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**M.A. (Part II) (III Sem.) EXAMINATION, 2017**

**ENGLISH**

**Paper 3.6**

**(Linguistics and Stylistics-I)**

**(2008 PATTERN)**

**Time : Three Hours**

**Maximum Marks : 80**

**N.B. :—** (i) All questions are compulsory.  
(ii) All questions carry equal marks.

1. Attempt any *one* of the following :
  - (a) Differentiate between ordinary language and literary language with examples.
  - (b) What is the relevance of onomatopoeia and sound symbolism in literary texts ? Explain with suitable examples.
2. Attempt any *one* of the following :
  - (a) Explain the terms 'direct speech', 'indirect speech', 'free direct speech' and 'free indirect speech'. How are they relevant in the study of literature ?
  - (b) Explain how the study of syntax leads to better understanding and interpretation of literature.
3. Answer any *four* of the following :
  - (a) Illustrate the difference between 'ordinary language' and 'literary language'.
  - (b) Explain the terms 'segmental' and 'suprasegmental' features with suitable examples.
  - (c) What is 'foregrounding' ? What are its devices ?

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- (d) Write a note on 'content words' and 'function words' and their effective use in literature.
  - (e) Comment on the use of 'declarative' and 'interrogative' sentences in literature.
  - (f) Write a note on 'lexical cohesion'. Give examples.
4. Answer any *four* of the following :
- (a) Explain the terms 'synonymy' and 'antonymy' with suitable examples.
  - (b) What is the significance of lexical set in the interpretation of literature ?
  - (c) Write a note on 'paraphrase relations'. Give examples.
  - (d) What is 'tautology' ? Give examples.
  - (e) Discuss how 'foregrounding' is a literary device.
  - (f) Explain how poets make effective use of figures of speech in encoding meanings.
5. Analyze the linguistic features of the following passage :
- A tall, pale youth with side whiskers appeared in the doorway. His eyes were dark and melancholy; his expression, his general appearance, were romantic and at the same time a little pitiable. It was young Crowley, the painter.
- 'Sorry to have kept you waiting,' said Mr. Bigger. 'What did you want to see me for ?'
- Mr. Crowley looked embarrassed, he hesitated. How he hated having to do this sort of thing ! 'The fact is', he said at last, 'I am horribly short of money. I wondered if perhaps you wouldn't mind – if it would be convenient to you—to pay me for that thing I did for you the other day. I'm awfully sorry to bother you like this.'
- 'Not at all, my dear fellow.' Mr. Bigger felt sorry for this wretched creature who didn't know how to look after himself. Poor young

Crowley was as helpless as a baby. "How much did we settle it was to be ?"

'Twenty pounds, I think it was,' said Mr. Crowley timidly. Mr. Bigger took out his pocket-book. 'We'll make it twenty-five,' he said.

'Oh no, I couldn't. Thanks very much.' Mr. Crowley blushed like a girl. 'I suppose you wouldn't like to have a show of some of my landscapes, would you?' he asked, emboldened by Mr. Bigger's air of benevolence.

'No, no. Nothing of your own,' Mr. Bigger shook his head inexorably. 'There's no money in modern stuff. But I'll take any number of those sham Old Masters of yours.' He drummed with his fingers on Lady Hurtmore's sleekly painted shoulder. 'Try another Venetian,' he added. 'This one was a great success.'