 LOYOLA COLLEGE (AUTONOMOUS), CHENNAI – 600 034

 **M.A.** DEGREE EXAMINATION - **ENGLISH LITERATURE**

FOURTH SEMESTER – **APRIL 2012**

# EL 4953 - SOCIOLINGUISTICS

 Date : 25-04-2012 Dept. No. Max. : 100 Marks

 Time : 1:00 - 4:00

**PART-A**

**I. Write short notes on any EIGHT of the following: (8x5=40)**

1. What are speech communities?

2. Bring out the difference between dialect and Sociolect.

3. Describe what you mean by Register.

4 .How did pidgin emerge? How does pidgin differ from Creole?

5. What do you understand by Bilingualism?

6. Sociolinguistics

7. Semantic relativity

8. The social nature of speech.

9. Sociolinguistic Phenomenon in a real and exotic world.

10. Compare and contrast ‘childhood’ and ‘Adolescence’ in Sociolinguistics development of a child

**II. Answer the following in about 400 words each: (4x15=60)**

11. The codes elaborated and restricted are acquired through exposure to different speech models.

 Explain.

OR

’ Saussure was wrong in thinking of speech simply as an individual activity,’ Elucidate your point

of view with reference to speech acts.

12. Explain the concept of language and inequality in terms of subjective, strictly linguistic and

 communicative aspects.

OR

Highlight the contribution of ‘sapir-whorf’ hypothesis in the study of language and culture

13. Illustrate the difference and dominance approaches in determining the linguistic variables in the

 gender pattern of speech.

OR

Analyze the circumstances and causes for code choice, code-switching and code-mixing in

discourse.

14. Analyze the conversation based on Sociolinguistic factors

An extract from Bernard Shaw’s ‘Pygmalion.’

THE FLOWER GIRL [*picking up her scattered flowers and replacing them in the basket*] Theres menners f' yer! Te-oo banches o voylets trod into the mad. HE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f'them? [*Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London.*]

THE FLOWER GIRL [*springing up terrified*] I aint done nothing wrong by speaking to the gentleman. Ive a right to sell flowers if I keep off the kerb. [*Hysterically*] I'm a respectable girl: so help me, I never spoke to him except to ask him to buy a flower off me.

THE NOTE TAKER [*coming forward on her right, the rest crowding after him*] There, there, there, there! whos hurting you, you silly girl? What do you take me for?

THE FLOWER GIRL [*with feeble defiance*] Ive a right to be here if I like, same as you.

 THE NOTE TAKER. A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and dont sit there crooning like a bilious pigeon.

 THE FLOWER GIRL [*quite overwhelmed, and looking up at him in mingled wonder and deprecation without daring to raise her head*] Ah-ah-ah-ow-ow-ow-oo!

  THE NOTE TAKER [*whipping out his book*] Heavens! what a sound! [*He writes; then holds out the book and reads, reproducing her vowels exactly*] Ah-ah-ah-ow-ow-ow-oo!

   THE FLOWER GIRL [*tickled by the performance, and laughing in spite of herself*] Garn!

  THE NOTE TAKER. You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English. Thats the sort of thing I do for commercial millionaires. And on the profits of it I do genuine scientific work in phonetics, and a little as a poet on Miltonic lines

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