

UGC NET Paper 2 June 28, 2009 Shift 1 English Question Paper

Signature and Name of Invigilator

1. (Signature) _____

(Name) _____

2. (Signature) _____

(Name) _____

OMR Sheet No. :

(To be filled by the Candidate)

Roll No.

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(In figures as per admission card)

Roll No. _____

(In words)

Test Booklet No.

J-3009**PAPER – II****Time : 1¼ hours]****ENGLISH****[Maximum Marks : 100****Number of Pages in this Booklet : 16****Number of Questions in this Booklet : 50****Instructions for the Candidates**

- Write your roll number in the space provided on the top of this page.
- This paper consists of fifty multiple-choice type of questions.
- At the commencement of examination, the question booklet will be given to you. In the first 5 minutes, you are requested to open the booklet and compulsorily examine it as below :
 - To have access to the Question Booklet, tear off the paper seal on the edge of this cover page. Do not accept a booklet without sticker-seal and do not accept an open booklet.
 - Tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to pages/questions missing or duplicate or not in serial order or any other discrepancy should be got replaced immediately by a correct booklet from the invigilator within the period of 5 minutes. Afterwards, neither the question booklet will be replaced nor any extra time will be given.
 - After this verification is over, the Test Booklet Number should be entered in the OMR Sheet and the OMR Sheet Number should be entered on this Test Booklet.
- Each item has four alternative responses marked (A), (B), (C) and (D). You have to darken the oval as indicated below on the correct response against each item.

Example :

A	B		D
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where (C) is the correct response.

- Your responses to the items are to be indicated in the Answer Sheet given **inside the Paper I booklet only**. If you mark at any place other than in the ovals in the Answer Sheet, it will not be evaluated.
- Read instructions given inside carefully.
- Rough Work is to be done in the end of this booklet.
- If you write your name or put any mark on any part of the test booklet, except for the space allotted for the relevant entries, which may disclose your identity, you will render yourself liable to disqualification.
- You have to return the test question booklet and OMR Answer Sheet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall.
- Use only Blue/Black Ball point pen.
- Use of any calculator or log table etc., is prohibited.
- There is NO negative marking.

परीक्षार्थियों के लिए निर्देश

- पहले पृष्ठ के ऊपर नियत स्थान पर अपना रोल नम्बर लिखिए।
- इस प्रश्न-पत्र में पचास बहुविकल्पीय प्रश्न हैं।
- परीक्षा प्रारम्भ होने पर, प्रश्न-पुस्तिका आपको दे दी जायेगी। पहले पाँच मिनट आपको प्रश्न-पुस्तिका खोलने तथा उसकी निम्नलिखित जाँच के लिए दिये जायेंगे जिसकी जाँच आपको अवश्य करनी है :
 - प्रश्न-पुस्तिका खोलने के लिए उसके कवर पेज पर लगी कागज की सील को फाड़ लें। खुली हुई या बिना स्टीकर-सील की पुस्तिका स्वीकार न करें।
 - कवर पृष्ठ पर छपे निर्देशानुसार प्रश्न-पुस्तिका के पृष्ठ तथा प्रश्नों की संख्या को अच्छी तरह चेक कर लें कि ये पूरे हैं। दोषपूर्ण पुस्तिका जिनमें पृष्ठ/प्रश्न कम हों या दुबारा आ गये हों या सीरियल में न हों अर्थात् किसी भी प्रकार की त्रुटिपूर्ण पुस्तिका स्वीकार न करें तथा उसी समय उसे लौटाकर उसके स्थान पर दूसरी सही प्रश्न-पुस्तिका ले लें। इसके लिए आपको पाँच मिनट दिये जायेंगे। उसके बाद न तो आपकी प्रश्न-पुस्तिका वापस ली जायेगी और न ही आपको अतिरिक्त समय दिया जायेगा।
 - इस जाँच के बाद प्रश्न-पुस्तिका की क्रम संख्या OMR पत्रक पर अंकित करें और OMR पत्रक की क्रम संख्या इस प्रश्न-पुस्तिका पर अंकित कर दें।
- प्रत्येक प्रश्न के लिए चार उत्तर विकल्प (A), (B), (C) तथा (D) दिये गये हैं। आपको सही उत्तर के दीर्घवृत्त को पेन से भरकर काला करना है जैसा कि नीचे दिखाया गया है।
उदाहरण :

A	B		D
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जबकि (C) सही उत्तर है।
- प्रश्नों के उत्तर केवल प्रश्न पत्र I के अन्दर दिये गये उत्तर-पत्रक पर ही अंकित करने हैं। यदि आप उत्तर पत्रक पर दिये गये दीर्घवृत्त के अलावा किसी अन्य स्थान पर उत्तर चिन्हांकित करते हैं, तो उसका मूल्यांकन नहीं होगा।
- अन्दर दिये गये निर्देशों को ध्यानपूर्वक पढ़ें।
- कच्चा काम (Rough Work) इस पुस्तिका के अन्तिम पृष्ठ पर करें।
- यदि आप उत्तर-पुस्तिका पर अपना नाम या ऐसा कोई भी निशान जिससे आपकी पहचान हो सके, किसी भी भाग पर दर्शाते या अंकित करते हैं तो परीक्षा के लिये अयोग्य घोषित कर दिये जायेंगे।
- आपको परीक्षा समाप्त होने पर प्रश्न-पुस्तिका एवं OMR उत्तर-पत्रक निरीक्षक महोदय को लौटाना आवश्यक है और परीक्षा समाप्ति के बाद उसे अपने साथ परीक्षा भवन से बाहर न लेकर जायें।
- केवल नीले/काले बाल प्वाइंट पेन का ही इस्तेमाल करें।
- किसी भी प्रकार का संगणक (कैलकुलेटर) या लाग टेबल आदि का प्रयोग वर्जित है।
- गलत उत्तर के लिए अंक नहीं काटे जायेंगे।

ENGLISH
PAPER – II

Note : This paper contains **fifty** (50) multiple-choice questions, each question carrying **two** (2) marks. Attempt **all** the questions.

1. In a 1817 review of Coleridge's *Biographia Literaria*, Francis Jeffrey coined the term 'Lake School of Poets' grouping...
- (A) Wordsworth, Coleridge and Crabbe
(B) Wordsworth, Coleridge and Byron
(C) Wordsworth, Coleridge and Hazlitt
(D) Wordsworth, Coleridge and Southey
2. "I am the enemy you killed, my friend/I knew you in this dark..."
The above lines are taken from...
- (A) "The Soldier"
(B) "Dulce et Decorum Est"
(C) "To His Dead Body"
(D) "Strange Meeting"
3. Below are two sets of texts one of which has inspired the other. Match the text with its inspiration :
- | | |
|----------------------------|--------------------------|
| (i) Coral Island | (ii) The Odyssey |
| (iii) The Mahabharat | (iv) Jane Eyre |
| (v) The Great Indian Novel | (vi) Wide Sargasso Sea |
| (vii) Omeroos | (viii) Lord of the Flies |
- (A) (i) - (v), (ii) - (vii), (iii) - (viii), (iv) - (vi)
(B) (iv) - (vii), (iii) - (vi) (i) - (viii), (ii) - (v)
(C) (iii) - (v), (iv) - (vi), (i) - (vii), (ii) - (viii)
(D) (i) - (viii), (ii) - (vii), (iii) - (v), (iv) - (vi)

4. "His life was gentle and the elements/So mixed in him, that Nature might stand up/And say to all the world, 'This was a man !'"

Who is the speaker, and about whom is this spoken ?

- (A) Enobarbus on Antony
 - (B) Brutus on Caesar
 - (C) Cleopatra on Antony
 - (D) Marc Antony on Caesar
5. "When my love swears that she is made of truth/I do believe her, though I know she lies".

The author of these lines is...

- (A) Philip Sidney
 - (B) Edmund Spenser
 - (C) Christopher Marlowe
 - (D) William Shakespeare
6. The poetry of Wordsworth and Coleridge was notably influenced by...
- (A) The Napoleonic Wars
 - (B) The Glorious Revolution
 - (C) The French Revolution
 - (D) Poor Laws

7. "Great wits are sure to madness near allied
And thin partitions do their bounds divide".

The above lines appear in...

- (A) *Mac Flecknoe*
- (B) *Absalom and Achitophel*
- (C) *Essay on man*
- (D) *Alexander's Feast*

8. Who among the following developed the term *strategic essentialism* ?
- (A) Edward Said (B) Gayatri Chakravorty Spivak
(C) Homi Bhabha (D) Aijaz Ahmed
9. David Malouf's *An Imaginary Life* is a retelling of the story of :
- (A) Aristotle (B) Juvenal
(C) Ovid (D) Horace
10. 'Jabberwocky' is a character in....
- (A) *The Importance of Being Earnest*
(B) *Fra Lippo Lippi*
(C) *Through the Looking Glass*
(D) *Goblin Market*
11. Which of the following statements is the most accurate regarding Edward Said's thesis in *Orientalism* ?
- (i) The Europeans used the East dialectically to describe their self-image as irrational and primitive.
(ii) The Oriental people used the West dialectically to define their self-image as irrational and primitive.
(iii) The Europeans used the East oppositionally to define their self-image as rational and modern.
(iv) The Oriental people used the West oppositionally to define their self-image as rational and modern.
- (A) (iii)
(B) (iv)
(C) (i) and (iv)
(D) (ii) and (iii)

12. *Assertion (AST)* : Literary and historical periodization often has nothing to do with the lifetime of writers. Thus we see two writers born in the same year belonging to two separate periods.

Reasoning/ (R) : Thomas Carlyle and John Keats were born in 1795. In standard literary *Example* histories, Keats is a Romantic and Carlyle, a Victorian.

- (A) *(AST)* and *(R)* are correct
- (B) *(AST)* is correct; *(R)* is incorrect
- (C) *(AST)* and *(R)* are incorrect
- (D) *(R)* does not follow from *(AST)*
13. *Everyman* is...
- (A) a medieval play based on an episode from the Bible
- (B) a medieval morality play
- (C) a Tudor interlude
- (D) a miracle play
14. Which of the following sets would you call the poets of the Movement ?
- (A) Elizabeth Jennings, Philip Larkin, John Wain
- (B) W.H. Auden, Cecil Day Lewis, Stephen Spender
- (C) T.S. Eliot, Richard Aldington, Ezra Pound
- (D) Alan Brownjohn, C.H. Sisson, Anthony Thwaite

15. Doris Lessing's interest in _____ is widely recognized :

(A) Hinduism (B) Sufism (C) Zen (D) Judaism

16. *Periphrasis*, which is a roundabout way of speech/writing, is also known as...

- (A) synecdoche
- (B) allusion
- (C) understatement
- (D) circumlocution

17. Arrange the following in chronological order...

- (i) The death of Shakespeare
- (ii) Accession of James I to the English throne
- (iii) Caxton and the printing press
- (iv) The Norman Conquest of England

- (A) (iv) (iii) (ii) (i)
- (B) (iii) (iv) (ii) (i)
- (C) (iii) (iv) (i) (ii)
- (D) (iv) (iii) (i) (ii)

18. "The Muse of History" is a classic postcolonial essay by :

- (A) Ngugi wa Thiongo
- (B) Chinua Achebe
- (C) Wilson Harris
- (D) Derek Walcott

19. "Do I contradict myself ?

Very well then, I contradict myself,
(I am large, I contain multitudes.)"

The above lines are from...

- (A) Walt Whitman
- (B) Edgar Allan Poe
- (C) Ralph Waldo Emerson
- (D) John Greenleaf Whittier

20. "Verses on the Death of Dr Swift" was written by...

- (A) Jonathan Swift
- (B) Alexander Pope
- (C) Samuel Johnson
- (D) James Boswell

21. Match the following elegies with the persons for whom they were written :

- | | | |
|----------------------|-------------------------|------------------|
| (i) 'Lycidas' | (ii) Arthur Hugh Clough | (iii) 'Adonais' |
| (iv) A.H. Hallam | (v) <i>In Memoriam</i> | (vi) Edward King |
| (vii) <i>Thyrsis</i> | (viii) Keats | |

- (A) (i) - (vi); (iii) - (iv); (vii) - (ii); (v) - (vi)
- (B) (iii) - (viii); (i) - (iv); (iii) - (ii); (v) - (ii)
- (C) (i) - (vi); (iii) - (viii); (v) - (iv); (vii) - (ii)
- (D) (v) - (vi); (i) - (viii); (iii) - (ii); (vii) - (iv)

22. *Playing in the Dark* by Toni Morrison is a series of reflections on :

- (A) Jazz music
- (B) Disability sports
- (C) Whiteness and the literary imagination
- (D) Black American folklore

23. "He's not the brightest man in the world" is an example of :

- | | |
|--------------|---------------|
| (A) Chiasmus | (B) Hyperbole |
| (C) Litotes | (D) Simile |

24. The term 'horizon of expectations' is associated with...

- | | |
|-------------------|------------------|
| (A) Wolfgang Iser | (B) Stanley Fish |
| (C) Harold Bloom | (D) H.R. Jauss |

25. The following writers have something in common :

- | | |
|---------------|------------------|
| Mary Seacole | J.A. Froude |
| Mary Kingsley | Anthony Trollope |

What is it ?

- | | |
|--|--------------------|
| (i) They are all Victorians | |
| (ii) They are all writers of children's fiction | |
| (iii) They are all members of one literary guild | |
| (iv) They are all travel writers | |
| (A) (i) and (ii) | (B) (iii) and (iv) |
| (C) (ii) and (iv) | (D) (i) and (iv) |

26. The immediate source of Christopher Marlowe's *Doctor Faustus* is...

- | | |
|------------------------|-----------------------|
| (A) A French narrative | (B) A Dutch narrative |
| (C) A German narrative | (D) None of the above |

27. Who among the following were associated with the Irish Dramatic Movement ?
- (A) Lady Gregory, W.B. Yeats, J.M. Synge
- (B) Jonathan Swift, R.B. Sheridan, G.B. Shaw
- (C) W.B. Yeats, J.M. Synge, G.B. Shaw
- (D) W.B. Yeats, Patrick J. Kavanagh, Seamus Heaney
28. The term *diaspora* was originally applied to the following ethnic group :
- (A) Jews (B) Muslims (C) Hindus (D) French Canadians
29. Who among the following is NOT a 'University Wit' ?
- (A) Christopher Marlowe (B) George Peele
- (C) Robert Greene (D) Ben Jonson
30. When a person has a wooden leg, we are apt to say, 'He has a wooden leg'. Now this *wooden leg* is...
- (i) literal
- (ii) metaphorical
- (iii) ambiguous
- (iv) neither literal nor metaphorical
- (A) (i) and (ii) are correct
- (B) (i) is correct
- (C) (ii) is correct
- (D) (iii) and (iv) are correct

31. *Prosody studies* :

- (A) Line endings
- (B) Meanings of words
- (C) Patterns of prose
- (D) Metrics

32. Which of the following is a major Jacobean play ?

- (A) *Everyman*
- (B) *Gorboduc*
- (C) *Romeo and Juliet*
- (D) *The Duchess of Malfi*

33. *Understanding Poetry* used to be a classic textbook that encapsulates the principles of ...

- (A) New Historicism
- (B) New Aristotelianism
- (C) New Criticism
- (D) The New Left

34. What century is variously called The Age of Enlightenment, the Age of Sensibility. The Augustan Age and The Age of Prose and Reason ?

- (A) sixteenth century
- (B) seventeenth century
- (C) eighteenth century
- (D) nineteenth century

35. What is common to the following poems ?

Wordsworth's "The Recluse"

Shelley's "The Triumph of Life"

Byron's "Don Juan"

Keats' "Hyperion"

- (A) They are all elegies
- (B) They are all unfinished poems
- (C) They are all divided into cantos
- (D) They are women-centred poems

36. Who among the following called the novel 'the bright book of life' ?

- (A) D.H. Lawrence
- (B) James Joyce
- (C) Virginia Woolf
- (D) Aldous Huxley

37. "Ripeness is all" is a line from...

- (A) *Hamlet*
- (B) *King Lear*
- (C) *Othello*
- (D) *Macbeth*

38. U.R. Ananthamurthy's *Samskara* was translated by...

- (A) Himself
- (B) Girish Karnad
- (C) H.S. Shivaprakash
- (D) A.K. Ramanujan

39. Abel Whittle is a character in :
- (A) *The Return of the Native*
 - (B) *The Mayor of Casterbridge*
 - (C) *Far from the Madding Crowd*
 - (D) *Tess of the D'Urbervilles*
40. In which eclogue of *The Shepheardes Calender* does Spenser praise Queen Elizabeth I ?
- (A) January
 - (B) April
 - (C) August
 - (D) November
41. Which of the following is NOT the opening of the well-known Romantic poem ?
- (A) My heart aches, and a drowsy numbness pains/My sense
 - (B) Hail to thee, blithe spirit !
 - (C) Margaret, are you grieving/Over Goldengrove unleaving ?
 - (D) The world is too much with us
42. "Politics and the English Language" is an essay by :
- (A) F.R. Leavis
 - (B) Terry Eagleton
 - (C) George Orwell
 - (D) Raymond Williams

43. "The mind-forged manacles" is phrase from :

- (A) "London" (B) "Eternity"
(C) "A Poison Tree" (D) "I Asked a Thief"

44. "He is not fully recognized at home; he is not recognized at all abroad. Yet I firmly believe that the poetical performance of _____ is, after that of Shakespeare and Milton, undoubtedly most considerable in our language."

To whom does Matthew Arnold refer in the above statement ?

- (A) Edmund Spenser
(B) John Keats
(C) William Wordsworth
(D) S.T. Coleridge

45. The Globe Theatre opened in :

- (A) 1585 (B) 1593 (C) 1599 (D) 1603

Read the following passage carefully, and select the right answers from the alternatives given below in the questions 46 to 50 :

We need to begin by casting doubt on the legitimacy of the notion of literature. The mere fact that the word exists, or that an academic institution has been built around it, does not mean that the thing itself is self-evident.

Reasons—perfectly empirical ones, to begin with – are not hard to find. The full history of the word *literature* and its equivalents in all languages and all eras has yet to be written, but even a perfunctory look at the question makes it clear that the term has not been around for ever. In the European languages, the word *literature* in its current sense is quite recent : it dates back – just barely – to the nineteenth century. Might we be dealing with a historical phenomenon rather than an 'eternal' one ? Moreover, many languages (many African languages, for example) have no generic term covering all literary productions. To these initial observations we may add the fragmentation characteristic of literature today. Who dares specify what is literature and what is not, given the irreducible variety of the writing that tends to be attached to it, from vastly different perspectives ?

The argument is not conclusive : a notion may legitimately exist even if there is no specific term in the lexicon for it. But we have been led to cast the first shadow of doubt over the 'naturalness' of literature. A theoretical examination of the problem proves no more reassuring. Where do we come by the conviction that there is indeed such a thing as literature ? From experience. We study 'literary' works in school, then in college; we find the 'literary type of book in specialized stores; we are in the habit of referring to 'literary' authors in everyday conversation. An entity called 'literature' functions at the level of intersubjective and social relations; this much seems beyond question. Fine. But what have we proved ? That in the broader system of a given society or culture, an identifiable element exists that is known by the label *literature*. Have we thereby demonstrated that all the particular products that take on the function of 'literature' possess common characteristics, which we can identify with legitimacy ? Not at all.

46. This passage casts doubt on :

- (A) the assumption called *literature*.
- (B) the idea of *literature*.
- (C) the institution of *literature*.
- (D) the notion of *literature*.

47. *Literature* is unsustainable because :...

- (A) we are unclear as to what it means.
- (B) we are unsure as to its message.
- (C) we are not persuaded that the claims made for it are allowable and acceptable.
- (D) we cannot prove that its definitions are the right and the only possible ones.

48. How does the writer argue that the existence of *literature* is hardly self-evident ?

- (i) by citing reasons for its non-existence.
- (ii) by citing reasons for interrogating its legitimacy.
- (iii) by citing reasons and proving by argument that its legitimacy can be interrogated.
- (iv) by citing reasons to show that the label does not match the thing we know to be *literature*.

- (A) (i)
- (B) (i) and (ii)
- (C) (iii)
- (D) (iii) and (iv)

49. “Might we be dealing with a historical phenomenon rather than an ‘eternal’ one” ?

What makes this a reasonable question to consider in this context ?

- (A) A historical phenomenon lends itself to better empirical verification than an ‘eternal’ one.
- (B) A historical phenomenon has more legitimacy than an ‘eternal’ one.
- (C) A historical phenomenon can be debated and possibly settled while an ‘eternal’ one must be taken on trust or not at all.
- (D) A historical phenomenon is well above disputation while an ‘eternal’ one is not.

50. What does “the fragmentation characteristic of literature today” suggest to the writer ?

- (A) the fragmentation of modern consciousness.
- (B) the divided perceptions of literature by its readers.
- (C) the lack of specificity of literature.
- (D) the blur that frustrates further investigation into this concept.

- o O o -

Space For Rough Work

