K - 215

Total No. of Pages: 4

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Seat No.	S. LIBYAN S

M.A. (Part - II) (Semester - IV) (CBCS-CR) Examination, April - 2018

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					SH (Pape			
				Stylistics (Part - II)	(Ele	ective)	
				Sub.	Code: 6	160	5	
Day	and D)ate	Thu	ırsday, 19 - 04 - 20)18		Total Marks: 80	
				o 02.00 p.m.				
Instructions:			1)	All questions are	compulsor	у.		
			2)	Figures to the right indicate full marks.				
			3)	Answer question	no. 2 in ab	out 10	00 lines.	
01)	Tick	(1) t	he co	orrect alternative	of the foll	owin	g: [10]	
Q1)	a)	Wh	о ор	ines that 'style yi	elds a sepa	rate	intellectual pleasure quite apart	
		fror	n the	e interest of the su	ubject"?		D 0:	
		i)		oman		ii)	De Quincey	
		iii)	Ke	nneth Burke		iv)	Shipley	
	b)	Wh	ing line? 'A friendly river'.					
		i)	Sy	naesthetic		ii)	Animistic	
		iii)	Hu	ımanizing		iv)	Concretive	
	c)	Who of the following is more concerned with 'matters outside text' in						
		sty	le stu	ıdy?				
		i)	lin	guist		ii)	literary critic	
		iii)	sty	listician		iv)	philologist	
	d)	How many types of metaphor does Aristotle discuss?						
		i)	tw			ii)	four	
		iii)	fiv	<i>r</i> e		,	seven	
	e)	Who says that style is a link between context and linguistic form?						
		i)		nkvist		ii)	Shipley	
		iii)	Ut	trecht		iv)	Cleanth Brooks	
	f)			of the following i	s not a link	cing a	adverbial?	
	-)	i)	bu			ii)	however	
		iii)		erefore		iv)	yet	
		-,						

	g)	In _	syllables end w	th same c					
		i)	Alliteration	ii)	Assonance	186			
		iii)	Consonance	iv)	Assonance Syllabic consonants				
	h)	The	number of syllables in 'm	elodious'	is Two				
		i)	One	ii)	Two	3			
		iii)	Three	iv)	Four				
	i)	Allt	he four lines of a quatrair	rhyme in	Four In Memoriam stanza				
		i)	Common measure	ii)	In Memoriam stanza	uit			
		iii)	Elegiac stanza	iv)	Ballad stanza				
	j)	line "He held his temper and he	r						
		i)	Chiasmus	ii)	Apostrophe				
		iii)	Malapropism	iv)	Zeugma				
Q2)	"Sin	ce M	etaphor is based on anal	ogy, it in	cludes all tropes." Discuss thi	S			
	state	ment	in detail.		[20]			
			: [2] : [1])R					
			approaches to style concer	ntrate on t	he language of the work of art.	"			
	Disc	uss							
02)			C 11	1 (two) [20				
Q_{3}		Answer the following questions in short (any two)							
	-1	XX7	1 10 1 11	. 10					
	a)		e a note on 'Style as addit						
	b)	Disc	cuss in short the principle	of iconici	[15] [15] [2] [15] [15] [2] [2] [2] [2] [2] [2] [2] [2] [2] [2				
		Disc	cuss in short the principle	of iconici	ty in prose. bution to Metaphor study?				
() 4)	b) c)	Disc Prep	tuss in short the principle pare a note on I. A. Richar	of iconicion ds' contri	bution to Metaphor study?				
Q4)	b) c)	Disc Prep Com	euss in short the principle are a note on I. A. Richar ament on the prosodic feat	of iconiciteds' contributes of the	bution to Metaphor study? e poem given below. Commen				
Q4)	b) c)	Disc Prep Com on o	euss in short the principle pare a note on I. A. Richard ament on the prosodic feather types of sound patter	of iconiciteds' contributions of the tures of the training too.	bution to Metaphor study? The poem given below. Commen [10]				
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The only othersound'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) Attempt a stylistic analysis of the poem given below.

[10]

(listen) this a dog barks and how crazily houses eyes people smiles faces streets steeples are eagerly tumbl ing through wonder ful sunlight -lookselves, stir:writhe o-p-e-n-i-n-g are (leaves; flowers) dreams come quickly come run run with me now jump shout(laugh dance cry sing) for it's Spring -irrevocably; and in earth sky trees :every where a miracle arrives (yes) you and I may not hurry it with a thousand poems my darling but nobody will stop it With All The Policemen In The World (e e cummings, 73 Poems)



On the sofa Mr Verloc wriggled his shoulders into perfect comfort, and from the fulness of his heart emitted a wish which was certainly as pious as anything likely to come from such a source.

"I wish to goodness," he growled huskily, "I had never seen Greenwich Park or anything belonging to it."

The veiled sound filled the small room with its moderate volume, well adapted to the modest nature of the wish. The waves of air of the proper length, propagated in accordance with correct mathematical formulas, flowed around all the inanimate things in the room, lapped against Mrs Verloc's head as if it had been a head of stone. And incredible as it may appear, the eyes of Mrs Verloc seemed to grow still larger. The audible wish of Mr Verloc's overflowing heart flowed into an empty place in his wife's memory. Greenwich Park. A park! That's where the boy was killed. A park - Smashed branches, torn leaves, gravel, bits of brotherly flesh and bone, all spouting up together in the manner of a firework. She remembered now what she had heard, and she remembered it pictorially. They had to gather him up with the shovel. Trembling all over with irrepressible shudders, she saw before her the very implement with its ghastly load scraped up from the ground. Mrs Verloc closed her eyes desperately, throwing upon that vision the night of her eyelids, where after a rainlike fall of mangled limbs the decapitated head of Stevie lingered suspended alone, and fading out slowly like the last star of a pyrotechnic display. Mrs Verloc opened her eyes.

Her face was no longer stony. Anybody could have noted the subtle change on her features, in the stare of her eyes, giving her a new and startling expression; an expression seldom observed by competent persons under the conditions of leisure and security demanded for thorough analysis, but whose meaning could not be mistaken at a glance. Mrs Verloc's doubts as to the end of the bargain no longer existed; her wits, no longer disconnected, were working under the control of her will. But Mr Verloc observed nothing. He was reposing in that pathetic condition of optimism induced by excess of fatigue. He did not want any more trouble - with his wife too of all people in the world. He had been unanswerable in his vindication. He was loved for himself. The present phase of her silence he interpreted favourably. This was the time to make it up with her. The silence had lasted long enough. He broke it by calling to her in an undertone.

