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**[4002] - 122**

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

**ENGLISH**

**English Literature From 1832 to 1980.**

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

*Time : 3 Hours]*

*[Max Marks : 80*

*Instructions to the candidates :*

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

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

- a) Significance of the context.
  - b) Imagery / Symbolism.
  - c) Allusions.
  - d) Diction / Style.
  - e) Literary Background.
- 
- i) They sat them down upon the yellow Sand  
Between the sun and moon upon the shore,  
And sweet it was to dream of fatherland;  
Of child, and wife, and slave, but ever more  
Most weary seem'd the sea, weary the oar,  
Weary the wandering fields of barren foam.  
Then someone said, 'We will return no more',  
And all at once they sang, 'Our island home'  
Is far beyond the wave; we will no longer roam.

**P.T.O.**

- 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 ?
- iii) Sir.'t was all one! My favour at her breast,  
 The dropping of the daylight in the west,  
 The bough of cherries some officious fool  
 Broke in the orchard, for her, the white mule  
 She rode with round the terrace - all and each  
 Would draw from her alike the approving speech,  
 Or blush, at least.
- iv) Turning and turning in the widening gyre  
 The falcon cannot hear the falconer;  
 Things fall apart; the centre can not hold;  
 Mere anarchy is loosed upon the world,  
 The blood - dimmed tide is loosed, and every where  
 The ceremony of innocence is drowned;  
 The best lack all conviction, while the worst  
 Are full of passionate intensity.
- v) I can not rest from travel; I will drink  
 Life to the lees: all times I have enjoy'd  
 Greatly, have suffer'd greatly, both with those  
 That loved me, and alone; on shore, and when  
 Thro' scudding drifts the rainy Hyades  
 Vext the dim sea: I am become a name;  
 For always roaming with a hungry heart.

- vi) I go in the rain and more than needs,  
A rope cuts both my wrists behind;  
And I think, by the feel, my forehead bleeds,  
For they fling whoever has a mind,  
Stones at me for year's misdeeds.

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

- a) Imagery and symbolism in 'Leda and the Swan'.
- b) Romantic imagery in 'Lady of Shalott'.
- c) A portrait of the Duke in 'My Last Duchess'.
- d) The element of satire and irony in 'The Patriot'.

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

- a) Comment on the construction of the plot of 'Pygmalion'.
- b) How does 'Pygmalion' deal with the issues of social class ? Discuss.

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

- a) Attempt a character sketch of Cyril Fielding. How is he different From Dr. Aziz ?
- b) 'A Passage to India' is much more than a political novel. Explain.

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

- i) The ending of 'Pygmalion'.
- ii) The role of Eliza Doolittle in 'Pygmalion'.

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

- i) The Hindu festival at Mau.
- ii) The East - West encounter in 'A Passage to India'.

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Total No. of Questions : 5]

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**P370**

**[4002] - 123**

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

**ENGLISH**

**Paper- 1.3: English Language Today**

**(Sem.-I) (2008 Pattern)**

*Time : 3 Hours]*

*[Max Marks : 80*

*Instructions to the candidates :*

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

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

- a) Bring out the difference between active and passive organs of speech.
- b) Explain the difference between pure vowels and diphthongs.
- c) What distinguishes semivowels from other consonants in English?
- d) Explain the terms 'tonic accent' 'pre-tonic accent' and 'post-tonic accent'.
- e) Write a note on tone group division.
- f) What is a syllabic consonant? Explain with examples.

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

- a) What are the three types of words according to their morphemic constituents ?
- b) Distinguish between morphology and syntax.
- c) Explain the concept of zero morpheme with suitable examples.
- d) What is an allomorph? How is it different from morpheme?
- e) Bring out the difference between 'blends' and 'compounds'.
- f) Write a note on 'prefix', 'suffix' and 'infix'.

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

- a) Wh-questions and yes-on questions.
- b) Different types of quantifiers in English.
- c) Demonstrative pronouns in English.
- d) Characteristics of adverbs.
- e) Syntactic functions of prepositional phrases.
- f) Subject-verb concord, notional concord and proximity.

**P.T.O.**

**Q4)** Answer any FOUR of the following in not more than 200 words each :

[16]

- a) Why is 'meaning' considered a very vague term?
- b) Explain how semantics is different from pragmatics.
- c) Write a note on affective meaning.
- d) Explain the term homonymy with suitable examples.
- e) What is the difference between gradable and ungradable antonyms ?
- f) What do you understand by the term 'prototype'?

**Q5) a)** Attempt any FOUR of the following :

[4]

- i) Mention the number of syllables in the word 'degenerate'.
- ii) Transcribe the word 'commander' according to R.P.
- iii) Give an example of a trisyllabic word.
- iv) Give three term label for the initial consonant in the word 'get'.
- v) Mark accent and intonation in the following sentence :  
My friend has gone to Delhi.
- vi) Give weak form transcriptions of the following words:  
'must' and 'were'.

**b)** Attempt any FOUR of the following :

[4]

- i) Show morphological analysis of the word 'rope-walker' using a tree diagram.
- ii) Identify the allomorphs of the past tense morpheme {-ed} in the following words : walked, robbed, demanded.
- iii) Give an example of a word which contains zero morpheme.
- iv) Identify the free morphemes and bound morphemes in the following word : 'unwanted'.
- v) Mention the word formation processes used in the derivation of the following words : emote, fridge.
- vi) Give two words which begin with class-changing prefix.

- c) Attempt any FOUR of the following : [4]
- i) Identify the object complement in the following sentence :  
They made him a chairman.
  - ii) Frame a sentence with an indirect object.
  - iii) Explain the error in the following sentence and rewrite it correctly:  
She is remembering everything.
  - iv) Identify the type of preposition in the following sentence :  
We ran up the hill.
  - v) Give a sentence in which an adjective is the head of a noun phrase.
  - vi) Give an example of a verbless adjective clause.
- d) Attempt any FOUR of the following : [4]
- i) Give an example of a gradable antonym.
  - ii) Give two co-hyponyms of 'rose' and 'jasmine'.
  - iii) What are the two meanings of the homonym 'left'?
  - iv) Explain the metonymy in the following sentence :  
England were beaten 4-3 by Germany.
  - v) What are the connotations of the word 'red'?
  - vi) Show meaning-components of the word 'man' by using + or - signs.



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**[4002] - 124**

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

**ENGLISH**

**Paper- 1.4 : Contemporary Critical Theory**

**(Semester - I) (2008 Pattern)**

*Time : 3 Hours]*

*[Max Marks : 80*

*Instructions to the candidates :*

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

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

- a) “Romanticism was a reaction against Neo-classicism.” Discuss.
- b) Write a note on the influence of Classicism on Neo-Classicism.
- c) What are the salient features of New Criticism ?

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

- a) Write a note on Aristotle’s concept of tragic hero.
- b) Comment on Dr. Johnson’s criticism of Milton’s ‘**Lycidas**’.
- c) Explain Wordsworth’s choice of subjects and language of poetry.

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

- a) What does Eliot mean by ‘Historical Sense’? How is it related to ‘Tradition’ ?
- b) “ ..... the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates.” Discuss.
- c) “It is not the poet’s business to make scientific statements.” Examine the remark with reference to Richards’ ‘**Pseudo-Statements**’.

**P.T.O.**

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

- a) What kinds of evidences are relevant to a work of art? Discuss with reference to 'Intentional Fallacy'.
- b) Define the term 'Irony' after Brooks. Illustrate Brooks' argument about its importance in poetry ?
- c) What are 'Denotation' and 'Connotation'? Explain, with illustrations, from the essay.

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

- a) Interpret Donne's '**Ecstasy**' in the light of I.A.Richards' concept of Pseudo-Statements.
- b) Analyse the plot of 'Othello' according to Aristotle's concept of plot.
- c) Interpret Browning's '**The Patriot**' as per Brooks' concept of Irony.

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**P 374**

**[4002] - 223**

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

**ENGLISH**

**English Language Today - I**

**(Paper- 2.3) (Sem.-II) (2008 Pattern)**

*Time : 3 Hours]*

*[Max Marks : 80*

*Instructions to the candidates :*

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

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

- a) Write a note on the 'code-switching' and its influence.
- b) Distinguish between 'formal' and 'informal' style.
- c) Illustrate the difference between 'language' and 'dialect' ?
- d) Illustrate the difference between 'sociolects' and 'idiolects'.
- e) Explain the process and requirement of pidginization.
- f) How does language vary due to interference ?

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

- a) What is the difference between the GIE and BrE at the syntactic level?
- b) Explain the distinctive features of Indian English vocabulary.
- c) Write a note on the plosives in GIE and BrE with suitable examples.
- d) Illustrate the 'grammatical differences between AmE and BrE.
- e) Point out the features of vocabulary in AmE.
- f) Explain the difficulties faced by the Indian speakers with 'fricatives'?

**P.T.O.**

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

- a) What is 'pragmatics'?
- b) Write down the various aspects of speech situations.
- c) Explain with examples the term 'context of situation'.
- d) What are the types of 'presupposition'? Explain with examples.
- e) Write a note on 'deixis' in English.
- f) Explain Searle's typology of speech acts.

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

- a) Explain the term 'discourse analysis' with suitable examples.
- b) Explain the contrastive relation between power relations and solidarity relations.
- c) Explain the maxim of relevance and its violation in conversation.
- d) What are the two types of 'face'? Explain briefly.
- e) Explain the concept of 'spatial deixis' with examples.
- f) Define the terms 'cohesion' and 'coherence' with examples.

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

- i) Identify style of the following sentence.  
'Hey, are you still lingering here?'
- ii) Give example of 'code-switching'.
- iii) 'Hinglish' is an example of code-mixing. (Specify whether True or False) :
- iv) Pragmatic competence is observed in terms of ----- , ----- , ----- etc.
- v) Explain the code-mixing in the following.  
He is quite a badmash I tell you. Never trust that goonda.
- vi) A variety of language used by a group of speakers defined according to their sex, education or class is called ----- .

- b) Attempt *any four* of the following . [4]
- i) Explain how the Indian speaker maintains distinction between the following pair of words.  
'got' and 'goat'
  - ii) Identify whether the following is BrE or AmE.  
She is different than her sister.
  - iii) Comment on the use of tense in Indian English in the following.  
'Where the head of the village lives'?
  - iv) Provide British English counterparts of the following words.  
1) Candy                      2) Zero
  - v) Identify the syntactic differences between AmE and BrE in the following.  
1) She just visited the University of Pune.  
2) She has just visited the University of Pune.
  - vi) Give the BrE spellings to the following words.  
1) esthetics                      2) program
- c) Attempt *any four* of the following. [4]
- i) What kind of reference is involved in interpreting the utterance?  
'One who goes fast on his motorcycle is my friend'.
  - ii) What are the deictic expressions in the following utterance?  
'We Indians feel very close to each other nowadays'.
  - iii) Give an example of 'face-saving act'.
  - iv) Explain the cohesive devices in the following piece of text.  
Since the visitor asked me about the caves, I told him about Ajanta. He became very happy to listen to me. He was determined to go over there.
  - v) Identify which would be the direct and indirect speech acts.  
A: You left the papers there carelessly.  
B: I'll take care of them, sir.
  - vi) Explain a presupposition of a speaker in the following utterance?  
'My cousin is coming to stay with us'.

- d) Attempt *any four* of the following : [4]
- i) Which maxim of Cooperative Principle is observed in the following?  
A: What's the meaning of informatics?  
B: It is a study of all processes for storing, or sending information.
  - ii) Give an example of 'request-refusal' Adjacency Pair.
  - iii) Identify which maxim of Cooperative Principle is violated in the following.  
A: Do you know where the rector lives?  
B: The quarter in the west was vacated by the Principal.
  - iv) Mention the Illocutionary Force of the following.  
'It is our responsibility to protect our country'.
  - v) Illustrate solidarity as away of politeness in conversation.
  - vi) Explain with examples Lakoff's maxims of politeness.

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Total No. of Questions : 5]

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**P 376**

**[4002] - 321**

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

**ENGLISH**

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

**(Sem. - III) (2008 Pattern)**

*Time : 3 Hours]*

*[Max Marks : 80*

*Instructions to the candidates :*

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

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

- a) 'A researcher has an open mind to accept or reject anything proven or disproved by authentic data.' Do you agree? Give suitable examples to justify your answer.
- b) 'All research starts with the researcher's rejection of existing solutions.' Support your answer by giving appropriate examples.
- c) Discuss the ethical questions involved in plagiarism in research.

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

- a) What will happen if a prospective researcher does not prepare a relevant bibliography during background reading for his/her research?
- b) Describe giving suitable examples, the qualities of a good research topic.
- c) Do you agree with the statement that a researcher does not think of a research problem instinctively or in his/her dreams; but has to be systematic in his/her search for a good research problem? Justify your answer with suitable illustrations.

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

- a) What are the sources of relevant material for a researcher to conduct an extensive survey before finalizing his/her research topic?
- b) Do you agree that the aims of research are different for the researcher, for his/her branch of knowledge and for the society-at-large?
- c) What is the difference between a null hypothesis ( $H_0$ ) and a directional hypothesis ( $H_1$ )?

**P.T.O.**

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

- a) Describe with suitable examples the various methods of collecting data.
- b) Differentiate between qualitative and quantitative research methods. Why is it said that generally, for literary research, qualitative method is more suitable than the quantitative methods?
- c) Which parts of the standard research procedure are not necessary in a research proposal? Why?

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

- a) Formulate a valid research problem in the area of feminist interpretation of a novel.
- b) State a hypothesis for research on impact of Internet on techniques of teaching English as L2 in secondary schools.
- c) Define scope and limitations of research on 'Indianness' in Post-Independent Indian Fiction in English.
- d) Prepare a sample questionnaire for research on differences between Communication Skills of boys and girls in Science colleges.
- e) Define the aims and objectives of research on changes brought about while making films based on plays and novels.
- f) Prepare four bibliographic entries for background reading on history of English Literary Criticism.



Total No. of Questions : 5]

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**P378**

**[4002] - 322**

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

**ENGLISH**

**English Language and literature Teaching (I)**

**(Paper - 3.2) (Sem.-III) (2008 Pattern)**

*Time : 3 Hours]*

*[Max Marks : 80*

*Instructions to the candidates :*

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

**Q1)** a) Discuss the phases of the acquisition of first language. **[16]**

OR

b) Distinguish between curriculum and syllabus.

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

- i) What according to you can be the future of English in India? Why?
- ii) Comment on the various techniques of teaching vocabulary to the second language learners.

OR

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

- i) What are the major reference skills? How are they helpful in learning English?
- ii) How can stories be used in Indian classrooms to teach the skill of listening?
- iii) What are the uses of a textbook in learning language?
- iv) What is the relevance of objective type test in the teaching of English language?
- v) How far do you agree with the idea that grammar is neither necessary nor sufficient for learning to use a language? Discuss.
- vi) Three language formula.

**P.T.O.**

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

- a) What are the limitations of a lecturing method in teaching English as a Second Language?
- b) Comment on the role of computers in language teaching?
- c) What are the sub skills of reading skill? Discuss.
- d) Discuss the uses of blackboard as a traditional teaching aid.
- e) What is a diagnostic test? Explain.
- f) What are presentation skills? Explain in detail any one.

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

- a) Summative evaluation
- b) Uses of non-pedagogic materials in language teaching.
- c) Task-based syllabus
- d) Pragmatic competence
- e) Reliability of a test

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

Many great inventions are greeted with ridicule and disbelief. The invention of the airplane was no exception. Although many people who heard about the first powered flight on December 17, 1903, were excited and impressed, others reacted with peals of laughter. The idea of flying an aircraft was repulsive to some people. Such people called Wilbur and Orville Wright, the inventors of the first flying machine, impulsive fools. Negative reactions, however, did not stop the Wrights. Impelled by their desire to succeed, they continued their experiments in aviation.

Orville and Wilbur Wright had always had a compelling interest in aeronautics and mechanics. As young boys they earned money by making and selling kites and mechanical toys. Later, they designed a newspaper-folding machine, built a printing press, and operated a bicycle-repair shop. In 1896, when they read about the death of Otto Lilienthal, the brother's interest in flight grew into a compulsion.

Lilienthal, a pioneer in hang-gliding, had controlled his gliders by shifting his body in the desired direction. This idea was repellent to the Wright brothers, however, and they searched for more efficient methods to control the balance of airborne vehicles. In 1900 and 1901, the Wrights tested numerous gliders and developed control techniques. The brothers' inability to obtain enough lift power for the gliders almost led them to abandon their efforts.



After further study, the Wright brothers concluded that the published tables of air pressure on curved surfaces must be wrong. They set up a wind tunnel and began a series of experiments with model wings. Because of their efforts, the old tables were repealed in time and replaced by the first reliable figures for air pressure on curved surfaces. This work, in turn, made it possible for them to design a machine that would fly. In 1903 the Wrights built their first airplane, which cost less than one thousand dollars. They even designed and built their own source of propulsion—a lightweight gasoline engine. When they started the engine on December 17, the airplane pulsed wildly before taking off. The plane managed to stay aloft for twelve seconds, however, and it flew one hundred twenty feet.

By 1905 the Wrights had perfected the first airplane that could turn, circle, and remain airborne for half an hour at a time. Others had flown in balloons or in hang gliders, but the Wright brothers were the first to build a full-size machine that could fly under its own power. As the contributors of one of the most outstanding engineering achievements in history, the Wright brothers are accurately called the fathers of aviation.

**A) Attempt any FOUR:**

- i) Frame four local comprehension questions on the passage.
- ii) Frame a global understanding question and a multiple choice item.
- iii) Frame two pre-reading questions.
- iv) Frame two personal response questions.
- v) Frame two inferential questions.
- vi) Frame an objective question to test vocabulary.

**OR**

**B) Attempt any FOUR:**

- i) How will you use to passage for teaching vocabulary?
- ii) How will you use the passage for teaching tenses to F.Y.B.A. students?
- iii) How can the passage be used for teaching of the skill of summarising?
- iv) Explain how you will use the passage to teach the skill of scanning?
- v) How will you use to passage for teaching listening?
- vi) Can the passage be used for teaching cohesion? How?

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**P379**

**[4002] - 323**

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

**ENGLISH**

**Drama - I (Paper- 3.3)**

**(2008 Pattern) (Sem. - III)**

*Time : 3 Hours]*

*[Max Marks : 80*

*Instructions to the candidates :*

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

**Q1)** Answer *any one* of the following: **[16]**  
Discuss the significance of plot in drama with reference to the plays you have studied.

**OR**

What according to you are the distinctive features of modern drama after Henrik Ibsen?

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

- i) Do you agree with the view that the rational element in Macbeth struggles with the irrational force?
- ii) Discuss Macbeth as a Shakespearean tragedy.

**OR**

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

- i) Prophecy of witches to Macbeth.
- ii) The opening of *Macbeth*.
- iii) The role of Macbeth as a tragic hero.
- iv) Lady Macbeth as an embodiment of ambition.

**P.T.O.**

- Q3)** a) Answer *any one* of the following: [16]
- i) Write a detailed note on *Candida* as a play that depicts a romantic triangle.
  - ii) How does *Candida* express Shaw's views of socialism?

**OR**

- b) Write short notes on *any two* of the following:
- i) The character of James Morell.
  - ii) The poetic nature of Eugene Marchbanks.
  - iii) The theme of *Candida*.
  - iv) The practical decision of *Candida* at the end of the play.

- Q4)** a) Answer *any one* of the following: [16]
- i) In what way is *Endgame* different from the traditional play?
  - ii) Discuss *Endgame* as a play that shows the tension between the lost world and the devastated present.

**OR**

- b) Write short notes on *any two* of the following:
- i) The relationship between Hamm and Clov
  - ii) The significance of the title, *Endgame*
  - iii) The element of deprivation in *Endgame*
  - iv) The role of memory in *Endgame*

- Q5)** a) Answer *any one* of the following: [16]
- i) Discuss *The Glass Menagerie* as a play that depicts the inability of human beings to adjust to the changing world.
  - ii) Do you agree with the view that Amanda's flaws are responsible for the tragedy of the Wingfield family?

**OR**

- b) Write short notes on *any two* of the following:
- i) Amanda Wingfield as a charming yet pitiable character.
  - ii) Tom's attitude towards Laura and Amanda.
  - iii) Laura's withdrawal from the real world.
  - iv) Symbols in *The Glass Menagerie*.

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Total No. of Questions : 5]

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**P380**

**[4002] - 324**

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

**ENGLISH**

**Paper- 3.4 : Fiction-I**

**(Semester-III) (2008 Pattern)**

*Time : 3 Hours]*

*[Max Marks : 80*

*Instructions to the candidates :*

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

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

- a) Discuss the constituent parts of a novel, illustrating from any one novel that you have studied.
- b) What are 'round' and 'flat' characters? Illustrate from one of the novels that you have studied.

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

- i) Assess Heathcliff, as a Byronic hero.
- ii) Comment on the role of the narrators in **Wuthering Heights**.

**OR**

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

- i) Gothic elements in **Wuthering Heights**.
- ii) Significance of the house in **Wuthering Heights**.
- iii) Significance of violence and violent passions in **Wuthering Heights**.
- iv) The setting and atmosphere in **Wuthering Heights**.

*P.T.O.*

- Q3)** a) Answer **any one** of the following:
- i) Discuss the narrative technique used in **Lord Jim**.
  - ii) Evaluate Jim as a romantic hero with reference to **Lord Jim**.

**OR**

- b) Write short notes on **any two** of the following:
- i) Jewel.
  - ii) Marlow, as a narrator.
  - iii) The Butterfly Collector.
  - iv) Autobiographical elements in **Lord Jim**.

- Q4)** a) Answer **any one** of the following:
- i) “A little black girl yearns for blue eyes of a little white girl, and the horror at the heart of her yearning is exceeded only by the evil of fulfillment” . Discuss Pecola’s tragedy in **The Bluest Eye** in the light of the statement.
  - ii) Examine the structure of **The Bluest Eye** in relation to the motif of seasons.

**OR**

- b) Write short notes on **any two** of the following:
- i) Cholly’s early life till marriage in **The Bluest Eye**.
  - ii) Maureen Peal.
  - iii) Mr. Henry’s episode.
  - iv) Narrative technique in **The Bluest Eye**.

- Q5)** a) Answer **any one** of the following:
- i) Assess **The Catcher in the Rye** as a teenagers’ novel.
  - ii) Discuss the plot-structure of **The Catcher in the Rye**.

**OR**

- b) Answer **any two** of the following:
- i) The significance of the title, **The Catcher in the Rye**.
  - ii) Mr. Antolini in **The Catcher in the Rye**.
  - iii) The symbolic meaning of the Ducks in the Lagoon.
  - iv) Stradlater.

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Total No. of Questions : 5]

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**[4002] - 328**

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

**ENGLISH**

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

**(Sem.-III) (2008 Pattern)**

*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) What is Diaspora literature? Explain in brief its main features.
- b) What do you understand by living 'in-between'?
- c) What 'generational differences' are likely to occur in Diaspora communities?

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

- a) Write a note on discourse analysis as a way of challenging the conventional understanding of literature.
- b) Elaborate on literature as a social discourse. Explain with reference to any Feminist, Post- Colonial or Multicultural novel.
- c) How do language, discourse and ideology help in analyzing a work of literature?

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

- a) Discuss how 'Jasmine' observes a subversion of the traditional discourse of immigrant identity.
- b) Trace the relation between violence and the subsequent stages of Jasmine's transformation of identity.
- c) Explain why the characters of Jasmine and Du are different from other characters in the novel.

**P.T.O.**

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

- a) Comment on Kiran Desai's skeptical view of consumer-driven multiculturalism of the West. Explain with reference to the novel, *'The Inheritance of Loss'*.
- b) Why is Kiran Desai critical of the view that modernity is the identity of the West. Explain with reference to the novel, *'The Inheritance of Loss'*.
- c) Why is a westernized oriental individual misfit in Post-Colonial India? Explain with reference to the character of Jemubhai in the novel, *'The Inheritance of Loss'*.

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

- a) Compare and contrast the concept of immigrant identity as reflected in the novels *'Jasmine'* and *'The Inheritance of Loss'*.
- b) Comment on the problem of a permanent re-invention of identity and return to one's original identity in the novels, *'Jasmine'* and *'The Inheritance of Loss'* respectively.
- c) Immigrant identities will always be into a cultural conflict with the West'. Do you agree? Justify your view.



Total No. of Questions : 5]

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**[4002] - 421**

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

**ENGLISH**

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

**(Sem.-IV) (2008 Pattern)**

*Time : 3 Hours]*

*[Max Marks : 80*

*Instructions to the candidates :*

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

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

- a) Write about questionnaire as a means of data collection. What are the types of questions in a questionnaire? Give appropriate examples.
- b) Analysing, interpreting and synthesizing are essential means to arrive at conclusions. Elucidate this statement with an example from literary research.
- c) Describe the chapter arrangement system in a literature thesis. Write briefly on the contents expected in each chapter.

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

- a) Describe the preliminary parts of a thesis.
- b) Explain the importance of outlining in the research process. How will you prepare the working outline and final outline?
- c) Describe the purpose and role of 'Introduction' in a thesis.

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

- a) What do you mean by plagiarism? What is unintentional plagiarism?
- b) What is the importance of quotations in research? How will you include a quotation requiring translation?
- c) Explain the importance of findings in a thesis. What are the points that the researcher has to keep in mind while presenting the findings in the thesis?

**P.T.O.**



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

- a) Explain documentation custom according to MLA style. Give illustrations supporting your answer.
- b) Discuss the purpose and placement of footnotes with appropriate examples.
- c) Describe the format of a research paper.

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

- a) Prepare a sample questionnaire for collecting responses from common public for the topic 'Attitude towards English Language Teaching in India'.
- b) Write a sample introduction to a research paper you would write on the basis of the above questionnaire in Q. 5 (a).
- c) List some generalizations that you would make for preparing a research paper on the basis of the above questionnaire in Q. 5 (a).
- d) Give four examples of citations of web publications.
- e) List three footnotes with references embedded within them.
- f) Describe the format of a dissertation.



Total No. of Questions : 5]

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**[4002]-224**

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

**ENGLISH**

**Contemporary Critical Theory**

**(Paper - 2.4) (Sem. - II) (2008 Pattern)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

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

- a) Discuss the basic assumptions of Deconstruction with regard to language.
- b) Show how Reader-Response Theory places the reader above the text in the study of writing.
- c) Explain in detail the archetypal approach to the study of literature.

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

- a) Discuss Ernest Jones's solution to the mystery of Hamlet's procrastination.
- b) Do you agree with Lukacs' perception of modernism as a philosophy of life and literature.
- c) Explain Barthes' views on Language as a sign system.

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

- a) Bring out the three stages in the evolution of women's writing as conceived by Elaine Showalter.
- b) Discuss Showalter's concept of Gyno-criticism.
- c) Explain Chase's concept of myth.

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

- a) Discuss M.H. Abrams's 'The Deconstructive Angel' as a trenchant attack on deconstruction as an approach to the study of language and Literature.
- b) Comment upon Abrams's view of the Deconstructionist notion of Mise'en-abyme in interpreting literary texts.
- c) Bring out how Stanley Fish shows the importance of context in determining meaning of words.

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

- a) Examine Clarissa's speech in can to V of the Rape of the Lock from a feminist perspective.
- b) Comment upon the basic conflict in Greene's The power and the Glory from marxist point of view.
- c) Give a structuralist reading of Larkin's 'Wants'.



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**[4002]-325**  
**M.A. (Part - II)**  
**ENGLISH**  
**Poetry - I**  
**(Paper - 3.5) (Sem. - III) (2008 Pattern)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

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

- i) Miracle, bird or golden handiwork,  
More miracle than bird or handiwork...
- ii) April is the cruelest month, breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring,  
Dull roots with spring rain.
- iii) The women shared  
The secret like a happy funeral;  
While girls gripping their handbags tighter, stared  
At a religious wounding
- iv) Lo! Ever thus thou growest beautiful  
In silence, then before thine answer given  
Departest, and thy tears are on my cheek

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

- i) Distinguish complexity from obscurity in poetry.
- ii) How is poetry different from prose? Explain in brief.

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

- a) Discuss Philip Larkin's 'The Whitsun Weddings' as a representative poem.
- b) "'The Waste Land' by T.S. Eliot is not a single poem, but a series of poems". Discuss.

**P.T.O.**

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

- a) The theme of Tennyson's 'Tithonus'
- b) The theme of Wordsworth's 'Michael'
- c) The tone of Browning's 'Fra Lippo Lippi'
- d) Auden's projection of human suffering
- e) Larkin's cynical attitude to weddings
- f) Dylan Thomas's experiment with diction

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

- a) "In Robert Frost's poetry one finds a remarkable blending of thought, emotion and symbolic imagery". Discuss the view in the light of his poems you have studied.
- b) "Emily Dickinson's poetry expresses the universal meaning of a wholly personal perception". Comment in the light of her poems you have studied.

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

- a) Philosophical content in Emerson's 'The Problem'
- b) The feeling of thinking in Stevens's 'Sunday Morning'
- c) Lowell's fusion of the skunk and the ostrich in 'Skunk Hour'
- d) Feminist psyche in Plath's 'Lady Lazarus'
- e) The theme of Whitman's 'There Was a Child Went Forth'
- f) Dickinson's skill of condensation.



Total No. of Questions : 5]

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**[4002]-326**

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

**ENGLISH**

**Linguistics and Stylistics - I**

**(Paper : 3.6) (Semester - III) (2008 Pattern)**

*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) How does 'literary language' deviate from 'ordinary language'? Explain the deviations in detail.
- b) Discuss the significance of 'Linguistics' in the study of literature.

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

- a) Distinguish between compound and complex sentence structures. How is the distinction relevant in the stylistic study of literature?
- b) Distinguish between 'content words' and 'function words'.

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

- a) Compare and contrast the concepts of 'linguistic competence' and 'linguistic performance'.
- b) Discuss the significance of 'silences' and 'pauses' in literature.
- c) Explain the difference between 'iambic' and 'spondee' feet.
- d) Explain 'semantic anomaly' with suitable examples.
- e) What is 'periodic sentence structure'? Explain with examples.
- f) What is the difference between 'assonance' and 'consonance'?

**P.T.O.**

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

- a) Explain 'foregrounding' as a literary device.
- b) Explain briefly the concept of 'paraphrase relations'.
- c) Discuss syntagmatic and paradigmatic relations in brief.
- d) Explain the concept of 'collocation' with examples.
- e) What is 'free indirect speech'? Explain briefly.
- f) Explain the term 'hyponymy' using appropriate examples.

**Q5)** Analyze the linguistic features of the following passage :

Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only one question : When will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat.

He must learn them again. He must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart. Until he does so, he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and, worst of all, without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands.



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**[4002]-327**

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

**ENGLISH**

**Pragmatics - I**

**(Paper - 3.7) (Semester - III) (2008 Pattern)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

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

- a) How did the language scientists contribute to the development of modern pragmatics?
- b) Explain, how the properties of sentence are different from the properties of utterance?
- c) "Language use is different from language in the sense that the latter is governed by rules where as the former is governed by principles". Illustrate.

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

- a) "Linguistic context is a static process in which one has to consider the grammatical view of language". Explain.
- b) What is the view point of Jeff Verschueren, on the 'Mental World' and 'Social World'?
- c) How is context vitally important not only in assigning the proper values to reference and implicatures in conversation but also in dealing with other pragmatic issues?

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

- a) How does J.L. Austin distinguish between Constatives and Performatives in his book *How to Do Things With Words?*
- b) Bring out the difference between locutionary and illocutionary speech acts. Give suitable examples.
- c) What types of felicity conditions are needed for the success or achievement of a performative?

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

- a) Bring out the difference between time deixis and place deixis.
- b) How does discourse deixis play an important role in conversational moves?
- c) How are honorifics and diminutives an integral part of social deixis? Explain with suitable examples.

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

- a) Say whether the following statements are true or false:
  - i) 'Sentence' is a concept that belongs to the theory of competence, while 'utterance' belongs to performance.
  - ii) The rules of phonology, morphology and grammar play an important role in understanding pragmatics.
  - iii) Peter Grundy wrote the book 'Doing Pragmatics' in 1995.
  - iv) Chomsky is associated with the component view of language.
- b) Identify the mental, physical and social world in the following extract and comment on their importance in understanding the text:

Nimi was left to sit alone in Bonda; three weeks out of four, she placed the house, the garden. She had spent nineteen years within the confines of her father's compound and she was still unable to contemplate the idea of walking through the gate. The way it stood open for her to come and go --- the sight filled her with loneliness. She was uncared for, her freedom useless, her husband disregarded his duty.
- c) Say whether the following utterances are instances of 'direct' or 'indirect' speech act:
  - i) Keep silence.
  - ii) Where is my cell phone?
  - iii) Can you pass that saltcellar?
  - iv) Ram : Let's go to the movie tonight  
Anson : I have to study for an exam
- d) Identity the speech acts (i.e. declarative, assertive, commissive, expressive, directive) in the following utterances :
  - i) Judge : You are guilty and sentenced for ten year imprisonment.
  - ii) Anna Hazare is a great social thinker and a true Gandhian.
  - iii) I pledge, I 'll protect you under any circumstances.
  - iv) Bring me a nice necklace.

- e) Explain the illocutionary force in the following utterances :
- i) Could you lend me your laptop for my power point presentation?
  - ii) Don't sit on the steps of the college building.
  - iii) Mansur Ali Khan Pataudi was the most admired Indian cricket captain.
  - iv) I am extremely sorry for my late arrival.
- f) Identify various deictic expressions used in the following and explain:  
'Oh, Sir Hasan, come, you are my brother' said Sam, effusive and deliberately vague. 'I don't see many of my countrymen here in exile. I will take you to see the sights and if you are pleased you can pay me what you like.' Sir, Hasan was totally disarmed by this generous offer.



Total No. of Questions : 5]

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**[4002]-422**

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

**ENGLISH**

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

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

**Q1) a)** How can the teacher of English use insights offered by the stylistic approach in the teaching of English literature?

OR

- b) Define the term 'English for Specific Purposes'. Do you agree with Peter Strevens' view that ESP requires 'teachers of more advanced experience and training'? Justify your response.

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

- i) Discuss some of the techniques that a teacher can use to make the study of drama an enriching experience for students.
- ii) Discuss how literature teaching and language teaching complement each other.

OR

b) Answer any four of the following :

- i) 'Not all errors resulting from the learning process are related to mother tongue interference'. Explain.
- ii) What steps should be taken in order to upgrade the teacher's teaching skill?
- iii) What are the various stages in remedial teaching?
- iv) Justify the need for the student - centred approach to the teaching of English literature in the Indian context.
- v) What is contrastive analysis?
- vi) Is it desirable to teach literature to a college student who lacks basic linguistic competence?

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

- a) What is 'micro teaching'? What are its aims?
- b) Discuss any two important principles that you have learnt from the course in English language and literature teaching.
- c) What are the different types of interaction that could be exploited in a large class?
- d) Should a teacher of literature always begin the teaching of a literary text by giving information about the author? Justify your response.
- e) Bring out the relevance of the Pragmatic approach to the teaching of drama.
- f) Why is it necessary for a teacher to prepare a lesson plan?

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

- a) Teaching Fiction without lecturing.
- b) The role of the Mother Tongue in English Language Teaching.
- c) Relevance of 'Literatures in English' in the Indian context.
- d) The use of Audio - Visual Aids in teaching Fiction.
- e) The significance of Pre-reading questions in the teaching of Poetry.
- f) Peer Teaching.

**Q5)** Prepare a lesson plan or period plan to teach any one of the following topics to students of F.Y. B.A. Compulsory English Class:

- a) A scene from a play of your choice.
- b) The difference between the initial consonants in the words fan and van.
- c) Uses of the definite article 'the'.
- d) The skill of effective reading.



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**[4002]-424**

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

**ENGLISH**

**Fiction - II**

**(Paper - 4.4) (Semester - IV) (2008 Pattern)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

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

- a) ON WAKING I understood why my employer had looked rather cross when I asked for my two days off; it's a Saturday today. I hadn't thought of this at the time; it only struck me when I was getting out of bed. Obviously he had seen that it would mean my getting four days' holiday straight off, and one couldn't expect him to like that. Still, for one thing, it wasn't my fault if Mother was buried yesterday and not today; and then, again, I'd have had my Saturday and Sunday off in any case. But naturally this didn't prevent me from seeing my employer's point.

Getting up was an effort, as I'd been really exhausted by the previous day's experiences. While shaving, I wondered how to spend the morning, and decided that a swim would do me good. So I caught the streetcar that goes down to the harbor.

It was quite like old times; a lot of young people were in the swimming pool, amongst them Marie Cardona, who used to be a typist at the office. I was rather keen on her in those days, and I fancy she liked me, too. But she was with us so short a time that nothing came of it.

While I was helping her to climb on to a raft, I let my hand stray over her breasts. Then she lay flat on the raft, while I trod water. After a moment she turned and looked at me. Her hair was over her eyes and she was laughing. I clambered up on to the raft, beside her. The air was pleasantly warm, and, half jokingly, I let my head sink back upon her lap. She didn't seem to mind, so I let it stay there. I had the sky full in my

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eyes, all blue and gold, and I could feel Marie's stomach rising and falling gently under my head. We must have stayed a good half-hour on the raft, both of us half asleep. When the sun got too hot she dived off and I followed. I caught up with her, put my arm round her waist, and we swam side by side. She was still laughing.

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

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

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

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

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

- i) Discuss *Kanthapura* as a portrait gallery.
- ii) Comment on the 'indianness' in *Kanthapura*.

OR

- b) Write short notes on any two of the following :
- i) Mythological elements in *Kanthapura*
  - ii) Women characters in *Kanthapura*
  - iii) Description of Political and Social awakening in *Kanthapura*
  - iv) Gandhian Freedom Struggle.

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

- i) Discuss the major themes in *That Long Silence*.
- ii) Comment on narrative technique in *That Long Silence*.

OR

- b) Write short notes on any two of the following :
- i) Man-woman relationship in *That Long Silence*
  - ii) Significance of the Title *That Long Silence*
  - iii) Jaya's children
  - iv) Art and Technique in *That Long Silence*

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

- i) Discuss the theme of Alienation in *The Outsider*.
- ii) Comment on the existentialist element in *The Outsider*.

OR

- b) Write short notes on any two of the following :
- i) Meursault's court trial.
  - ii) Marie Cardona
  - iii) Symbolism in *The Outsider*
  - iv) Meursault - Hero or Anti hero

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

- i) Comment on the Symbolic elements in *A House for Mr. Biswas*.
- ii) Write a character sketch of Mr. Mohun Biswas.

OR

- b) Write short notes on any two of the following :
- i) The widows in *A House for Mr. Biswas*
  - ii) Wit and humour in *A House for Mr. Biswas*
  - iii) Narrative Technique in *A House for Mr. Biswas*.
  - iv) Mrs. Tulsi.



Total No. of Questions : 5]

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**[4002]-425**  
**M.A. (Part-II)**  
**ENGLISH**  
**Paper 4.5 : Poetry - II**  
**(Sem - IV) (2008 Pattern)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

- Q1) a)** Explain with reference to context any two of the following : **[8]**
- i) White is the colour for special occasions  
Black the colour for every day  
And I have carried the world since the first evening.
  - ii) The bird walked on through faith through frenzy  
that he tried  
to hide but could not stop that bell
  - iii) Remember me, I am the one you hid  
In your walls of stone, while you roamed  
Free as the breeze, not knowing  
That my voice cannot be smothered by stones,
  - iv) We are all casualties,  
All sagging as are  
The case celebrated for kwashiorkor,  
The unforeseen camp-follower of not just our war.
- 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) Father, when he passed on,  
left dust  
on a table of papers,  
left debts and daughters,  
a bedwetting grandson  
named by the toss  
of a coin after him,

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a house that leaned  
slowly through our growing  
years on a bent coconut  
tree in the yard.  
Being the burning type,  
he burned properly  
at the cremation

- ii) Walk in the laughter, walk in rhythm, walk tall  
Walk in the laughter, walk in rhythm, walk tall  
Walk free, walk naked.  
Let the roots of your motherland caress your body  
Let the naked skin absorb the home - sun and shine ebony.

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

- a) Comment on the satirical elements in Gopal Honnalgere's poem, "Of Crows".
- b) Comment on the confessional element in the poetry of Kamala Das, giving examples from the poems that you have studied.

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

- a) The title of Ezekiel's poem, "Enterprise".
- b) The hippie - culture in "The Lost Children of America"
- c) Imagery in Daruwalla's poem, "Mother"
- d) Resistance to marginalization in Syed Amanuddin's poem, "Don't call me Indo-Anglian"
- e) The Indian elements in Ramanujan's, "Obituary".
- f) The portrayal of the Parsi community in Gieve Patel's poem, "Naryal Purnima"

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

- a) Bring out fully the significance of the Negritude movement in African literature with special reference to the poems you have studied.
- b) Comment on the element of symbolism in Margaret Atwood's poem, "Journey to the Interior."

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

- a) The assertion of the female voice in Kishwar Naheed's, "I am not that woman".
- b) The satirical element in Gooneratne's poem, "On an Asian poet fallen among American translators".
- c) The sense of decadence in "Ruins of a Great house".
- d) The twin images of Africa in David Diop's poem, "Africa".
- e) The central dilemma in Walcott's poem, "A Far cry from Africa"
- f) The attitude to death in Brathwaite's poem, "So long, Charlie Parker".



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

**ENGLISH**

**English Literature from 1550 to 1832**

**(Paper - 1.1) (Sem. - I) (2008 Pattern)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

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

- a) Significance of the extract.
- b) Imagery/Symbolism.
- c) Allusions.
- d) Diction/Style.
- e) Literary Background.
  - i) Wake, now my love, awake for it is time,  
The Rosy Morne long since left Tithones bed,  
All ready to her silver coche to clyme,  
And Phoebus gins to shew his glorious hed.  
Hark how the cheerfull birds do chaunt theyr laies  
And carroll of loves praise.
  - ii) One man, heaven's influence works not so,  
But that it first imprints the air,  
So soul into the soul may flow,  
Though it to the body first repair.
  - iii) 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 therewith my Maker and present  
My true account, lest He returning chide.

- iv) Let no lamenting cries, nor dolefull teares,  
Be heard all night within nor yet without;  
Ne let false whispers, breeding hidden feares,  
Breake gentle sleepe with misconceived dout.  
Let no deluding dreames, nor dreadful sigtes  
Make sudden sad affrights;
- v) Yet once more, O ye laurels, and once more,  
Ye myrtles brown with ivy never sere  
I come to pluck your berries harsh and crude,  
And with forced fingers rude.  
Shatter your leaves before the mellowing year.
- vi) Ride ten thousand days and nights,  
Till age snow white hairs on thee,  
Thou, when thou return'st wilt tell me  
All strange wonder that befell thee,  
And swear  
No where  
Lives a woman true and fair.

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

- a) Autobiographical element in *Lycidas*.
- b) Mythology in *Epithalamion*.
- c) Element of wit in Donne's *Death Be not Proud*.
- d) *On his Blindness* as a sonnet.

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

- a) "Othello is a play of honesty and dishonesty". Discuss with appropriate illustrations.
- b) Draw a character-sketch of Iago with appropriate examples from the text.

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

- a) *The Vicar of Wakefield* reflects the rural life of the eighteenth century England. Illustrate.
- b) Draw a character-sketch of the Vicar.

- Q5)** a) Write short note on **any one** of the following in not more than 400 words each :
- i) The bed-chamber scene in *Othello*.
  - ii) The role of handkerchief as a force of Othello and Desdemona's doom.
- b) Write short note on **any one** of the following in not more than 400 words each:
- i) Dr. Primrose and Sophia.
  - ii) Autobiographical element in *The Vicar of Wakefield*.



**P372**

**[4002]-221**

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

**ENGLISH**

**English Literature from 1550 to 1832  
(Paper - 2.1) (Sem. - II) (2008 Pattern)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

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

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

- i) Of these am I, who thy protection claim,  
A watchful sprite, and Ariel is my name.  
Late, as I rang'd the crystal wilds of air,  
In the clear mirror of thy ruling star  
I saw, alas! some dread event impend,  
Ere to the main this morning sun descend,  
But Heav'n reveals not what, or how, or where:  
Warn'd by the Sylph, oh pious maid, beware!  
This to disclose is all thy guardian can.  
Beware of all, but most beware of man!"
- ii) Most musical of mourners, weep again!  
Lament anew, Urania! -He died,  
Who was the Sire of an immortal strain,  
Blind, old, and lonely, when his country's pride,  
The priest, the slave, and the liberticide  
Trampled and mocked with many a loathed rite  
Of lust and blood; he went, unterrified,  
Into the gulf of death; but his clear Sprite  
Yet reigns o'er earth; the third among the sons of light.

**P.T.O.**

- iii) 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.
- 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) These beautiful forms,  
Through a long absence, have not been to me  
As is a landscape to a blind man's eye:  
But oft, in lonely rooms, and 'mid the din  
Of towns and cities, I have owed to them  
In hours of weariness, sensations sweet,  
Felt in the blood, and felt along the heart;  
And passing even into my purer mind,  
With tranquil restoration: -- feelings too  
Of unremembered pleasure: such, perhaps,  
As have no slight or trivial influence  
On that best portion of a good man's life.

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

- a) The Rape of the Lock as a mock heroic epic
- b) Lament in 'Adonais'
- c) Significance of the title '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) Comment on the art of characterization 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) Pride and Prejudice becomes interesting due to the interplay of the pride and the prejudice. Substantiate.
- b) Attempt a character sketch of Elizabeth.

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

- i) Material face of love 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) Theme of marriage in Pride and Prejudice
- ii) Pride and Prejudice as a domestic novel.





**P373**

**[4002]-222**

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

**ENGLISH**

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

**(Sem. - II) (2008 Pattern)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

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

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

- i) No! I am not Prince Hamlet, nor was meant to be;  
Am an attendant lord, one that will do  
To swell a progress, start a scene or two  
Advise the prince; no doubt, an easy tool,  
Deferential, glad to be of use,  
Politic, cautious, and maticulous;  
Full of high sentence, but a bit obtuse;  
At times, indeed, almost ridiculous –  
Almost, at times, the Fool.
- ii) More than to the visionary his cell;  
His stride is wilderness of freedom:  
The world rolls under the long thrust of his heal.  
Over the cage floor the horizons come.
- iii) But O, photography! as no art is,  
Faithful and disappointing! that records  
Dull days as dull, and hold-it smiles as frauds  
And will not censor blemishes  
Like Washing-lines, and Hall's-Distemper boards.

**P.T.O.**

- iv) I parted the blades above.  
the tunnel and saw the thin  
trail of broken white across  
litter, I would never have  
imagined the slow passion  
to that deliberate progress.
- v) Were we led all that way  
Birth or Death? There was a Birth, certainly  
We had evidence and not doubt. I had seen birth and death,  
But had though they were different, this Birth was  
Hard and bitter agony for us, like death, our death.
- vi) The apes yawn and adore their fleas in the sun.  
The parrots shriek as if they were on fire, or strut  
Like cheap tarts to attract the stroller with the nut.  
Fatigued with indolence, tiger and lion.

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

- a) Human qualities in “Hawk Roosting”
- b) Use of memory in “Lines on a young Lady’s Photograph Album”
- c) The Persona in “The Love song of J. Alfred Prufrock”
- d) Reflection of the poet’s attitude to life in “Wants”.

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

- a) “Human Life is incongruent with the larger design of the universe”. Discuss this view in the light of The Birthday Party.
- b) Show how The Birthday Party encapsulates Pinter’s concept of the “Menace”.

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

- a) Locate Religion and Faith within the context of morality in the character of the “Whiskey Priest”.
- b) Examine The Power and the Glory as a modern representation of the age old conflict between the church and the state.

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

- a) Relationship between Meg and Stanley in 'The Birthday Party'
- b) The Interrogation Scene in 'The Birthday Party'
- c) Element of irony in the title 'The Power and the Glory'.
- d) The ethical dilemma in 'The Power and the Glory'



Total No. of Questions : 5]

[Total No. of Pages : 3

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**[4002]-423**

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

**ENGLISH**

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

**(Sem. - IV) (2008 Pattern)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

**Q1)** Answer the following in about 400 words each :

**[16]**

a) Comment on :

- i) The crocodile apparition.
- ii) The structural significance of the scene.
- iii) The use of the dialect.

JONES : Mercy, Lawd! Mercy!

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

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

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

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

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

b) Comment on :

- i) The plight of Proctor.
- ii) The theme of religion and religiosity.

**P.T.O.**

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

PROCTOR : I mean to deny nothing!

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

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

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

(PROCTOR DOES NOT REPLY). WHICH WAY DO YOU GO, MISTER?

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

DANFORTH : Marshal!

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

HALE : Man, you will hang! You cannot!

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

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

- i) The education of Brutus Jones is the central theme of the play *Emperor Jones*. Elucidate with reference to the play.
- ii) Comment on the use and significance of different sounds in *Emperor Jones*.

OR

b) Write short notes on any two of the following in 400 words each :

- i) Impact of Jung's Theories on the play.
- ii) The fantasy scenes.
- iii) Ironic significance of the title.
- iv) The legend of the silver bullet.

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

- i) What do you understand by ‘drama of ideas’? Can we place *A Doll’s House* in the category?
- ii) “*A Doll’s House* fell like a bomb into contemporary life”. Explain.

OR

b) Write short notes on any two of the following in 400 words each :

- i) Closing of the play.
- ii) Krogstad.
- iii) Mrs. Nora and Mrs. Linde.
- iv) Central theme of the play.

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

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

OR

b) Write short notes on any two of the following in about 400 words each :

- i) The use of chorus in *Final Solutions*.
- ii) The symbols in *Final Solutions*.
- iii) The theme of communalism in *Final Solutions*.
- iv) The family as the setting of *Final Solutions*.

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

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

OR

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

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



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**[4002]-426**

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

**ENGLISH**

**Linguistics and Stylistics (II)**

**(Paper - 4.6) (Sem. - IV) (2008 Pattern)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

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

a) Comment on the relationship between practical criticism and stylistics.

OR

b) What are the different types of deviations? Explain each of them with examples from English poetry.

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

a) Explain the term 'turn taking' and comment on its relevance in the study of drama.

b) What are the different narrative strategies used in fiction?

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

a) What is poetic diction? Explain briefly.

b) What are the different stages in stylistic analysis?

c) Explain how 'iambic meter' differs from 'trochaic meter'.

d) What do you understand by the term 'indeterminacy'? Explain briefly.

e) What is linguistic stylistics?

f) What are the causes of obscurity in poetry?

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

a) Do you agree with the view that stylistics depends on intra-textual data for the interpretation of poetry?

b) What is the importance of meter in poetry?

**P.T.O.**

- c) What is 'point of view'?
- d) Explain the concept of 'universe of discourse'.
- e) Write a brief note on deixis in literature.
- f) What is the distinction between 'theater' and 'drama'?

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

**[16]**

- a) My love is like a red, red rose  
That's newly sprung in June;  
My love is like a sweet melody  
That's sweetly played in tune.  
  
As fair art thou my bonnie lass,  
So deep in love am I;  
And I will love thee still my dear,  
Till all the seas gang dry.  
  
Till all the seas gang dry, my dear,  
And the rocks melt with the sun;  
And I will love thee still my dear,  
While the sands of life shall run.  
  
And fare thee well, my only love,  
And fare thee a while!  
And I will come again, my love,  
Though it were ten thousand mile.
- b) First Citizen : What is your name?  
Second Citizen : Where are you going?  
Third Citizen : Where do you dwell?  
Fourth Citizen : Are you a married man or a bachelor?  
Second Citizen : Answer every man directly.  
First Citizen : Ay, and briefly.  
Fourth Citizen : Ay, and wisely.  
Third Citizen : Ay, and truly, you were best.  
Cinna : What is my name? Whither I am going? Where do I dwell?  
Am I a married man or a bachelor? Then to answer every man  
directly and briefly, wisely and truly. Wisely I say I am a  
bachelor.  
Second Citizen : That's as much as to say, they are fools that marry.  
You'll bear me a bang for that I fear. Proceed directly.



Cinna : Directly I am going to Caesar's funeral.  
Second Citizen : As a friend or as an enemy?  
Cinna : As a friend.  
Second Citizen : That matter is answered directly.  
Fourth Citizen : For your dwelling -- briefly.  
Cinna : Briefly, I dwell by the Capital.  
Third Citizen : Your name, sir, truly.  
Cinna : Truly, my name is Cinna.  
First Citizen: Tear him to pieces, he is a conspirator.  
Cinna : I am Cinna the poet, I am Cinna the poet.  
Fourth Citizen : Tear him for his bad verses, tear him for his bad verses.  
Cinna : I am not Cinna the conspirator.  
Fourth Citizen : It is no matter, his name is Cinna. Pluck but his name out  
of his heart and turn him going.



**P391**

**[4002]-427**

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

**ENGLISH**

**Pragmatics - II**

**(Paper - 4.7) (2008 Pattern) (Sem. - IV)**

*Time : 3 Hours]*

*[Max. Marks : 80*

*Instructions to the candidates:*

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

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

- a) What is Trade-off Relationship between Cooperative Principle and Politeness Principle? Explain giving relevant examples.
- b) Throw light on Sperber and Wilson's Relevance Theory giving appropriate examples.
- c) Discuss the maxims of Politeness Principle as advocated by Geoffrey Leech.

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

- a) In what way are implications and implicatures related to each other? Discuss.
- b) Comment on conventional implicatures and conversational implicatures. Give suitable examples.
- c) Illustrate with suitable examples the different categories of conversational implicature.

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

- a) What are the different types of cohesion? Explain each one of them with suitable examples.
- b) Write a note on turn taking in conversation.
- c) Illustrate with suitable examples Searle's classification of speech acts.

**P.T.O.**

- Q4)** Answer any **TWO** of the following : **[16]**
- a) Which are the main levels of Natural Language Processing? Elucidate your answer with suitable examples.
  - b) 'Pragmatic Competence involves being able to use language in interpersonal relationships, taking into account such factors as social distance and indirectness.' Discuss.
  - c) 'A reader of a literary text has to be aware of many aspects involved in pragmatics such as presupposition, implicature, speech act, speech situation, speech event, deictic expression etc.' Discuss.
- Q5)** Answer any **FOUR** of the following : **[16]**
- a) Give one example for each of the following :
    - i) Observance of Modesty maxim
    - ii) Violation of Approbation Maxim
    - iii) Observance of Generosity maxim
    - iv) Violation of Tact Maxim
  - b) Explain the implicatures in the following utterances :
    - i) Some of the students in this class are really brilliant.
    - ii) Pradip: What would you like for your birthday.  
Snehal: Well, my camera is not working
  - c) Give the adjacency pairs for the following :
    - i) Offer-denial
    - ii) Question-answer
    - iii) Greeting-greeting
    - iv) Request-acceptance
  - d) Give a pragmatic analysis of the following dialogue :

Vladimir : You are an idiot.  
Estragon : You are a pest.  
Vladimir : You are a distorted creature.  
Estragon : You are a scorpion.  
Vladimir : You are a drain-rat.  
Estragon : You are a priest.  
Vladimir : You are certain (sufferer from hypothyroidism).  
Estragon : [With finality] You are a critic!  
Vladimir : Oh! [he seems weathered and defeated and turns away].  
Estragon : Now let us try to achieve a reconciliation.

- 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.



**P392**

**[4002]-428**

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

**ENGLISH**

**Paper - 4.8: Multicultural Discourse in Immigrant Fiction - II  
(2008 Pattern) (Sem. - 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)** Attempt a discourse analysis of any TWO of the following extracts and bring out their pragmatic features : **[16]**

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

b) I feel like an intruder, a fool. How little I've understood. As I turn to tiptoe away to my room, I hear my uncle say, "I tried so hard, Pratima. I wanted to give you so many things- but even your jewelry is gone." Grief scrapes at his voice. "This damn country, like a *dain*, a witch- it pretends to give and then snatches everything back."

And Aunt's voice, pure and musical with the lilt of a smile in it, "O Ram, I am having all I need."

c) Thunder and lightning. It's going to be quite a storm. You remember the monsoons of your childhood. There are no people in this memory, only the sky, rippling with exhilarating light.

You know then that when you return to the apartment you will pack your belongings. A few clothes, some music, a favorite book, the hanging. No, not that. You will not need it in your new life, the one you're going to live for yourself.

And a word comes to you out of the opening sky. The word *love*. You see that you have never understood it before. It is like rain, and when you lift your face to it, like rain it washes away inessentials, leaving you hollow, clean, ready to begin.

**P.T.O.**

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

- a) But nothing feels normal to Ashima. For the past eighteen months, ever since she's arrived in Cambridge, nothing has felt normal at all. It's not so much the pain, which she knows, somehow, she'll survive. It's the consequence : motherhood in a foreign land. For it was one thing to be pregnant, to suffer the queasy mornings in bed, the sleepless nights, the dull throbbing in her back, the countless visits to the bathroom. Throughout the experience, in spite of her growing discomfort, she'd been astonished by her body's ability to make life, exactly as her mother and grandmother and all her great-grandmothers had done. That it was happening so far from home, unmonitored and unobserved by those she loved, had made it more miraculous still. But she is terrified to raise a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare.
- b) There is only one complication: he doesn't feel like Nikhil. Not yet. Part of the problem is that the people who now know him as Nikhil have no idea that he used to be Gogol. They know him only in the present, not at all in the past. But after eighteen years of Gogol, two months of Nikhil feel scant, inconsequential. At times he feels he's cast himself in a play, acting the part of twins, indistinguishable to the naked eye yet fundamentally different. At times he still feels his old name, painfully and without warning, the way his front tooth had unbearably throbbed in recent weeks after a filling, threatening for an instant to sever from his gums when he drank coffee, or iced water, and once when he was riding in an elevator.
- c) All those trips to Calcutta he'd once resented- how could they have been enough? They were not enough. Gogol knows now that his parents had lived their lives in America in spite of what was missing, with a stamina he fears he does not possess himself. He had spent years maintaining distance from his origins; his parents, in bridging that distance as best they could. And yet with all his aloofness towards his family in the past, his years at college and then in New York, he has always hovered close to this quiet, ordinary town that had remained for his mother and father, stubbornly exotic. He had not traveled to France as Moushmi had, or even to California as Sonia had done. Only for three months was he separated by more than a few small states from his father ---. And there was nothing, apart from his family, to draw him home, to make this train journey again and again.

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

- a) Chitra Banerjee Divakaruni's **Arranged Marriage** deals with the reconciliation between "old treasured beliefs and surprising newfound desires". Discuss with reference to any two of the prescribed stories.
- b) Write a note on the symbolic elements in the story, "Bats" by Chitra Banerjee Divakaruni.
- c) Do you think the man-woman relationship undergoes a change in a foreign set up? Or do we merely find a carryover of their traditional Indian upbringing in the new set up? Discuss briefly with reference to the stories in **Arranged Marriage**.

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

- a) Show how Jhumpa Lahiri effectively portrays the conflict between individual pursuits and family loyalties in her novel. **The Namesake**
- b) Write a note on the narrative technique adopted by Jhumpa Lahiri in her novel. **The Namesake**.
- a) Do you agree with the view that Ashoke and Ashima Ganguli manage to assimilate better with the American set up than their son, Gogol? Justify your answer with reference to the text.

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

- a) What common aspects of the immigrant experience do we find through the stories in **Arranged Marriage** and the novel, **The Namesake**?
- b) Discuss the significance of train journeys in **The Namesake**.
- c) The poignancy evoked by the story, "the Ultrasound".

