



UA-0043-R
Second Year B. A. Examination
February / March – 2012
English : Paper - II
(Principal & Subsidiary)
(The Language of Literature)

Time : 3 Hours]

[Total Marks : 70

Instructions :

(1)

<p>नीचे दृशावेल निशानीवाणी विगतो उत्तरवही पर अवश्य लभवी. Fillup strictly the details of signs on your answer book.</p> <p>Name of the Examination : SECOND YEAR B. A.</p> <p>Name of the Subject : ENGLISH - 2</p> <p>Subject Code No. : 0 0 4 3 Section No. (1, 2,.....): NIL</p>	<p>Seat No. : [][][][][][][]</p> <p>Student's Signature</p>
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- (2) Figures to the right indicate full marks
- (3) All the questions are compulsory.
- (4) Clearly indicate the options you attempt.

1 Identify the figures of speech and justify your answers in the following : (any six) 12

- (1) Fair as a star, when only one is shining in the sky.
- (2) And I will love thee still, my dear,
While the sands of life shall run.
- (3) Tears, idle tears, I know not what they mean.
- (4) Lord, thou relieve, yet I die by thee;
Lord thou dost kill me, yet thou dost reprieve me.
- (5) Pen is mightier than sword.
- (6) In a trembling voice the grumbling wind struck up his
old winter song.
- (7) The loo stood like a tomb in a neglected graveyard.
- (8) A thick blue-grey mist woke up and crawled across the
sky.

2 Point out the lexical, grammatical and logical cohesive devices in the following : (any **one**) **15**

- (a) Behold her, single in the field,
Yon solitary Highland Lass !
Reaping and singing by herself;
Stop here, or gently pass !
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen ! for the Vale profound
Is overflowing with the sound.

No Nightingale did ever chaunt
More welcome notes to weary bands

Among Arabian sands :
A voice so thrilling ne'er was heard.
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

OR

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

3 Rewrite any one of the following passages using appropriate capital letters and punctuation marks : **8**

- (a) laodameia died helen died leda the beloved of Jupiter went before it is better to repose in the earth betimes than to sit up late better than to cling pertinaciously to what we feel crumbling under us and to protract an inevitable fall we may enjoy the present while we are insensible of infirmity and decay but the present like a note in music is nothing but as it appertains to what is past and what is to come.

OR

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

4 Attempt a point of view analysis and find out the participants in the following discourse and show their interrelations with and attitude towards each other and the text : (any **one**) 15

- (a) And so I rose, and sought a stone; And
Cut it, smooth and square:
And, as I worked, she sat and watched,
Beside me, in her chair.
Night after night by candlelight,
I cut her lover's name:
Night after night, so still and white,
And like a ghost she came;
And sat beside me in her chair;
And watched with eyes aflame.
- She eyed each stroke;
And hardly stirred;
She never spoke
A single word:
And not a sound or murmur broke
The quiet, save the mallet-stroke.
With still eyes that seemed to burn my hands;
My wincing, overweared hands,
She watched, with bloodless lips apart,
And silent, indrawn breath:
And every stroke my chisel cut,
Death cut still deeper in her heart:
The two of us were chiselling,
Together, I and death.

OR

(b) Suddenly he heard a shriek, and flung the spade from him and started for the bridge, looking up like a startled deer. Ah, there was Winifred-Joyce had hurt herself. He went on up the garden.

‘What is it ?’

The child was still screaming - now it was - ‘Daddy’ !
Daddy ! Oh, Daddy !’ And the mother was saying:
‘Don't be frightened, darling. Let mother look.’

She was terrified by the sight of plod running from her own knee.

Egbert bent over also.

‘Don't make such a noise, Joyce,’ he said irritably.

‘How did she do it ?’

‘She fell on that sickle thing which you left lying about after cutting the grass,’ said Winifred, looking into his face with bitter accusation as he bent near.

He had taken his handkerchief and tied it round the knee. Then he lifted the still sobbing child in his arms, and carried her into the house and upstairs to her bed. In his arms she became quiet. But his heart was burning with pain and with guilt.

- 5 (a) Write short notes on any **two** of the following : 8
- (1) Cohesion vrs Coherence
 - (2) Reference
 - (3) Conversational Maxims of H.P. Grice
 - (4) Point of View
- (b) Answer briefly any **six** of the following : 12
- (1) What is grammatical cohesion ?
 - (2) What do you understand by co-operative principle ?
 - (3) What is an epigraph ?
 - (4) What is syntactic parallelism ? Give one example.
 - (5) Who are the possible participants in a discourse ?
 - (6) Explain the difference between, ‘read reader’ and ‘implied reader’.
 - (7) What do you mean by ‘Interfering author’ ?
 - (8) What are the advantages of first person narration ?