sunday Morning as a meditative poem.
- d) Dickinson's art of condensation.
- e) Emerson's use of allusions and references in the problem.
- f) Frost's use of images and symbols in Birches.



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**[3902]-326**

**M.A. (Part - II)**

**ENGLISH**

**Linguistics and Stylistics - I**

**(Paper - 3.6) (Sem. - 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 one of the following :

- a) According to Chapman, literary language is chosen and manipulated by a literary writer 'with greater care and complexity than the average language user can or wishes to exercise'. Do you agree? Justify your response.
- b) Critically evaluate the concept of 'sound symbolism'. Illustrate your answer.

**Q2)** Attempt any one of the following :

- a) Distinguish between 'free direct speech' and 'free indirect speech'. How is this distinction relevant to the study of literature?
- b) Define the terms 'Semantic Anomaly', 'Tautology' and 'Contradiction' giving appropriate examples. Why do you think a literary writer makes use of these devices?

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

- a) Discuss the significance of pauses in literature.
- b) What are the devices used for achieving foregrounding?
- c) What are the similarities and differences between Saussure's distinction between 'Langue' and 'parole' and Chomsky's distinction between 'competence' and 'performance'?
- d) Distinguish between Periodic and Loose sentence patterns. What effects do they have in a literary text?
- e) Can co-hyponyms be seen as kind of synonyms? Justify your response.
- f) Bring out the distinction between syntagmatic and paradigmatic relations.

**P.T.O.**

**Q4)** Answer any four of the following questions :

- a) Show how the analysis of figures of speech contributes to the understanding of literature.
- b) Define the term 'Semantic Entailment'. Give examples.
- c) Indeterminacy is considered to be a virtue in the context of literature. Do you agree? Justify your response.
- d) Bring out the difference between gradable and ungradable antonyms.
- e) What is the difference between 'dactylic' and 'trochaic' feet?
- f) In what sense is linguistics a 'scientific' study of language?

**Q5)** Analyse the linguistic features of the following passage.

The world is very full of people-appallingly full; it has never been so full before, and they are all tumbling over each other. Most of these people one doesn't know and some of them one doesn't like; doesn't like the colour of their skins, say, or the shapes of their noses, or the way they blow them or don't blow them, or the way they talk, or their smell, or their clothes, or their fondness for jazz or their dislike of jazz, and so on. Well, what is one to do? There are two solutions. One of them is the Nazi solution. If you don't like people, kill them, banish them, segregate them, and then strut up and down proclaiming that you are the salt of the earth. The other way is much less thrilling, but it is on the whole the way of the democracies, and I prefer it. If you, don't like people, put up with them as well as you can. Don't try to love them: you can't, you'll only strain yourself. But try to tolerate them. On the basis of that tolerance a civilised future may be built. Certainly I can see no other foundation for the post-war world.



Total No. of Questions : 5]

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**[3902]-328**

**M.A. (Part - II)**

**ENGLISH**

**Paper - 3.8 :Multicultural Discourse in Immigrant Fiction (I)**

**(Sem. - 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 : **[16]**

- a) Write a detailed note on the diasporic mindset of postcolonial immigrant authors.
- b) Discuss how immigrant fiction deals with the issues of assimilation and identity.
- c) Do you think immigrant fiction can be evaluated as a social discourse? Justify your response.

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

- a) Write a note on the existence of multicultural discourse in immigrant fiction.
- b) Bring out the relationship between the terms 'expatriate' and 'search for identity'.
- c) Explain the advantages of discourse analysis.

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

- a) 'Bharati Mukherjee's heroine is greedy and reckless'. Discuss with reference to Jasmine.
- b) Bring out the relationship between Duff and Jasmine, in the light of Jasmine's diasporic experience.
- c) 'The tragic element of an immigrant's life finds its expression in Devinder Vadhera'. Explain.

**P.T.O.**



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

- a) ‘The Inheritance of Loss brings out how the clash between the East and the West leads to an attitudinal change? Illustrate.
- b) Write a note on ‘resistance’ as an essential feature of immigrant fiction as expressed in The Inheritance of Loss.
- c) Comment on how The Inheritance of Loss deals with the issues of ‘otherness’ and self-actualization.

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

- a) Immigrant fiction deals with the multiple facets of contrasting strands of multicultural existence’. Discuss with reference to Jasmine and The Inheritance of Loss.
- b) Write a note on the cultural nostalgia in Jasmine and The Inheritance of Loss.
- c) ‘Problems in developing a sense of belonging to an alien land is one of the major concerns of immigrant fiction’. Discuss the statement with reference to Jasmine and The Inheritance of Loss.

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Total No. of Questions : 5]

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**P674**

**[3902]-421**

**M.A. (Part - II)**

**ENGLISH**

**Paper - 4.1 : Doing Research (II)**

**(Sem. - IV) (New Course)**

*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) What are the methods of Data collection in case of survey? Also explain the advantages and shortcomings of each method.
- b) Explain the importance of data analysis in research and how it leads to interpretation. Illustrate your answer with examples.
- c) 'Research design is the planned sequence of the entire process involved in conducting a research study'. Explain the importance of research design in the light of the above statement.

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

- a) Explain the importance of 'outlining' while writing the thesis.
- b) What do you mean by logical writing? What are the qualities of a logically written thesis. Illustrate your answer with examples.
- c) Explain the function of conclusion in a thesis. How is it related to the introduction?

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

- a) What is plagiarism? What are the different forms of plagiarism?
- b) Comment on the use and accuracy of quotations in a thesis. How will you incorporate a prose and a poetry quotation?
- c) Explain the importance of findings in a thesis. How should the findings be presented in the thesis?

**P.T.O.**

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

- a) What is a working bibliography? What are its uses?
- b) What is the difference between footnotes and endnotes? What are the ways of writing footnotes and endnotes?
- c) How is a research paper different from an essay? What are the qualities of a good research paper?

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

- a) What is a parenthetical reference? Give two examples of it in accordance with the MLA style guide.
- b) How are parenthetical references, endnotes, and list of works cited interrelated? Give an example.
- c) Write a sample introduction to a research paper you would write.
- d) Attempt an annotated 'Table of Contents' for an imaginary dissertation of your choice.
- e) Imagine that you are researching on common errors committed by Indian undergraduate students of English. You need to collect the data of errors by giving them a test. Prepare a sample test containing eight questions.
- f) List some generalizations you might make on the results of the above test in Q 5(e).



Total No. of Questions : 5]

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**[3902]-422**

**M.A. (Part - II)**

**ENGLISH**

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

**(Sem. - IV)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

**Q1) a)** Discuss the significance of Contrastive analysis in the teaching of English.

OR

b) Do you think that the shift of focus from 'English Literature' to 'Literatures in English' is a positive change? Justify your point of view.

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

- i) What are the various techniques that a teacher can use while teaching Poetry in an undergraduate class?
- ii) What are the arguments made for and against the use of the mother tongue in the English classroom? To what extent do you think the use of the mother tongue is advisable in the Indian context.

OR

b) Answer any four of the following:

- i) Even in a large class, a teacher can adopt the student-centric approach. Do you agree? Justify your response.
- ii) Define the term 'Micro Teaching' and comment on its usefulness.
- iii) Do you agree that the teaching of literature should focus on the text rather than the background information in Compulsory English classes? Justify your response.
- iv) How can video material be used as reinforcement in the teaching of literature?
- v) What do you think should be done in order to upgrade a teacher's teaching skill?
- vi) What is remedial teaching? Why is it important in the Indian context?

**P.T.O.**

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

- a) Discuss how different concepts in Pragmatics can be applied to the teaching of fiction.
- b) What methodology should a teacher adopt while conducting ESP courses?
- c) What are some of the techniques that a teacher can make use of in order to make students independent readers of literature?
- d) Comment on the usefulness of Peer teaching.
- e) Explain the different types of errors that students often make.
- f) How can we teach poetry without lecturing?

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

- a) Differences between ESP and EGP courses.
- b) Advantages of integrating the teaching of English language and literature.
- c) Stages in Error analysis.
- d) The importance of reading a poem aloud.
- e) Objectives of lesson planning.
- f) The significance of audio-visual aids in the teaching of Fiction.

**Q5)** Prepare a lesson plan or period plan to teach any one of the following topics to students of F.Y. BA compulsory English class:

- a) Contrast between the Simple Past tense and the Present Perfect tense.
- b) The skill of writing a paragraph on a given topic.
- c) A lyric of your choice.
- d) Front vowels of English.



Total No. of Questions : 5]

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**[3902]-424**

**M.A. (Part - II)**

**ENGLISH**

**Fiction II**

**(Paper - 4.4) (Sem. - IV) (New Course)**

*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) I was questioned several times immediately after my arrest. But they were all formal examinations, as to my identity and so forth. At the first of these, which took place at the police station, nobody seemed to have much interest in the case. However, when I was brought before the examining magistrate a week later, I noticed that he eyed me with distinct curiosity. Like the others, he began by asking my name, address, and occupation, the date and place of my birth. Then he inquired if I had chosen a lawyer to defend me. I answered, "No," I hadn't thought about it, and asked him if it was really necessary for me to have one.

"Why do you ask that"? he said. I replied that I regarded my case as very simple. He smiled. "Well, it may seem so to you. But we've got to abide by the law, and, if you don't engage a lawyer, the court will have to appoint one for you".

It struck me as an excellent arrangement that the authorities should see to details of this kind, and I told him so. He nodded, and agreed that the Code was all that could be desired.

At first I didn't take him quite seriously. The room in which he interviewed me was much like an ordinary sitting room, with curtained windows, and a single lamp standing on the desk. Its light fell on the armchair in which he'd had me sit, while his own face stayed in shadow.

**P.T.O.**

I had read descriptions of such scenes in books, and at first it all seemed like a game. After our conversation, however, I had a good look at him. He was a tall man with clean-cut features, deep-set blue eyes, a big gray mustache, and abundant, almost snow-white hair, and he gave me the impression of being highly intelligent and, on the whole, likable enough. There was only one thing that put one off: his mouth had now and then a rather ugly twist; but it seemed to be only a sort of nervous tic. When leaving, I very nearly held out my hand and said, "Good-by"; just in time.

I remembered that I'd killed a man.

- i) Meursault's life after killing the Arab.
  - ii) Narrative.
  - iii) Existential elements.
- b) Ten weeks before he died, Mr. Mohun Biswas, a journalist of Sikkim Street, St. James, Port of Spain, was sacked. He had been ill for some time. In less than a year he had spent more than nine weeks at the Colonial Hospital and convalesced at home for even longer. When the doctor advised him to take a complete rest the *Trinidad Sentinel* had no choice. It gave Mr. Biswas three months' notice and continued, up to the time of his death, to supply him every morning with a free copy of the paper.

Mr. Biswas was forty-six, and had four children. He had no money. His wife Shama had no money. On the house in Sikkim Street Mr. Biswas owed, and had been owing for four years, three thousand dollars. The interest on this, at eight per cent, came to twenty dollars a month; the ground rent was ten dollars. Two children were at school. The two older children, on whom Mr. Biswas might have depended, were both abroad on scholarships.

It gave Mr. Biswas some satisfaction that in the circumstances Shama did not run straight off to her mother to beg for help. Ten years before that would have been her first thought. Now she tried to comfort Mr. Biswas, and devised plans on her own.

- i) Characterization.
- ii) Expository Narrative.
- iii) Tone.

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

- i) Comment on Raja Rao's use of mythical technique in *Kanthapura*.
- ii) Discuss the microcosmic presentation of India in *Kanthapura*.

OR

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

- i) Structural elements in *Kanthapura*.
- ii) The Indianess in *Kanthapura*.
- iii) Description of Gandhian freedom Struggle in *Kanthapura*.
- iv) Element of Folk tale in the narration of *Kanthapura*.

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

- i) Comment on the theme of Man Woman relationship in *That Long Silence*.
- ii) Write a Character sketch of Jaya in *That Long Silence*.

OR

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

- i) Symbolic elements in *That Long Silence*.
- ii) Narrative Technique in *That Long Silence*.
- iii) Mohan.
- iv) Art and Technique in *That Long Silence*.

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

- i) Comment on the structural elements in *The Outsider*.
- ii) Explain the significance of the title - *The Outsider*.

OR



- b) Write short notes on any two of the following:
- i) Meursault's reaction to his mother's death.
  - ii) Raymond.
  - iii) Images and symbols in *The Outsider*.
  - iv) Theme of Detachment in *The Outsider*.

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

- i) Discuss *A House for Mr. Biswas* as a novel describing Mohun Biswas's painful quest for identity.
- ii) Comment on the structure of *A House for Mr. Biswas*.

OR

- b) Write short notes on any two of the following:
- i) Women characters in *A House for Mr. Biswas*.
  - ii) Wit and humour in *A House for Mr. Biswas*.
  - iii) Colonialism and *A House for Mr. Biswas*.
  - iv) The Prologue of *A House for Mr. Biswas*.

