

**M. A. (English) SEM - II (2012 COURSE) (Choice Based Credit  
Systems) : SUMMER - 2019**

**SUBJECT: ELECTIVE-II: LINGUISTICS & STYLISTICS - II**

Day: Tuesday  
Date: 16/04/2019

Time: 03.00 PM TO 06.00 PM  
Max. Marks: 60

**S-2019-0159**

---

**N.B:**

- 1) All questions are **COMPULSORY**.
  - 2) Figures to the right indicate **FULL** marks.
- 

**Q.1** Attempt **ANY TWO** of the following: **(16)**

- a) Discuss the significance of Linguistics in the study of literature.
- b) Comment on the relationship between literature and stylistics.
- c) What are the similarities between practical criticism and Stylistics?

**Q.2** Attempt **ANY TWO** of the following: **(16)**

- a) Discuss fiction as a narrative form of literature.
- b) What is 'poetic diction'? Explain with suitable examples.
- c) What are the different stages in stylistic analysis?

**Q.3** Attempt **ANY TWO** of the following: **(16)**

- a) What are the different channels of communication used in the theatre? Explain.
- b) Bring out the differences between dramatic text and performance text.
- c) Why is the study of language an essential part of the study of literature?

**Q.4** Analyze the linguistic features of the following passage: **(12)**

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

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

\* \* \* \* \*

---