



RA-0106

Second Year B. A. Examination

March / April - 2010

English : Paper - II

(Principal & Subsidiary)

(The language of Literature)

Time : Hours]

[Total Marks : 70

Instructions :

(1)

नीचे दर्शावेक निशानीवाणी विगतो उत्तरवही पर अवश्य कर्णवी. Fillup strictly the details of signs on your answer book.		Seat No. :	
Name of the Examination :		<input type="text"/>	
S. Y. B. A.		<input type="text"/>	
Name of the Subject :		<input type="text"/>	
English : Paper - 2		<input type="text"/>	
Subject Code No. : <input type="text"/> 0 <input type="text"/> 1 <input type="text"/> 0 <input type="text"/> 6		Section No. (1, 2,.....) : <input type="text"/> 1&2	
		Student's Signature	

- (2) Indicate clearly the options you choose.
(3) Figures to the **right** indicate full marks of each question.

SECTION - I

- 1 Identify the figures of speech in the following : (any five) 5
- (a) Bird of the bitter bright grey golden morn,
Scare risen upon the dusk of dolorous years.
 - (b) One shade the more, one ray the less,
Had half imparied the nameless grace.
 - (c) Die not, poor Death; nor yet can'st thou kill me,
From rest and sleep, which but thy picture be,
 - (d) I wandered lonely as a cloud,
That floats on high o'er vales and hills.
 - (e) The distant sound carried so slowly that they
Died away before they could reach their destination.

- (f)a clickety clack, a bang bang bang, a scraping, a creaking, a sudden painful crack.
- (g) They went down to the camp with their feet in fetters, but came back with their steps enlarged under them.
- (h) And the sun, dressed in a scarlet cloak and a laced hat, came down from his crystal watch-tower.

2 Find out the references and mention their types in the following : 5

- (a) The men stood around but no one was leaving, so they went out. I drank another beer. There was quite a pile of saucers now on the table in front of me. The man opposite me had taken off his spectacles, put them away in a case, folded his paper and put it in his pocket and now sat holding his liquor glass and looking out at the room. Suddenly I knew I had to get back. I called the waiter, paid the reckoning, got into my coat, put on my hat and started out the door. I walked through the rain up to the hospital.

Upstairs I met the nurse coming down the hall.

I just called you at the hotel, she said. Something dropped inside me.

- What is wrong?
- Mrs. Henry has had a haemorrhage.
- Can I go in?
- No, Not, yet. The doctor is with her.'
- Is it dangerous?
- 'It is very dangerous'. The nurse went into the room and shut the door.

OR

(b) "Ooh, but how she hated the infant crying in the night. She would murder it gladly. She would stifle it and bury it, and Hetty Sorrell did. No doubt Hetty Sorrell's infant cried in the night - no doubt Arthur Donnithorne's would, Ha-the Arthur Donnithornes, the Gerald's of this world. So manly by day, yet all the while, such a crying of infants in the night. Let them turn into mechanisms, let them become instruments, pure machines, pure wills, that work like clockwork, in perpetual repetition. Let them be this, let them be taken up entirely in their work, let them be perfect part of a great machine, having a slumber of constant repetition.

3 Rewrite any **one** of the following passages using appropriate capital letters and punctuation marks : **5**

(a) the virtue of goodness is where a contrary inclination is strove with and conquered he was in town a noted hunter of music meetings and very often the fancy prevailed to go about town and see trades work which is a very diverting and instructive entertainment there was not anything extraordinary which he did not if he might visit for his information as well as diversion as engines shows lectures and even so low as to hear Hugh Peters preach.

OR

(b) not to believe in love is a great sign of dullness there are some people so indirect and lumbering that they think all real affection must rest on circumstantial evidence but a finely constituted being is sensitive to its deepest affinities this is precisely what refinement consists in that we may feel in things immediate and infinitesimal a sure premonition of things ultimate and important.

4 Point out the various cohesive devices in any **one** of the following passages : **5**

- (a) Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.
Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.
Good men, the last wave by, crying how bright
Their frail deeds might have danced in green bay,
Rage, rage against the dying of the light.
Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

OR

- (b) The scene was a plain, bare, monotonous vault of a schoolroom, and the speaker's square forefinger emphasised his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, then, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry and dictatorial.

5 Identify the coordinating/subordinating devices in any **five** of the following : **5**

- (i) He caught sight of her standing there and shouted as he passed out.
- (ii) And because I am happy and dance and sing,
They think they have done me no injury.
- (iii) Of the wide World I stand alone, and think
Till love and fame to nothingness do sink.

- (iv) Dante was on one side and his father and Mr. Casey were on the other side.
- (v) This is the principle on which I bring up my own children.
- (vi) He has his winter too of pale misfeature,
Or else he would forgo his mortal nature.
- (vii) The hours of folly are measur'd by the clock;
but of wisdom, no clock can measure.
- 6** (a) Give synonyms for the following words : (any **three**) **3**
- (i) gaudy
 - (ii) heaven
 - (iii) tender
 - (iv) dwelling
 - (v) desperate.
- (b) Give antonyms for the following words : (any **two**) **2**
- (i) visible
 - (ii) destroy
 - (iii) beauty.
- 7** (a) Write short note on any one of the following : **5**
- (i) Cohesion
 - (ii) Reference
 - (iii) Literal language vrs. figurative language.
- (b) Answer briefly any **five** of the following : **10**
- (i) What is suggestive language?
 - (ii) What is the difference between 'simile' and 'metaphor'?
 - (iii) What is substitution? Give examples.
 - (iv) What is an 'epigraph'?
 - (v) What do you understand by 'satire'?
 - (vi) What is the difference between 'hyperbole' and 'understatement'?
 - (vii) What is lexical set?
 - (viii) Write briefly on the uses of 'capitalization'.

SECTION - II

- 8 Find out the number of participants in any **one** of the following discourses and show their relation and attitude towards each other : 5

(a) That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now : Fra Pandolf's hands
"Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
'Fra Pandolf by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The Curtain I have drawn for you but I)
And seemed as they would ask me, if they durst,
How such a glance. Came there; so, not the first
Are you to turn and ask thus. 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.

OR

- (b) My aunt will be down presently, Mr. Nuttel; said a very self-possessed young lady of fifteen; in the meantime you must try and put up with me.'

Frainton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.

'I know how it will be', his sister had said when he as preparing to migrate to this rural retreat, 'you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice'.

Frampton Wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

- 9 Attempt a point-of-view analysis of any one of the following passages : 5

I remember the night my mother was stung by a scorpion. Ten hours of steady rain had driven him to crawl beneath a sack of rice.

Parting with his poison-flash of diabolic tail in the dark room - he risked the rain again.

The peasants came like swarms of flies and buzzed the name of god a hundred times to paralyze the Evilone.

With candles and with lanterns throwing giant scorpion shadows on the sun-baked walls they searched for him; he was not found.

They clicked their tongues.

With every movement the scorpion made his poison moved in mother's blood, they said.

May he sit still, they said.

May the sins of your previous birth be burned away to night, they said

May your suffering decrease the misfortunes of your next birth, they said.

OR

O'Malley was the frightening master at Boystone School. There was always silence when he came scraping one sarcastic foot into the room, showing his small teeth with the grin of one about to feast off human vanity.

He was a man of fifty with a head like an otter's on which the hair was drying and dying. He walked with like moustache, flattened Irish nostrils. He walked with small pedantic, waltzing steps, as though he had a hook pulling at the seat of his trousers and was being dandled along by a chain. Mr. O'Malley was a terrorist. He turned to face the boys, by his silence daring them to move, speak or even breathe. When he had silenced them, he walked **two** more steps, and then turned suddenly to stare again. He was twisting the screw of silence tighter and tighter. After **two** minutes had passed and the silence was absolute, he gave a small sharp sniff of contempt, and put his hands under the remains of his rotting rusty gown and walked to his desk.

- 10 (a) Write short note on any **one** of the following : 5
- (i) Cohesion vrs. coherence
 - (ii) Point of view
 - (iii) Grecian Maxims.
- (b) Answer briefly any **five** of the following : 10
- (i) What do you understand by 'literary discourse'?
 - (ii) Who are the possible participants in a discourse?
 - (iii) What do you mean by 'conversational tone'?
 - (iv) What is the importance of 'distance' in a discourse situation?
 - (v) What do you mean by 'reader's perspective'?
 - (vi) Explain the term 'Omniscient narrator'.
 - (vii) What is the difference between 'real reader' and 'implied reader'?
 - (viii) What do you understand by 'logical connections'?