

Total No. of Questions : 5]

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[3802]-121

M.A. (Part - I)

ENGLISH

English Literature from 1550 to 1832

(Paper - 1.1) (Sem. - I)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

- a) Significance of the extract.
 - b) Imagery / Symbolism.
 - c) Allusions.
 - d) Diction / Style.
 - e) Literary Background.
- i) My loue is now awake out of her dreame,
And her fayre eyes like stars that dimmed were
With darksome cloud, now shew theyr goodly beams
More bright then Hesperus his head doth rere.
Come now ye damzels, daughters of delight,
Helpe quickly her to dight,
But first come ye fayre houres which were begot
In loues sweet paradice, of Day and Night,
Which doe the seasons of the yeare allot,
And al that euer in this world is fayre
Doe make and still repayre.

P.T.O.

- ii) When I consider how my light is spent,
 Ere half my days, in this dark world and wide,
 And that one talent which is death to hide
 Lodged with me useless, though my soul more bent
 To serve there with my maker, and present
 My true account, lest he returning chide.
 ‘Doth God exact day-labour, light denied?’
- iii) If thou findest one, let mee know,
 Such a Pilgrimage were sweet;
 Yet doe nto, I would not goe,
 Though at next doore we might meet,
 Though shee were true, when you met her,
 And last, till you write your letter,
 Yet shee
 Will bee
 False, ere I come, to two, or three.
- iv) Death be not proud, though some have called thee
 Mighty and dreadful, for thou art not so,
 For those whom thou think’st thou dost overthrow
 Die not, poor death, not yet canst thou kill me.
 From rest and sleep, which but thy pictures be
 Much pleasure then from thee much more must flow,
 And soonest our best men with thee do go,
 Rest of their bones, and souls’ delivery.
- v) But O the heavy change, now thou art gone,
 Now thou art gone, and never must return!
 Thee, Shepherd, thee the woods and desert caves,
 With wild thyme and the gadding vine o’ergrown,

And all their echoes mourn.
The willows and the hazel copes green
Shall now no more be seen
Fanning their joyous leaves to thy soft lays.
As killing as the canker to the rose,
Or taint-worm to the weanling herds that graze,
Or frost to flowers, that their gay wardrobe wear,
When first the white-thron blows;
Such, Lycidas, thy loss to shepherd's ear.

- vi) Song made in lieu of many ornaments,
With which my loue should duly haue bene dect,
Which cutting off through hasty accidents,
Ye would not stay your dew time to expect,
But promist both to recompens,
Be vnto her a goodly ornament,
And for short time an endlesse moniment.

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

- a) 'Death Be Not Proud' as a sonnet.
- b) 'Extasie' as a love lyric.
- c) Platonism in 'Epithalamion.'
- d) Elegiac elements in 'Lycidas.'

Q3) Answer any ONE of the following in about 800 words:

- a) State various intrigues in Othello and comment on their significance.
- b) Comment on the role of Iago as a villain.

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

- a) Comment on the lack of structural cohesion and consistency in The Vicar of Wakefield.
- b) “No man ever put so much of himself as Goldsmith.” Explain with reference to The Vicar of Wakefield.

Q5) a) Write short notes on any ONE of the following in not more than 400 words each;

- i) Significance of the temptation scene in Othello.
- ii) The role of Emilia in Othello.

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

- i) The ending of The Vicar of Wakefield.
- ii) Olivia as a devoted daughter.



Total No. of Questions : 5]

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[3802]-122

M.A. (Part - I)

ENGLISH

English Literature From 1832 to 1980

(Paper - 1.2) (Sem. - I)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

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

i) The charmed sunset linger'd lowdown
In the red West : thro' mountain clefts the dale
Was seen far inland, and the yellow down
Border'd with palm, and many a winding vale
And meadow, set with slender galingale;
A land where all things always seem'd the same!
And round about the keel with faces pale,
Dark faces pale against that rosy flame,
The mild-eyed melancholy Lotos-eaters came.

ii) Lo! in the middle of the wood,
The folded leaf is woo'd from out the bud
With winds upon the branch, and there
Grows green and broad, and takes no care,
Sun-steep'd at noon, and in the moon
Nightly dew-fed; and turning yellow

P.T.O.

Falls, and floats a down the air.
Lo! sweeten'd with the summer light,
The full-juiced apple, waxing² over-mellow,
Drops in a silent autumn night,
All its allotted length of days,
The flower ripens in its place,
Ripens and fades, and falls, and hath no toil,
Fast-rooted in the fruitful soil.

- iii) By the margin, willow-veil'd
Slide the heavy barges trail'd
By slow horses; and unhail'd
The shallop filitteth silken-sail'd
 Skimming down to Camelot;
But who hath seen her wave her hand?
Or at the casement seen her stand?
Or is she known in all the land,
 The Lady of Shalott?
- iv) 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).
- v) It little profits that an idle king,
By this still I hearth, among these barren crags,
Match'd with an aged wife, I mete and dole
Unequal laws into a savage race,
That hoard, and sleep, and feed, and know not me.
- vi) Be sure I looked up at her eyes
 Happy and proud; at last I knew
Porphyria worshipped me; surprise
 Made my heart swel, and still it grew
 While I debated what to do,
That moment she was mine, mine, fair.

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

- a) 'Ulysses' as a dramatic monologue.
- b) The character-sketch of the Duchess in 'My Last Duchess'.
- c) The elements of satire and irony in 'The Patriot'.
- d) 'Leda and the Swan' as a sonnet.

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

- a) Comment on the role of Higgins in Pygmalion. Can we call him a 'Paradoxical being'?
- b) Write a detailed note on the peculiarities of the plot of Pygmalion.

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

- a) Write an essay on symbolism in A Passage to India.
- b) Discuss the elements of satire in A Passage to India.

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

- i) Wit and humour in Pygmalion.
- ii) The ending of Pygmalion.

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

- i) The friendship between Dr. Aziz and Prof. Godbole.
- ii) The three-fold division of the plot of A Passage to India.

□□□

Total No. of Questions : 5]

[Total No. of Pages : 4

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[3802]-123

M.A. (Part - I)

ENGLISH

English Language Today

(Paper - 1.3) (Sem. - I)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

- a) What are fricatives in British English? Explain.
- b) Distinguish between the front and back vowels in R.P. English.
- c) Write a note on 'weak forms' in British English.
- d) What are the uses the falling tone?
- e) Describe the mechanism of the voiced consonants in British English.
- f) What is the concept of 'word accent'? Explain its types with examples.

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

- a) What is the prefixation as the process of word formation?
- b) Explain the concepts of 'free and bound morpheme.'
- c) Distinguish between 'inflectional' and 'derivational' suffix.
- d) Explain 'blending' and 'compounding' as the processes of word formation.
- e) Write a note on 'morphology' of English.
- f) Illustrate the concepts of infix and zero affix as the class maintaining morphemes.

P.T.O.

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

- a) Closed-class items in parts of speech.
- b) The Complement and the object.
- c) Pro-forms.
- d) Noun classes.
- e) Clause types.
- f) Commands.

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

- a) Explain the concept of 'context of situation.'
- b) Define the place of semantics in linguistics with its implications.
- c) Explain with examples the paradigmatic and syntagmatic relations in the linguistic units.
- d) What is 'collocation'? How does it depend on the linguistic context?
- e) Comment on the problem of universals in semantic features.
- f) Describe the seven types of meaning.

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

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

'She is getting angry.'

- iv) Divide the following sentence into the tone groups and underline the nucleus accent.

'We have submitted the report to NAAC.'

- v) Mark the stress and intonation in the following sentence-
 ‘Sachin is a hero in the world of cricket.’
- vi) Identify the syllables in the word ‘village’ and give syllable structure.
- b) Attempt *any four* of the following. [4]
- i) Draw a tree diagram to provide the morphological analysis of-
 ‘Subconsciousness’
 - ii) Identify the ‘inflectional’ and ‘derivational’ suffix in the words-
 ‘regularity’ and ‘rivers’
 - iii) Comment on the allomorphic variants in- ‘worked’ and ‘seated.’
 - iv) Form the words by using the prefixes- ‘a- and ‘pro-
 - v) Identify the process of word formation in the following words.
 ‘smog’ and ‘zigzag.’
 - vi) Give two examples of ‘conversion’ as a process of word formation.
- c) Attempt *any four* of the following. [4]
- i) Identify the semantic sub-classification of adjectives in the following.
 ‘Be aware of more beautiful girls.’
 - ii) Frame a sentence to give an example of- ‘verbless adjective clause.’
 - iii) Classify the underlined pronoun in the following sentence.
 ‘I saw someone sitting in the room.’
 - iv) Define the syntactic function of the prepositional phrase in the following.
 ‘All the friends enjoyed the party in the hall.’
 - v) Identify the error in the following sentence and explain.
 ‘You should give themselves another chance.’
 - vi) Frame a sentence to give an example of- ‘subject complement.’

d) Attempt *any four* of the following. [4]

i) Say whether the following are usual or unusual collocations.

A) herd of cows

B) white people

ii) Comment on the lexical relations in the pair- 'lily' and 'flower'

iii) Explain the underlined words in the following sentence as

'polysemy.'- 'Are you going to eat the whole box today?'

iv) Set out the semantics by applying componential analysis of- 'man'

v) Explain the relationship of the underlined words in the following.

'My cell charged; I charged my cell.'

vi) Explain the impact of social relations as the aspect of context in the study of meaning of deictic term in the following sentence.

'I met my Sahib, They can understand me.'



Total No. of Questions : 5]

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[3802]-124

M.A. (Part - I)

ENGLISH

Contemporary Critical Theory

(Paper - 1.4) (Sem. - I)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) Answer any Two of the following :

- a) ‘Neo-classical criticism is an adaptation, rather than an exact copy of the original Greek classics.’. How far is the statement true in the case of Dr. Johnson?
- b) Discuss the salient features of Romantic Criticism with reference to Wordsworth’s ‘Preface to Lyrical Ballads’.
- c) Write a brief essay on the views of classical critics including Aristotle on poetic imitation.

Q2) Answer any Two of the following :

- a) Explain in brief Wordsworth’s views on poetic diction.
- b) Comment on Aristotle’s notion of ‘Catharsis’.
- c) Comment on Johnson’s views on Milton’s early poems.

Q3) Answer any Two of the following :

- a) Explain Eliot’s concept of ‘tradition’.
- b) How does Richards distinguish between pseudo-statements and scientific statements?
- c) Discuss in brief Eliot’s impersonality theory of art.

P.T.O.

Q4) Answer any Two of the following :

- a) Why, according to Brooks, does the poet use metaphor rather than using direct sentences?
- b) Explain the view of Wimsatt and Beardsley that 'a poem does not come into existence by accident'.
- c) Define after Brooks the notion of 'irony' and give its kinds.

Q5) Answer any Two of the following :

- a) How would you apply Brooks' notion of irony to Browning's poem 'The Patriot'?
- b) Show how the concept of 'pseudo statement' can be applicable to W. B. Yeats' poem 'The Second Coming'.
- c) Apply Aristotle's notion of 'tragic plot' to Othello.



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[3802]-221

M.A. (Part - I)

ENGLISH

English Literature From 1550 to 1832

(Paper - 2.1) (Sem. - II)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

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

i) Two handmaids wait the throne; alike in place,
But differing far in figure and in face,
Here stood Ill-nature like an ancient maid,
Her wrinkled form in black and white array'd;
With store of pray'rs, for mornings, nights, and noons,
Her hand is fill'd; her bosom with lampoons.

ii) Turn all thy dew to splendour, for from thee
The spirit thou lamentest is not gone;
Ye caverns and ye forests, cease to moan!
Cease, ye faint flowers and fountains, and thou Air,
Which like a mourning veil thy scarf had'st thrown
Over the abandoned Earth, now leave it bare
Even to the joyous stars which smile on its despair!

P.T.O.

- iii) The clouds that gather round the setting sun
 Do take a sober colouring from an eye
 That hath kept watch O'er man's mortality;
 Another race hath been, and our palms are won,
 Thanks to the human heart by which we live,
 Thanks to its tenderness, its joys, and fears.
 To me the meanest flower that blows can give
 Thoughts that do often lie too deep for tears.
- iv) These beauteous thorns,
 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 tranquill restoration:
- v) The Pilgrim of Eternity, whose fame
 Over his living head like Heaven is bent,
 An early but enduring monument,
 Came, veiling all the lightnings of his song
 In sorrow; from her wilds Ierne sent
 The sweetest lyrist of her saddest wrong,
 And Love taught Grief to fall like music from his tongue.
- vi) To arms, to arms! the fierce Virago cries,
 And swift as lightning to the combat flies,
 All side in parties, and begin th' attack;
 Fans clap, silks rattle and tough whalebones crack;
 Heroes and Heroines shouts confus'dly rise,
 And base, and treble voices strike the skies,
 No common weapons in their hands are found,
 Like Gods they fight, nor dread a mortal wound.

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

- a) Belinda as a heroine in 'The Rape of the Lock'.
- b) 'Adonais' as an elegy.
- c) Features of an ode in 'Ode: Intimations of Immortality from Recollections of Early Childhood'.
- d) 'Tintern Abbey' as a nature poem.

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

- a) The Way of the World is a satire on aristocracy. Discuss.
- b) Comment on the art of characterization in The Way of the World.

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

- a) Substantiate your views on 'The ringing bells of marriage' in Pride and Prejudice.
- b) Evaluate the domestic element in Pride and Prejudice critically.

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

- i) Significance of the title The Way of the World.
- ii) Plot construction in The Way of the World.

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

- i) The Bennet daughters.
- ii) The art of narration in Pride and prejudice.

□□□

Total No. of Questions : 5]

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[3802]-222

M.A. (Part - I)

ENGLISH

**Paper - 2.2 : English Literature From 1832 To 1980
(Sem. - II)**

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

- a) Significance of the extract.
- b) Imagery / Symbolism.
- c) Allusions.
- d) Diction / Style.
- e) Literary Background.
 - i) Then at dawn we came down to a
temperate valley,
Wet, below the snow line, smelling of
vegetation;
With a running stream and a water-mill
beating the darkness,
And three trees on the low sky,
And an old white horse galloped in
away in the meadow.
Then we came to a tavern with
vine-leaves over the lintel,
Six hands at an open door dicing for
pieces of silver,
And feet kicking the empty wine-skins.

P.T.O.

- ii) The allotment of death.
For the one path of my flight is direct
Through the bones of the living.
No arguments assert my right:
The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.
- iii) On a short fierce fuse. Not in boredom ---
The eye satisfied to be blind in fire,
By the bang of blood in the brain deaf the ear ---
He spins from the bars but there's no cage to him
More than to the visionary his cell;
His stride is wilderness of freedom:
The world rolls under the long thrust of his heel,
Over the cage floor the horizons come.
- iv) In short, a past that no one can share,
No matter whose your future; calm and dry,
It holds you like a heaven, and you lie
Invariably lovely there,
Smaller and clearer as the years go by.
- v) The rigging weak and the canvas rotten
Between one June and another September.
Made this unknowing, half conscious, unknown, my own.
The garboard strake leaks, the seams need caulking.
This form, this face, this life
Living to live in a world of time beyond me; let me
Resign my life for this life, my speech for that unspoken,
The awakened, lips parted, the hope, the new ships.

- vi) For I have known them all already, known them all:
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
So how should I presume?

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

- a) Contrast between human life and nature reflected in “On the Move”.
- b) Imagery in “Considering the snail”.
- c) Egotism and violence in “Hawk Roosting”.
- d) Symbolism in “The Jaguar”.

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

- a) How does Pinter depict the miserable condition of modern man in The Birthday Party?
- b) Discuss The Birthday Party as a comedy of menace.

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

- a) Write a note on the structural coherence and unity of The Power and the Glory.
- b) How does Graham Greene describe the opposition between religion and atheism in The Power and the Glory?

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

- i) Violence in The Birthday Party.
- ii) The theme of alienation in The Birthday Party.

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

- i) Relationship between Man and God in The Power and the Glory.
- ii) Conflict between good and evil in The Power and the Glory.

□□□

Total No. of Questions : 5]

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[3802]-223

M.A. (Part - I)

ENGLISH

English Language Today - (I)

(Paper - 2.3) (Sem. - II)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

- a) What is 'code-mixing?' Explain the kind of language alternation with examples.
- b) How does language vary due to interference?
- c) Write a note on the linguistic items subject to variation of language.
- d) Define the term 'register' in its three dimensional differences?
- e) Illustrate the formal and informal styles.
- f) Explain the process and requirement of pidginization.

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 phonological level?
- b) Explain the distinctive features of 'British English.'
- c) Bring out the difference between the plosives in GIE and BrE with suitable examples.
- d) What are the features of vocabulary in American English?
- e) Illustrate the 'grammatical differences between AmE and BrE.
- f) Explain the concept of 'Americanism' reflected in AmE.

P.T.O.

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

- a) Illustrate the concepts of 'speech event' and 'speech situation.'
- b) What is meant by the term 'coherence' in the study of texts?
- c) Explain with examples the term 'context of situation.'
- d) What is the concept of 'presupposition?' Explain its types with examples.
- e) Write a note on 'deixis' in English.
- f) Explain the 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) Discuss 'power and solidarity as the strategies of politeness.
- c) Explain the maxim of relevance and its violation in conversation.
- d) What are the types of 'face' and 'speech acts' accordingly?
- e) What are the governing factors in the violation of the maxim of quality?
- f) Differentiate between 'speech event' and 'speech situation.'

Q5) a) Attempt any Four of the following. [4]

- i) Identify style of the following sentence.

'A statutory warning: Smoking cigarette is injurious to health.'

- ii) Give example of code-mixing.

- iii) Identify the registral variety of the following text.

'Every part of the earth is sacred to my people. Every shining pine needle, every sandy shore, every mist in the dark woods, every humming insect. All are holy in the memory and experience of my people.'

- iv) Communicative competence includes ----- and -----.
- v) Explain the code-switching in the following.
‘He is a real badmash. I asked him to get two; he has bought only one.’
- vi) The abstract system of language is called-----; while one’s actual speaking 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) Transcribe the following according to the common Indian pronunciations.
‘character’
- iii) Comment on the use of tense in Indian English in the following.
‘You can do it, no?’
- iv) Provide British English counterparts of the following words.
1) candy 2) zero
- v) Identify the grammatical differences between AmE and BrE in the following.
1) He was asked to come to take a chance.
2) He was asked to come and take a chance.
- vi) Give the BrE spellings to the following words.
1) Inquire 2) Inflection
- c) Attempt any Four of the following. **[4]**
- i) What kind of reference is involved in interpreting the utterance?
‘I met your brother; he is a gem of person.’
- ii) What are the deictic expressions in the following utterance?
‘Here she comes to see you.’

- iii) Give an example of 'face-saving act.'
- iv) Explain the coherent interpretation of the following piece of text.

A: I asked you to give her a call.

B: But she didn't receive it.

- v) Identify which would be the direct and indirect speech acts.

A: Do you know where does Dr. Ashok live?

B: Yes, I know.

- vi) What is an obvious presupposition of a speaker in the following utterance?

'When did you see your boss?'

- d) Attempt any Four of the following. **[4]**

- i) Which maxim of Cooperative Principle is observed in the following?

A: Can you tell me the time?

B: Well, the Deccan Queen has just arrived.

- ii) Give an example of 'request- acceptance' Adjacency Pair.
- iii) Identify which maxim of Cooperative Principle is violated in the following.

A: Ahuja's Blue Inn in Nashik isn't it, Sir?

B: And Pahuja's in Pune.

- iv) Mention the Illocutionary Force of the following.

'Who is there?'

- v) Frame a sentence to illustrate the face-threatening act.
- vi) Give an example of the Approbation maxim of politeness.



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[3802]-224

M.A. (Part - I)

ENGLISH

Contemporary Critical Theory

(Paper - 2.4) (Sem. - II)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) Answer any two of the following:

- a) Discuss the basic notions of Archetypal Criticism.
- b) Explain Reader Response Theory as a reaction against New Criticism.
- c) Comment on the important concerns of Feminism.

Q2) Answer any two of the following:

- a) How does Ernest Jones account for Hamlet's inaction and hesitancy?
- b) Explain Chase's concept of myth.
- c) Comment on Lukacs' attack on modernist writers in 'The Ideology of Modernism.'

Q3) Answer any two of the following:

- a) Explain Barthes' concept of 'Semio-Criticism.'
- b) Comment on Barthes' second linguistic category of *person* in 'To Write: An Intransitive Verb?'
- c) How does Stanley Fish explain the importance of context in the meaning of a text?

P.T.O.

Q4) Answer any two of the following:

- a) Discuss Abrams' 'The Deconstructive Angel' as a lucid explanation of and a powerful attack on Deconstruction.
- b) Explain Abrams' analysis of Deconstruction as a shift from language to *écriture*.
- c) Comment on Showalter's concept of Gynocriticism.

Q5) Answer any two of the following:

- a) Explain *The Birthday Party* from psychoanalytic point of view.
- b) How do you interpret Austen's *Pride and Prejudice* from the Feminist point of view?
- c) Explain Ted Hughes' 'Hawk Roosting' from the Marxist point of view.



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[3802]-321

M.A. (Part - II)

ENGLISH

Paper - 3.1 : Doing Research (I)

(Sem. - III)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) Answer the following (Any Two) :

- a) Who is a good researcher? Illustrate your answer.
- b) How would you distinguish between:
 - i) Investigation and exploration.
 - ii) Results and findings?
- c) What is the significance and relevance of research? Give suitable examples to justify your answer.

Q2) Answer the following (Any Two) :

- a) What is the difference between Research Area and Research Topic? Illustrate your answer.
- b) What is a Research Problem? How can a researcher formulate a valid and acceptable Research Problem?
- c) What is the significance of Background Reading in the research process? Illustrate your argument(s).

Q3) Answer the following (Any Two) :

- a) Describe, with suitable examples, the salient features of a good hypothesis. Discuss the meaning of “testing” of a hypothesis.
- b) What is the difference between primary and secondary resources? Give appropriate examples.
- c) How does the distinction between general and specific objectives of research help in formulating a hypothesis? Explain your answer with appropriate examples.

P.T.O.

Q4) Answer the following (Any Two) :

- a) 'Research is more an ongoing process than a finished product'. Do you agree? How does Research Methodology corroborate this statement?
- b) What are the stages of writing a Research proposal? Discuss, with suitable examples, the essential qualities of a "workable" research proposal.
- c) Define and discuss the different types of research methodology? Explain, with relevant examples, the methodologies useful in the areas of Language, Literature and English Language Teaching.

Q5) Answer the following (Any Four) :

- a) State a hypothesis for a research on "The Teaching of Listening Skills in Under Graduate Classes".
- b) Write four bibliography entries (book/journal/e-source).
- c) Prepare a sample questionnaire for a research on "Communication Skills for Junior College Students".
- d) State the objectives of a possible research on "Translation as a Method to Teach the Under Graduate Classes".
- e) Your research topic is "Adjectives in English: an Overview". Discuss the process that helped you arrive at this research topic.
- f) You wish to work on "Violence in *Wuthering Heights*". Suggest the major steps of a research proposal for the same.



Total No. of Questions : 5]

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[3802]-322

M.A. (Part - II)

ENGLISH

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

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) a) What are the major differences between the Cognitivist and Behaviourist theories of learning?

OR

b) What are the characteristics of a good test?

Q2) a) Answer One of the following questions:

- i) What, according to you, should be the aims and objectives of teaching English in post colonial India?
- ii) How do mixed ability groups and large classes affect English language teaching in India?

OR

b) Answer any Four of the following questions:

- i) Distinguish between implicit and explicit methods of teaching grammar.
- ii) Do you agree with the view that language learning is knowing rules and having a conscious knowledge of the grammar? Why?
- iii) How does the situational syllabus differ from the notional syllabus?
- iv) Explain presentation skills and show how they can be used to enhance learners' communication skill.
- v) How are audio-visual aids useful in English teaching? Illustrate your answer with examples.
- vi) What are the disadvantages of using the lecture method in teaching English? Substantiate your answer with examples.

P.T.O.

Q3) Answer any Four of the following questions:

- a) Discuss the uses of study skills in learning English.
- b) Why is goal setting an important activity in curriculum designing?
- c) What are the differences between intensive reading and extensive reading?
- d) What are the uses of instructional / teaching materials?
- e) Explain the underlying assumptions of pragmatic competence.
- f) What is Computer Assisted Language Learning?

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

- a) Formative evaluation.
- b) Process approach in teaching writing.
- c) Classroom interaction.
- d) Aptitude test.
- e) Uses of teaching grammar.
- f) Role of mother tongue in English language teaching.

Q5) Read the following passage carefully and attempt one of the tasks (a or b) given below the passage:

By collecting things, man can give free rein to his inherent avarice. Whether the desire to collect is inborn or not, is not clear. At any rate, it makes its appearance very early in life. Hardly a little boy is to be found who does not collect something: marbles, stamps, coins, cheese labels or birds' eggs. Children are concerned not so much with the *quality* of the things they gather, as with the number. They will proudly tell you they have 4876 stamps and go on counting and re-counting them, like a miser going through his hoard. They engage in a primitive kind of barter and drive hard bargains: two match-boxes equal four stamps and so on. Most of us grow out of this tendency. Those who do not, become obsessed with their collections and throughout their lives go on adding to them relentlessly: classifying them scientifically; and boring their friends with long accounts of their progress. Those few who have made a successful job of collecting money, find new and exciting toys to buy: expensive antiques, rare pictures, and autograph manuscripts replace the tin soldiers and cigarette-cards of their childhood.

The desire to amass objects is not to be found in individuals only. It expresses itself on a national scale. There can hardly be a great city in the world which does not pride itself in its museums, art galleries, and libraries. Here the business becomes very complicated indeed, for it involves obtaining trains and ships for science museums, dinosaurs and fossils for natural history museums; Panthers and tropical fish for zoos and aquariums. Even quite small towns have their museums in which to house the dusty relics, bones and arrow-heads that have been excavated from surrounding fields.

People who claim that they never collect anything, often have the biggest collections of all. Tucked away in the dark recesses of their houses, in the attics and cellars, there are masses of junk which they would never dream of throwing away. 'You never know when it will come in handy', they say as they relegate the broken chair to the attic. And so the collection grows. Tattered, moth-eaten umbrellas, hats, coats and photographs all find their.

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

OR

- b) Attempt any Four of the following :
- i) How will you use the passage to teach the skill of reading to an undergraduate class?
 - ii) Do you think that the passage can be used to teach tenses? Illustrate your answer with examples.
 - iii) How will you use the passage in an undergraduate class for a discussion?
 - iv) Explain how you will use the passage in an undergraduate class for teaching the skill of summarizing.
 - v) Prepare a task on the passage that can be used for giving practice in the writing skill of an undergraduate class.

□□□

Total No. of Questions : 5]

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[3802]-323

M.A. (Part - II)

ENGLISH

Paper - 3.3:Drama - I

(Sem. - III) (New Course)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

Drama in the 20th century has moved away from earlier times not only in form but also in content. Do you agree with this statement? Give reasons.

OR

Drama entertains as well as instructs. Illustrate with the help of the plays you have read.

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

- i) Discuss *Macbeth* as a psychological study of evil.
- ii) To what extent is *Macbeth* an Aristotelian tragedy?

OR

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

- i) Duncan as a king.
- ii) The relationship between Macbeth and Lady Macbeth.
- iii) Macbeth's moral degeneration.
- iv) Macbeth and his 'visions.'

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

- i) *Candida* appeals to our intellect rather than our emotions. Do you agree? Give reasons.
- ii) How did Shaw turn 'the eternal triangle' upside down?

OR

P.T.O.

- b) Write short notes on any Two of the following:
- i) The social, political and economic setting of *Candida*.
 - ii) Candida's choice.
 - iii) The minor characters in *Candida*.
 - iv) The "secret in the poet's heart."

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

- i) Discuss *Endgame* as a modern play.
- ii) Plays like *Endgame*, reflect the society which produce them. Illustrate.

OR

- b) Write short notes on any Two of the following:
- i) The symbolism of the stage setting in *Endgame*.
 - ii) The sense of futility in *Endgame*.
 - iii) The lack of emotional involvement of the audience in plays like *Endgame*.
 - iv) Clov and his inability to leave Hamm.

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

- i) *The Glass Menagerie* is a study of the conflict between reality and illusion. Elaborate.
- ii) The theme of 'escape' in *The Glass Menagerie*.

OR

- b) Write short notes on any Two of the following :
- i) The music in *The Glass Menagerie*.
 - ii) The theme of *The Glass Menagerie*.
 - iii) Expressionism and *The Glass Menagerie*.
 - iv) Tom's relationship with Amanda.



Total No. of Questions : 5]

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[3802]-324

M.A. (Part - II)

ENGLISH

Paper - 3.4 : Fiction - I

(Sem. - III)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) Answer any one of the following:

- a) What are the essential elements of a good plot? Discuss by illustrating from the novels you have studied.
- b) Discuss different methods of characterization applied in the novel.

Q2) a) Answer any one of the following:

- i) What are some of the ways in which Emily Bronte anticipates modern psychology in her Wuthering Heights? How do you account for her appeal to the present day reader?
- ii) “Wuthering Heights is clumsily constructed”. Do you agree with this judgement? Substantiate your answer with an analysis of the structure of the novel.

OR

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

- i) First person narration in Wuthering Heights.
- ii) Treatment of the supernatural in Wuthering Heights.
- iii) Symbolism in Wuthering Heights.
- iv) Importance of the setting in Wuthering Heights.

Q3) a) Answer any one of the following:

- i) How and why has Joseph Conrad used the ‘story within a story’ in his Lord Jim?
- ii) Discuss the narrative techniques applied by Joseph Conrad in Lard Jim.

P.T.O.

OR

- b) Write short notes on any two of the following:
- i) Marlow.
 - ii) Conrad's use of sea as the setting.
 - iii) Proceedings of the court of Inquiry.
 - iv) Jim's death – a heroic martyrdom or suicide?

Q4) a) Answer any one of the following:

- i) Comment on how Toni Morrison exposes some of the hard realities of contemporary social and political life in America in her The Bluest Eye.
- ii) How does Toni Morrison depict the women characters who endure double disadvantage of being women as well as black in contemporary America in The Bluest Eye.

OR

- b) Write short note on any two of the following:
- i) The obsession of the blacks with American standard of beauty in The Bluest Eye.
 - ii) The Breedloves.
 - iii) The language in The Bluest Eye.
 - iv) Racial discrimination as depicted by Toni Morrison in The Bluest Eye.

Q5) a) Answer any one of the following:

- i) Discuss how Salinger presents the fusion of idealism and realism, that of involvement and detachment in The Catcher in the Rye.
- ii) Comment and evaluate the plot construction of The Catcher in the Rye.

OR

- b) Write short notes on any two of the following:
- i) Mr. Antolini.
 - ii) The conflict between innocence and experience in The Catcher in the Rye.
 - iii) Religious ideas represented by Holden.
 - iv) Holden's journey to his home in New York.

□□□

Total No. of Questions : 5]

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[3802]-325

M.A. (Part - II)

ENGLISH

(Poetry - I)

(Paper - 3.5) (Sem.-III)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

- i) In Brueghel's I carus, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure;
- ii) Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns.
- iii) I willed my keepsakes, signed away
What portion of me I
Could make assignable, - and then
There interposed a fly
With blue, uncertain, stumbling buzz,
Between the light and me;
And then the windows failed, and then
I could not see to see.
- iv) 'There, you have said it all and you feel better.
You won't go now. You are crying. Close the door.
The heart's gone out of it; why keep it up.
Amy ! There's someone coming down the road!'

P.T.O.

- b) Answer any One of the following: [8]
- i) What are the features of lyrical poetry?
 - ii) Explain the significance of rhythm in poetry.

Q2) Answer any One of the following: [16]

- a) Do you agree with the view that the style of Michael is noticeably close to the language really used by men? Substantiate your answer.
- b) Consider Fra Lippo Lippi as a typical Browning monologue in which 'a lively and dramatic sketch develops into a serious discussion of art.'

Q3) Write short notes on any Four of the following; [16]

- a) The theme of immortality in Tithonus.
- b) Supernatural horror in Christabel.
- c) Contrasts and repetitions in Byzantium.
- d) Imagery in Ode to a Nightingale.
- e) Tiresias as a unifying link in The Waste Land.
- f) The reflection of contemporary spirit in The Waste Land.

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

- a) How does Stevens affirm the superiority of the earthly paradise over the paradise of religion in Sunday Morning?
- b) Write a detailed note on the allusions and references in Sylvia Plath's Lady Lazarus.

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

- a) The dramatic element in Home Burial.
- b) Frost's use of images and symbols in Birches.
- c) The theme of death in Dickinson's poetry.
- d) Skunk Hour as a graphically imagistic poem.
- e) Symbolism in There Was a Child Went Forth.
- f) The poetic style of Emerson in The Problem.



Total No. of Questions : 5]

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[3802]-326

M.A. (Part - II)

ENGLISH

**Paper - 3.6 : Linguistics and Stylistics - I
(Sem. - III)**

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) Attempt any one of the following:

- a) According to Mukarovsky, the function of literary language is 'to exploit language aesthetically'. Explain.
- b) Bring out the distinction between segmental and suprasegmental features and comment on their relevance to the study of literature.

Q2) Attempt any one of the following:

- a) Explain the different levels of linguistic organization and comment on their relevance to the study of literature.
- b) Bring out the distinction between syntactic and lexical cohesion.

Q3) Answer any four of the following questions:

- a) Explain the difference between total and partial repetition giving suitable examples.
- b) Why is linguistics defined as a 'scientific' study of language?
- c) Discuss any three differences between literary language and ordinary language.
- d) How is the passive voice used in literature?
- e) How is the distinction between content and function words relevant to the study of literature?
- f) What are the different types of sentences?

P.T.O.

Q4) Answer any four of the following questions:

- a) Why is it difficult to list absolute synonyms?
- b) Why are onomatopoeic words used in literature?
- c) 'Pause conveys a lot of meaning in literature'. Do you agree? Justify your response.
- d) 'Paraphrase is a kind of synonymy at a clause rather than word level'. Explain.
- e) Comment on foregrounding as a literary device.
- f) Bring out Saussure's distinction between langue and parole.

Q5) Analyse the linguistic features of the following passage:

Even as the train steamed in at the outer-signal, I could scent a customer. I had a kind of water-diviner's instinct. If I felt the pull of good business I drifted in the direction of the coming train; I could stand exactly where a prospective tourist would alight and look for me: it was not only the camera or binoculars slung on a shoulder that indicated to me the presence of a customer, even without any of that I could spot him. If you found me straying away in the direction of the barrier while the engine was still running through the lines onto the platform you might be sure that there was no customer for me on the train. In a few months I was a seasoned guide. I had viewed myself as an amateur guide and a professional shopman, but now gradually I began to think of myself as a part-time shopkeeper and a full-time tourist guide. Even when I had no tourist to guide I did not go back to my shop, but to Gaffur on the fountain parapet, and listened to his talk about derelict automobiles.

I had classified all my patrons. They were very varied, I could never look at any object except through their view-finders. The moment they got down from the train, even before lifting their baggage, they asked, 'Is there a place where they develop films?'

□□□

Total No. of Questions : 5]

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[3802]-327

M.A. (Part - II)

ENGLISH

Paper - 3.7 : Pragmatics - I

(Sem. - III)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) Answer any two of the following:

- a) Comment on the view that ‘..... pragmatics is needed if we want a fuller, deeper and generally more responsible account of human language behaviour’.
- b) Write a detailed note on language and language use.
- c) What are the differences between a sentence and an utterance?

Q2) Answer any two of the following:

- a) What is social context? How is it different from physical context?
- b) Write a note on the extralinguistic context and its importance in the interpretation of an utterance.
- c) Explain how context gives our utterances their true pragmatic meanings and allows them to be counted as pragmatic acts.

Q3) Answer any two of the following:

- a) Write a note on Searle’s contribution to speech act theory.
- b) Explain with examples how propositional meaning is different from the illocutionary force of a speech act.
- c) What are felicity conditions? Why are they necessary for the successful performance of a speech act?

Q4) Answer any two of the following:

- a) Write a note on discourse deixis and social deixis.
- b) Bring out the difference between reference and deixis.
- c) Explain the concept of deictic centre in relation to time deixis and spatial deixis.

P.T.O.

Q5) Attempt any four of the following:

- a) Say whether the following statements are true or false.
- i) Semantics is concerned only with complete sentences.
 - ii) Every utterance has to be a complete sentence.
 - iii) A sentence is an abstract string of words put together according to rules of grammar.
 - iv) An utterance is a physical event. It is preceded and followed by silence.
- b) Identify the social and physical contexts in the following passage and comment on their importance in understanding the text.
- The bus rattles and jolts over the arid road between Chembur and Sion. Stunted shanties, Squat shops lower income group housing colonies with peeling faces. Scumcovered puddles from broken gutters. And everywhere, up, down, around half-naked children with bloated stomachs and thin stick legs.
- c) Say whether the following utterances are instances of ‘direct’ or indirect speech act.
- i) Can you pass the salt?
 - ii) Close that window.
 - iii) I must ask you to leave.
 - iv) Do you have to stand in front of the TV?
- d) Identify the speech acts (i.e. declaratives, directives, expressives, representatives, commissives) in the following utterances.
- i) I’ll be back in a minute.
 - ii) Chomsky didn’t write about peanuts.
 - iii) The meal was delicious, indeed!
 - iv) I now pronounce you man and wife.
- e) Explain the illocutionary force in the following utterances.
- i) Look, there’s a scorpion near you.
 - ii) It’s very cold outside.
 - iii) Why don’t you close the window?
 - iv) I’m short of money.
- f) Identify various deictic expressions used in the following and explain.
- The door opened, and there she stood like a vision. ‘Come tomorrow. I’m busy right now’, she said.



Total No. of Questions : 5]

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[3802]-328

M.A. (Part - II)

ENGLISH

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

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) Attempt any Two of the following: **[16]**

- a) "Immigrant fiction is 'intercultural discourse.'" Comment.
- b) Discuss the terms 'immigrant fiction' and 'diaspora.'
- c) Write a note on discourse and approaches to discourse.

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

- a) How does the feeling of being an expatriate lead to the problem of identity?
- b) Comment on how hybridity is one of the salient features of immigrant fiction.
- c) Discuss the various ways of discourse analysis.

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

- a) Write a note on the relationship between Taylor and Jasmine, in the light of Jasmine's diasporic experience.
- b) Do you think, recklessness and greed mark Jasmine's character? Justify your response.
- c) 'Bharati Mukherjee portrays Jasmine as a Powerful voyager.' Evaluate the statement with reference to Jasmine.

P.T.O.

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

- a) Write a note on the tragic lives of immigrants with reference to The Inheritance of Loss.
- b) 'An immigrant individual's perception is very much influenced by cultural clash.' Evaluate this statement in the light of your reading of the text, The Inheritance of Loss.
- c) Bring out how The Inheritance of Loss deals with the issue of nationality.

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

- a) Write a note on the sense of uprootedness in Jasmine and The Inheritance of Loss.
- b) 'An immigrant journeys from 'exile' to 'diaspora.'" Comment with reference to Jasmine and The Inheritance of Loss.
- c) Show how Jasmine and The Inheritance of Loss deal with the elements of resistance and rebellion.



Total No. of Questions : 5]

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[3802]-421

M.A. (Part - II)

ENGLISH

Paper - 4.1 : Doing Research (II)
(Sem.-IV)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

- a) What are primary sources? How are they different from secondary sources?
- b) Explain the various means of collecting data in research.
- c) The data collected for research do not speak for themselves. They require interpretation and explanation. Elucidate the statements.

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

- a) What are the chief elements of a thesis? Write a sentence or two each on each element / part.
- b) Do you think that a thesis should have a conclusion? Why?
- c) Do you think that each chapter of a thesis must have its own introduction? Why?

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

- a) How far do you agree with the view that the value of any research depends on the organized presentation of its findings?
- b) Write a detailed note on different kinds of plagiarism.
- c) Write a note on the uses and abuses of quotations in research work.

P.T.O.

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

- a) Explain how you will compile a bibliography during the course of your research. What is the use of the bibliography in a thesis?
- b) Explain how you will generate ideas for a short research paper you plan to write.
- c) State the differences between a thesis and a dissertation.

Q5) Attempt any Four of the following: [16]

- a) Imagine that you are doing research on the works of an author who is alive. If you have to interview the author for some personal data, what kind of questions. Will you ask him/her prepare 4 sample questions.
- b) Show the chapter wise division of an imaginary thesis you have written on a topic.
- c) Write four conclusions of an imaginary thesis you have written.
- d) List any two examples of plagiarism.
- e) List any three bibliographical references in accordance with the format given in the MLA style sheet (The list should contain references to a book written by two authors, an edited work and a journal article).
- f) Write a paragraph on any topic you like and show how the ideas and sentences in it are logically connected.



Total No. of Questions : 5]

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[3802]-422

M.A. (Part - II)

ENGLISH

Paper - 4.2 : English Language and Literature Teaching (II)
(Sem. - IV)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) a) What is remedial teaching? Comment on its scope and limitations in the Indian context.

OR

- b) State the relationship between language teaching and literature teaching and explain how far it is desirable to teach literature to a college student who lacks basic linguistic competence.

Q2) a) Answer any one of the following:

- i) What are the traditional methods of teaching drama? What novel techniques would you suggest in the teaching of drama?
- ii) How is it possible to apply different concepts in pragmatics in the teaching of literature?

OR

b) Answer any four of the following:

- i) What are the uses of error analysis?
- ii) Comment on the scope of English for Specific Purposes (ESP).
- iii) Can poetry be taught without lecturing? How?
- iv) How can novel be used for teaching language? Explain.
- v) What is the relevance of non-native literature English in the context of English language teaching in India?
- vi) What are the merits and demerits of translation method in teaching of English?

P.T.O.

Q3) Answer any four of the following:

- a) What are the advantages of stylistic approach to the teaching of literature?
- b) Explain how language can be taught through literature.
- c) What is peer teaching? What is its significance?
- d) Explain how error analysis helps the language learner and language teacher.
- e) How does a large classroom affect the teaching of language?
- f) How far is the direct method desirable in teaching English in rural areas?

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

- a) Stages involved in micro teaching.
- b) Levels of contrastive analysis.
- c) Importance of planning in teaching of literature.
- d) General and specific aims of teaching native fiction in India.
- e) Use of role play in teaching of drama.
- f) Importance of preparing a lesson plan.

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

- a) The teaching of synonyms and antonyms to FYBA Compulsory English class.
- b) The teaching of the first chapter/opening of a novel of your choice to SYBA Special English class.
- c) The teaching of a poem of Romantic Era of your choice to TYBA General English class.
- d) The teaching of word stress to the students of TYBA Special English.



Total No. of Questions : 5]

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[3802]-423

M.A. (Part - II)

ENGLISH

Paper - 4.3 : Drama (II)

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

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) Answer the following in about 400 words each: **[16]**

- a) Analyse the aspects of i) tragic absurdity ii) tragic irony and iii) the elements of pity and fear in the following passage:

SMITHERS - (with a snarl) 'Ow d'yer know it's 'im an' 'ow d'yer know 'e's dead?

LEM - Mymens dey got 'urn silver bullets. Dey kill him shore.

SMITHERS - (astonished) They got silver bullets?

LEM - Lead bullet no kill him. He got urn strong charm. I cook urn money, make urn silver bullet, make urn strong charm, too.

SMITHERS - (light breaking upon him) So that's wot you was up to all night, wot? You was scared to put after 'im till you'd moulded silver bullets, eh?

LEM - (simply stating a fact) Yes. Him got strong charm. Lead no good.

SMITHERS - (slapping his thigh and guffawing) Haw-haw! If yer don't beat all 'ell! (then recovering himself- scornfully) I'll bet yer it ain't 'im they shot at all, yer bleedin' looney!

LEM - (calmly) Dey come bring him now. (The soldiers come out of the forest, carrying Jones' limp body. There is a little reddish purple hole under his left breast. He is dead. They carry him to Lem who examines his body with great satisfaction.)

SMITHERS - (leans over his shoulder- in a tone of frightened awe) Well, they did for yer fight enough, Jonsey, me lad!

P.T.O.

Dead as a erring! (mockingly) Where's yer 'igh an' mighty airs now, yer bloornin' Majesty? (then with a grin) Silver bullets! Gawd blimey, but yer died in the 'eighth o' style, any'ow!

- b) Analyse the following passage with reference to i) its thematic significance, ii) the insight it affords on the characters and iii) its build-up to the mood of hysteria and denunciation:

TITUBA : I love me Betty!

HALE : You have sent your spirit out upon this child, have you not? Are you gathering souls for the Devil?

ABIGAIL : She send her spirit on me in church, she make me laugh at prayer!

PARRIS : She have often laughed at prayer!

ABIGAIL : She comes to me every night to go and drink blood!

TITUBA : You beg me to conjure, Abby! She beg me make charm-

ABIGAIL : I' ll tell you something. She comes to me while I sleep; She's always making me dream corruptions!

TITUBA : Abby!

ABIGAIL : [at RIGHT of Betty's head. Hysterically, horrified]: Sometimes I wake and find myself standing in the open doorway and not a stich on my body! (covering herself with her arms, turning up stage and away.) I always hear her laughing in my sleep. I hear her singing her Barbados songs and tempting me with-

TITUBA : Mister Reverand. I never-

HALE : Tituba, I want you to wake this child.

TITUBA : I have no power on this child, sir.

HALE : You most certainly do, and you will loose her from it now! When did you compact with the Devil?

TITUBA : I don't compact with no Devil!

PARRIS : You will confess yourself or I will take you and whip you Tituba!

PUTNAM : This woman must be hanged! She must be taken and hanged!

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

- i) “The Strange figure of the crocodile god, operates as the most evocative and puzzling symbol in the play”. Attempt an interpretation of this figure whose presence brings Jones to his final destruction.
- ii) Consider Brutus Jones as a tragic protagonist.

OR

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

- i) Hallucinations in the play.
- ii) The silver bullet as a destructive symbol.
- iii) The theme of racial identity in the play.
- iv) O’Neill’s handling of the dramatic exposition in *Emperor Jones*.

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

- i) Attempt a critical estimate of Arthur Miller’s *Crucible* as a historical play.
- ii) “*The Crucible* is actually a study of human psychology.” Do you agree with this view?

OR

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

- i) The opening of the play *The Crucible*.
- ii) Miller’s dialogues for the play.
- iii) Abigail.
- iv) The depiction of Salem society in the play.

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

- i) Consider Mahesh Dattani’s *Final Solutions* as a technically innovative and socially relevant play.
- ii) How does Dattani use the family unit as a setting and backdrop for his play on communalism?

OR

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

- i) *Final Solutions* as a depiction of different shades of communalism.
- ii) The role of Smita in the play.
- iii) The title of the play.
- iv) The bitter realities of Indian society portrayed in the play.

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

- i) What is your view of Nora as the female protagonist of *A Doll's House*? Sketch your perception of Nora and outline your considered reaction to her decision to leave her family at the end of the play.
- ii) Consider *A Doll's House* as a problem play.

OR

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

- i) The title of the play.
- ii) Mme. Linde as a foil to Nora.
- iii) The dramatic structure of the play.
- iv) The contextual significance of Christmas and New Year in *A Doll's House*.

□□□

Total No. of Questions : 5]

[Total No. of Pages : 3

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[3802]-424

M.A. (Part - II)

ENGLISH

(Paper - 4.4) (Fiction - II)

(Sem. - IV)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

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

- i) Narrator’s tone
- ii) Mythological allusions
- iii) Element of folktale in the narration

- b) “Jeeja quickly insinuated herself into the house, Manda just a step behind her. It was not so much the time, or the manner of her coming, but her face that made me exclaim, ‘Jeeja, what is it?’

Her green-tattooed hand trembled as she passed it over Manda’s rough, tousled hand. ‘*Tai*, our Tukaram, he is in the hospital.’

P.T.O.

‘Yes, I heard that. Nayana told me. An accident, she said. What happened?’

‘They hit him, *tai*, they took out their knives and stabbed him, all those *goondas*.’

Her enforced composure deserted her and her face broke up. It looked ugly in its total lack of restraint. It reminded me of a woman I had seen running after a funeral procession, arms outstretched, hair flying wildly about a distorted face, mouth open in ceaseless, raucous wails.

‘He was drunk, all those others, those scoundrels, they got him drunk, they drank with his money and when he had no more money, they made him ask for more drink without money. He said something to those men when they refused him, he was drunk, *tai*, he didn’t know what he was saying, but what do they care? They took out their knives and stabbed him all over. And then they left him on the footpath to die.’

- i) Indian flavour of the language
- ii) Social setting
- iii) Characterisation

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

- i) Explain how *Kanthapura* is a period novel.
- ii) Bring out the ideals depicted in *Kanthapura*.

OR

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

- i) The regional flavour in *Kanthapura*
- ii) Moorthy
- iii) Women characters in *Kanthapura*
- iv) The ending of *Kanthapura*

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

- i) Show how *That Long Silence* is about the suffocation of woman’s desires.
- ii) Evaluate the portrayal of Jaya as a protagonist of *That Long Silence*.

OR

- b) Write short notes on *any two* of the following.
- i) Other women of Jaya's class
 - ii) Search for identity in *That Long Silence*
 - iii) Jaya's silence
 - iv) Treatment of women's language in *That Long Silence*

- Q4)** a) Answer *any one* of the following.
- i) Comment on *The Outsider* as an existentialist novel.
 - ii) Bring out the distinguishing features of Meursault as a protagonist.

OR

- b) Write short notes on *any two* of the following.
- i) Salamano
 - ii) The beach episode
 - iii) The significance of the funeral of Meursault's mother
 - iv) Marie

- Q5)** a) Answer *any one* of the following.
- i) Explain Mohun's search for identity in *A House for Mr Biswas*.
 - ii) Comment on the comic element in *A House for Mr Biswas*.

OR

- b) Write short notes on *any two* of the following.
- i) Anand
 - ii) Life of Indians in Trinidad as depicted in *A House for Mr Biswas*
 - iii) *A House for Mr Biswas* as a story of an ordinary man
 - iv) Shama

□□□

Total No. of Questions : 5]

[Total No. of Pages : 3

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[3802]-425

M.A. (Part - II)

ENGLISH

Paper - 4.5 : Poetry (II)

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

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

- a) The sahib was shocked. This
had never struck him. In this land
of mud and mire, death was everywhere:
- b) . . .That woman died,
The house withdrew into silence, snakes moved
Among books I was then too young
To read, and my blood turned cold like the moon.
- c) Seeing the victors vanquished, we
Grow heart sick at the sight, and choose
To hold in fee what things there be
Rather than in the hazard use
Than stake the all we have - to lose!
- d) Take
Your hand off our shoulders
our names from your computerized prize lists
and your leprous fingers off
our poetry.

**B) Analyse the poetic devices used in any one of the following passages
and comment on the diction, style and tone of the poet: [8]**

P.T.O.

a) Africa my Africa
Africa of proud warriors in ancestral savannahs
Africa of whom my grandmother sings
On the banks of the distant river
I have never known you
But your blood flows in my veins
Your beautiful black blood that irrigates the fields.
The blood of your sweat
The sweat of your work
The work of your slavery
The slavery of your children
Africa, tell me, Africa
Is this you this back that is bent
This back that breaks under the weight of humiliation
This back trembling with red scars
And saying yes to the whip under the midday sun

OR

b) cauvery flows in my veins
chamundi hills rise in my mind with stars afloat
eyes of the goddess smiling on the slain demon
brindavan fountains sing in my soul their musical colours
but i am not tied down to my childhood Scene.
i have led languages by their ears
i have twisted creeds to force the truth out
i have burned candles in the caves of prejudice
i have surged in the oceans of being
i have flown across the universe on the wings of my thought

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

a) Would you consider A.K. Ramanujan's "Obituary" as a poem of mourning? What is the dominant emotion of the poem and how does Ramanujan use imagery to express the same?

- b) How would you describe Jayanta Mahapatra's attitude to "the lost children of America"? How does the poet find a common cause with them?

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

- a) Nissim Ezekiel's "Enterprise" as an allegory
- b) The "crows" and "koels" in Honnalgere's poem
- c) "Indo-Anglian" as a hated label for Syed Amanuddin
- d) The theme of Gieve Patel's "Naryal Purnima"
- e) Imagery in Keki Daruwalla's "Pestilence".
- f) A woman's identity, according to Kamla Das's poem, "Spoiling the Name".

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

- a) "Casualties" expresses the heartfelt grief of a patriot at the state of his nation. Do you agree? Elaborate your views with illustrations from John Pepper Clark's poem.
- b) How does Derek Walcott's poem "A Far Cry from Africa" express the mixed racial heritage of the writer?

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

- a) Images and symbols in Atwood's poem, "Journey to the Interior".
- b) The theme of oppression in Kishwar Naheed's poem "I am not that woman".
- c) Literary allusions in "Ruins of a Great House".
- d) Personification as the central poetic device in "If you want to know me".
- e) African culture as a regenerative force in Senghor's "New York".
- f) Expression of Black cultural pride in "Home-coming Son".



Total No. of Questions : 5]

[Total No. of Pages : 3

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[3802]-426

M.A. (Part - II)

ENGLISH

Paper - 4.6 : Linguistics and Stylistics (II)
(Sem. - IV)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

Q1) Answer *any one* of the following questions. **[16]**

- a) What is stylistics? Discuss the strengths and limitations of stylistics.
- b) Do you agree with the view that stylistics is an attempt to put criticism on a scientific footing? Justify your answer.

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

- a) Poetry makes a specialised and creative use of language. Do you agree? Justify your response.
- b) Discuss the relevance of the Cooperative Principle and the Politeness Principle in the context of drama.

Q3) Answer *any four* of the following questions. **[16]**

- a) What are the similarities between stylistics and practical criticism?
- b) Comment on the relationship between the dramatic text and the performance text.
- c) Distinguish between free direct speech and free indirect speech.
- d) What do you understand by the term 'narrative strategies' in fiction?
- e) What is turn taking? What is its significance in the dramatic discourse?
- f) What are the different Phonological Patterns which create the effect of music in Poetry?

P.T.O.

Q4) Attempt any four of the following questions. **[16]**

- a) In what sense is fictional discourse different from every day discourse?
- b) What is an adjacency pair? Give suitable examples.
- c) Theatre is the ultimate goal of drama. Do you agree? Justify your response.
- d) What do you understand by the term 'literary stylistics'?
- e) Discuss in brief the speech act theory as proposed by J.L. Austin.
- f) 'Communication in theatre is not unidirectional'. Explain.

Q5) Attempt a stylistic analysis of *any one* of the following. **[16]**

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

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

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

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

- b) Keith : Steady, Larry ! Let's think it out. You weren't seen, you say?
- Larry : It's a dark place, and dead night.
- Keith : When did you leave the girl again?
- Larry : About seven.
- Keith : Where did you go?
- Larry : To my rooms.
- Keith : Fitzroy street?
- Larry : Yes.
- Keith : What have you done since?
- Larry : Sat there- thinking.
- Keith : Not been out?
- Larry : No.
- Keith : Not seen the girl? (Larry shakes his head) will she give you away?
- Larry : Never.
- Keith : Or herself-hysteria?
- Larry : No.
- Keith : Who knows of your relations with her?
- Larry : No one.
- Keith : No one? Did any one see you go in last night, when you first went to her?
- Larry : No. She lives on the ground floor.
I've got keys.

□□□

Total No. of Questions : 5]

[Total No. of Pages : 3

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[3802]-427

M.A. (Part - II)

ENGLISH

Paper - 4.7 : Pragmatics (II)

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

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

- a) Make a distinction between Principles and Rules giving suitable examples.
- b) How is the human relationship strengthened by the Politeness Principle and the use of its maxims? Elucidate your answer.
- c) According to Sperber and Wilson an assumption is relevant in a context if and only if it has some contextual effect in that context. Discuss in the light of Relevance Theory.

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

- a) Define Implicature and explain its different categories with suitable examples.
- b) What is the difference between implicature and explicature? Illustrate your answer.
- c) In what way are implications and implicatures related to each other? Discuss.

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

- a) Differentiate between Cohesion and Coherence citing appropriate examples.
- b) Write a note on turn taking in conversation.
- c) Explain how 'upake' is a necessary condition on the felicity of speech acts.

P.T.O.

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

- a) 'Pragmatic Competence involves being able to use language in interpersonal relationships, taking into account such complexities as social distance and indirectness.' Discuss.
- b) 'The pragmatic act of reading implies an open-ended invitation to the reader to join the author in co-creation of the story.' Discuss.
- c) 'World knowledge is needed to understand the text and to translate but the computers do not have it.' Explain.

Q5) Answer any Four of the following: [16]

- a) Give one example for each of the following-
 - i) Observance of quality maxim
 - ii) Violation of relation maxim
 - iii) Negative politeness
 - iv) The approbation maxim
- b) Identify the category of the implicature in each of the following utterances:
 - i) Sumit : I hope you brought the bread and the cheese.
Amit : Ah, I brought the bread.
 - ii) Mary : I'm studying pragmatics and I've completed some of the required courses.
 - iii) Ann : Where are you going with the dog?
Sam : To the V-E-T.
 - iv) Viki : Sunidhi suggested black but I chose white.
- c) Give the adjacency pairs for the following:
 - i) Greeting - greeting
 - ii) Question - answer
 - iii) Offer - acceptance
 - iv) Request - denial

d) Give a pragmatic analysis of the following dialogue:

Linda : (hearing Willy outside the bedroom, calls with some trepidation): Willy!

Willy : It's all right. I came back.

Linda : Why? What happened? [Slight pause.] Did something happen, Willy?

Willy : No, nothing happened.

Linda : You didn't smash the car, did you?

Willy : [with casual irritation]: I said nothing happened. Didn't you hear me?

Linda : Don't you feel well?

Willy : I'm tired to the death [The flute has faded away. He sits on the bed beside her, a little numb] I couldn't make it. I just couldn't make it Linda.

Linda : [very carefully, delicately]: Where were you all day? You look terrible.

Willy : I got as far as a little above Yonkers. I stopped for a cup of coffee.

e) Give one example for each of the following speech acts:

i) Commissive

ii) Directive

iii) Declarative

iv) Assertive

f) Give two pairs of direct and indirect speech acts.



Total No. of Questions : 5]

[Total No. of Pages : 4

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[3802]-428

M.A. (Part - II)

ENGLISH

Multicultural Discourse in Immigrant Fiction (II)

(Paper - 4.8) (Sem. - IV)

Time : 3 Hours]

[Max. Marks : 80

Instructions to the candidates:

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

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

a) “What’s that, Ma? Does it hurt”? I reached up, wanting to touch it, but she jerked away.

“Nothing. It’s nothing. Now hurry up or you’ll miss the bus. And don’t make so much noise, or you’ll wake your father”.

Father always slept late in the mornings. Because he worked so hard at the Rashbihari Printing Press where he was a foreman, earning food and rent money for us, Mother had explained. Since she usually put me to bed before he came home, I didn’t see him much. I heard him, though, shouts that shook the walls of my bedroom like they were paper, the sounds of falling dishes. Things fell a lot when Father was around, maybe because he was so large.

b) “I can’t believe I’m finally here in the U.S.,” I tell him. “I’ve heard so much about Chicago- Lake Michigan, which is surely big as an ocean, the Egyptian museum with mummies three thousand years old, and is it true that the big downtown stores have real silver mannequins in their windows?”

Uncle grunts noncommittally, regarding the teacups with disfavor. He stomps into the kitchen where I hear him rummage in the refrigerator.

“The Americans hate us. They’re always putting us down because we’re dark-skinned foreigners, *kala admi*. Blaming us for the damn economy, for taking away their jobs. You’ll see it for yourself soon enough”.

P.T.O.

- c) The husband reached across from the front seat and grabbed the wife's arm, his mouth taut with anger or fear.

But the wife reached out through the window with her other hand, its pale, cool fingers shining with her wedding rings, toward the woman. "Sarala," she said, "it's me, Didi".

"That was stupid," the husband snapped as the car, having made it back to the main road, picked up speed. "Those women-they're no better than animals. She could have done worse-snatched your rings, your bangles, anything".

"It was Sarala, I know it," the wife said in a voice of toneless calm which frightened the sister more than any hysterical outburst.

The husband's mouth was an ugly gash in his face. "That was a whore, do you understand, a *whore*". But his voice.

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

- a) It had been after tutoring one day that Ashima's mother had met her at the door, told her to go straight to the bedroom and prepare herself; a man was waiting to see her. He was the third in as many months. The first had been a widower with four children. The second, a newspaper cartoonist who knew her father, had been hit by a bus in Esplanade and lost his left arm. To her great relief they had both rejected her. She was nineteen, in the middle of her studies, in no rush to be a bride. And so, obediently but without expectation, she had untangled and rebraided her hair, wiped away the kohl that had smudged below her eyes, patted some Cuticura powder from a velvet puff onto her skin. The sheer parrot green sari she pleated and tucked into her petticoat had been laid out for her on the bed by her mother. Before entering the sitting room, Ashima had paused in the corridor. She could hear her mother saying, "She is fond of cooking, and she can knit extremely well. Within a week she finished this cardigan I am wearing".

Ashima smiled, amused by her mother's salesmanship.

- b) "Why do I have to see him off"? Gogol asks his mother now. He knows that for his parents, the act of travel is never regarded casually, that even the most ordinary of journeys is seen off and greeted at either

end. And yet he continues, “Baba and I already live in different states. I’m practically as far from Ohio as I am from Boston”.

“That’s no way to think,” his mother says. “Please, Gogol. You haven’t been home since May”.

“I have a job, Ma. I’m busy. Besides, Sonia’s not coming”.

“Sonia lives in California. You are so close”.

“Listen, I can’t come home that weekend,” he says. The truth seeps out of him slowly. He knows it’s his only defense at this point. “I’m going on a vacation. I’ve already made plans”.

“Why do you wait to tell us these things at the last minute”? his mother asks. “What sort of vacation? What plans”?

“I’m going with a girl I’m seeing,” he tells her. “Her parents have a place there”.

Though she says nothing for a while, he knows what his mother is thinking, that he is willing to go on vacation with someone else’s parents but not see his own.

“Where is this place, exactly?”

“I don’t know. Somewhere in the mountains”.

“What’s her name?”

“Max”.

“That’s a boy’s name”.

He shakes his head. “No, Ma. It’s Maxine”.

- c) Carol lies to her left. “Goddamnit, goddamn you, this is hell,” she hears one of them say. And then a man’s voice: “I love you, sweetheart”. Words Ashima has neither heard nor expects to hear from her own husband; this is not how they are. It is the first time in her life she has slept alone, surrounded by strangers; all her life she has slept either in a room with her parents, or with Ashoke at her side. She wishes the curtains were open, so that she could talk to the American women. Perhaps one of them has given birth before, can tell her what to expect. But she has gathered that Americans, in spite of their public declarations of affection, in spite of their miniskirts and bikinis, in spite of their hand-holding on the street and lying on top of each other on the Cambridge Common, prefer their privacy. She spreads her fingers over the taut, enormous drum her middle has become, wondering where

the baby's feet and hands are at this moment. The child is no longer restless; for the past few days, apart from the occasional flutter, she has not felt it punch or kick or press against her ribs.

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

- a) "The Bats" is a story of the pathetic life of an Indian wife'. Explain.
- b) 'Perfect life is only an illusion'. Comment with reference to 'Meeting Mrinal'.
- c) '**Arranged Marriage** deals with the conflicting lives of immigrants'. Explain with reference to any two stories you have read.

Q4) Attempt ANY TWO of the following: [16]

- a) '**The Namesake** is a novel about a family making the voyage between two worlds'. comment.
- b) 'Gogol, in **The Namesake** can be best described as an American Born Conflicted Desi'. Explain.
- c) 'Identity is something more than one's name'. Discuss with special reference to **The Namesake**.

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

- a) Write a short note on Moushumi's dilemma.
- b) Bring out the significance of the beginning of **The Namesake**.
- c) What is the symbolic significance of the bats in the story 'The Bats'?

□□□