

Roll No.

(Write Roll Number from left side exactly as in the Admit Card)

Signature of Invigilator

Question Booklet Series

X

PAPER-II

Question Booklet No.

(Identical with OMR Answer Sheet Number)

Subject Code : 01

ENGLISH

Time : 2 Hours

Maximum Marks: 200

Instructions for the Candidates

1. Write your Roll Number in the space provided on the top of this page as well as on the OMR Sheet provided.
2. At the commencement of the examination, the question booklet will be given to you. In the first 5 minutes, you are requested to open the booklet and verify it:

(i) To have access to the Question Booklet, tear off the paper seal on the edge of this cover page.

(ii) Faulty booklet, if detected, should be got replaced immediately by a correct booklet from the invigilator within the period of 5 (five) minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time will be given.

(iii) Verify whether the Question Booklet No. is identical with OMR Answer Sheet No.; if not, the full set is to be replaced.

(iv) After this verification is over, the Question Booklet Series and Question Booklet Number should be entered on the OMR Sheet.
3. This paper consists of One hundred (100) multiple-choice type questions. All the questions are compulsory. Each question carries *two* marks.
4. Each Question has four alternative responses marked: (A) (B) (C) (D) . You have to darken the circle as indicated below on the correct response against each question.

Example: (A) (B) (C) (D) , where (C) is the correct response.
5. Your responses to the questions are to be indicated correctly in the OMR Sheet. If you mark your response at any place other than in the circle in the OMR Sheet, it will not be evaluated.
6. Rough work is to be done at the end of this booklet.
7. If you write your Name, Phone Number or put any mark on any part of the OMR Sheet, except in the space allotted for the relevant entries, which may disclose your identity, or use abusive language or employ any other unfair means, such as change of response by scratching or using white fluid, you will render yourself liable to disqualification.
8. Do not tamper or fold the OMR Sheet in any way. If you do so, your OMR Sheet will not be evaluated.
9. You have to return the Original OMR Sheet to the invigilator at the end of the examination compulsorily and must not carry it with you outside the Examination Hall. You are, however, allowed to carry question booklet and duplicate copy of OMR Sheet after completion of examination.
10. Use only Black Ball point pen.
11. Use of any calculator, mobile phone, electronic devices/gadgets etc. is strictly prohibited.
12. There is no negative marks for incorrect answer.



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PAPER II

(ENGLISH)

01-II

1. The imaginary child occupies an important place in
- (A) *The Hairy Ape*
 - (B) *An American Dream*
 - (C) *Who’s Afraid of Virginia Woolf*
 - (D) *Long Day’s Journey into Night*

2. Which type of research is least common in the Humanities?
- (A) Analytical
 - (B) Archival
 - (C) Theoretical
 - (D) Nomothetical

3. Which of these theoretical approaches originated in India?
- (A) Race Studies
 - (B) Ethnicity Studies
 - (C) Subaltern Studies
 - (D) Ecofeminist Studies

4. The following quotation is from the Prologue of a play:
- ‘Pray, would you know the reason why I’m crying? The Comic Muse, long sick, is now a-dying! And if she goes, my tears will never stop;’
- Which is the play?
- (A) Sheridan’s *The Rivals*
 - (B) Congreve’s *Love for Love*
 - (C) Etherege’s *The Man of Mode*
 - (D) Goldsmith’s *She Stoops To Conquer*

5. Match the playwrights in *List-I* with their plays in *List-II*:

<i>List-I</i>		<i>List-II</i>			
(a) Tony Kushner		1. <i>Henry IV</i>			
(b) Georg Büchner		2. <i>Offending The Audience</i>			
(c) Luigi Pirandello		3. <i>Woyzeck</i>			
(d) Peter Handke		4. <i>Angels in America</i>			
	(a)	(b)	(c)	(d)	
(A)	3	4	2	1	
(B)	4	3	1	2	
(C)	2	4	3	1	
(D)	1	3	2	4	

6. Which of these is NOT essential for research in the Digital Humanities?
- (A) Computer literacy
 - (B) Open-access databases
 - (C) Knowledge of computer languages
 - (D) Text analysis

7. Match the playwrights in *List-I* with their plays in *List-II*:

<i>List-I</i>		<i>List-II</i>			
(a) Asif Currimbhoy		1. <i>The Djinns of Eidgah</i>			
(b) Nissim Ezekiel		2. <i>Cotton 56, Polyester 84</i>			
(c) Ramu Ramanathan		3. <i>Do Not Call It Suicide</i>			
(d) Abhishek Majumdar		4. <i>Goa</i>			
	(a)	(b)	(c)	(d)	
(A)	1	3	2	4	
(B)	2	4	3	1	
(C)	4	3	2	1	
(D)	3	4	1	2	

[Please Turn Over]

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8. Match the playwrights in *List-I* with their plays in *List-II*:

<i>List-I</i>		<i>List-II</i>	
(a) James Shirley		(i) <i>The Maid's Tragedy</i>	
(b) John Ford		(ii) <i>The Beggars Bush</i>	
(c) Beaumont and Fletcher		(iii) <i>'Tis Pity She's a Whore</i>	
(d) Fletcher and Massinger		(iv) <i>Hyde Park</i>	
	(a)	(b)	(c)
(A)	(iv)	(iii)	(ii)
(B)	(iii)	(i)	(iv)
(C)	(iv)	(iii)	(i)
(D)	(iii)	(ii)	(i)

9. Bog bodies serve as imagery in the poems of
- (A) W.B. Yeats
 - (B) S.T. Coleridge
 - (C) Dylan Thomas
 - (D) Seamus Heaney

10. The epigraph of T.S. Eliot's "The Love Song of J. Alfred Prufrock" reads thus:

*S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamme staria senza piu scosse...*

How would you translate the extract into English?

- (A) If I thought that my reply were given to somebody who may someday return to this world...
- (B) If I prayed that my reply were for somebody who may someday return to hell...
- (C) If I thought that my reply were given to somebody who returned to my country...
- (D) If I thought that my reply would someday be read by a priest...

11. William Wordsworth contested the view that "The language of the age is never the language of poetry". Who was the poet who had expressed this view?

- (A) Dr. Samuel Johnson
- (B) William Collins
- (C) William Cowper
- (D) Thomas Gray

12. Which of these statements is NOT true of the Wife of Bath?

- (A) Her face was bold, fair and red.
- (B) She had five husbands.
- (C) She had travelled to Rome and Athens.
- (D) She knew the art of dancing.

13. Which of the following comments best interprets Sidney's 'Loving in Truth'?

- (A) The sonnet oscillates between desire and disappointment.
- (B) The sonnet is a plea for winning the lady love's pity and grace.
- (C) The theme of love is a facade for initiating a debate on poetic craft.
- (D) The sonnet is a celebration of 'Mariolatry'.

14. Which of the following prose works by Milton is believed to have considerable bearing on one of the major issues in *Paradise Lost*?

- (A) *An Apology for Smectymnuus*
- (B) *The Reason of Church Government Urged against Prelaty*
- (C) *The Doctrine and Discipline of Divorce*
- (D) *Of Reformation Touching Church Discipline in England*

15. Match *List-I* with *List-II* according the code given below:

<i>List-I</i>	<i>List-II</i>
(a) 'The Ecstasy'	(i) "Yet let him keep the rest, But keep them with repining restlessness Let him be rich and weary, that at least, If goodness lead him not, yet weariness May toss him to my breast."
(b) 'The Pulley'	(ii) When love, with one another so Interanimates two souls That abler soul, which thence doth flow, Defects of loneliness controls
(c) 'To His Coy Mistress'	(iii) My face in thine eyes, thine in mine appears And time plain hearts do in faces rest
(d) 'The Good Morrow'	(iv) My vegetable love should grow Vaster than empires and more slow, And hundred years should go to praise Thine eyes, and on thy forehead gaze

Codes:

	(a)	(b)	(c)	(d)
(A)	(i)	(ii)	(iii)	(iv)
(B)	(ii)	(i)	(iv)	(iii)
(C)	(iii)	(iv)	(ii)	(i)
(D)	(i)	(iii)	(iv)	(ii)

16. Given below is a statement followed by two inferences.

Statement:

Post humanism challenges the view that man is at the centre of creation, and contends that human beings share space with environmental forces, plants, animals and even machines.

Inferences:

- (i) Post humanism envisages a non-anthropocentric universe.
- (ii) Post humanism equates human beings with plants, animals and robots.

Choose the correct option:

- (A) (i) is correct and (ii) is incorrect.
- (B) (i) is incorrect and (ii) is correct.
- (C) Both (i) and (ii) are correct.
- (D) Both (i) and (ii) are incorrect.

17. Which of the following poets did not write about the Second World War?

- (A) Alan Lewis
- (B) Keith Douglas
- (C) Sidney Keyes
- (D) David Gascoyne

18. 'Yes, I will be thy priest and build a fane
In some untrodden region of the mind,
Where branched thoughts, new-grown with
pleasant pain,
Instead of pines shall murmur in the wind.'

Given below are four statements regarding the above quotation. Choose the incorrect explanation of the above lines.

- (A) Keats is talking about the labyrinthine intricacies of the poetic imagination exploring the dark passages of the mind.
- (B) The mind is compared to a forest full of the beauty of nature.
- (C) His thoughts would serve as pine trees in the midst of which he will build his temple.
- (D) The flowers are his verses tended by the gardener Fancy.

19. In the last Canto of Homer's *Iliad*, who convinced Achilles to give away the dead body of Hector for a ransom?

- (A) Thetis
- (B) Hera
- (C) Priam
- (D) Andromache

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20. After their arrival in Dido’s Carthage, who spoke to Dido first and prayed for assistance?

- (A) Aeneas
- (B) Ascanius
- (C) Ilioneus
- (D) Sinon

21. Which of the following factors is NOT essential in the initial research proposal?

- (A) The research question
- (B) The research methodology
- (C) The research objectives
- (D) The research outcome

22. Match the authors with their works:

List-I	List-II
(a) Olga Tokarczuk	(i) <i>House</i>
(b) Frank Peretti and Ted Dekker	(ii) <i>The Cider House Rules</i>
(c) John Irving	(iii) <i>House of Day, House of Night</i>
(d) Jules Verne	(iv) <i>The Steam House</i>
(a)	(b) (c) (d)
(A) (iii)	(ii) (i) (iv)
(B) (ii)	(iii) (iv) (i)
(C) (iii)	(i) (ii) (iv)
(D) (iii)	(ii) (iv) (i)

23. Match the authors with their books:

List-I	List-II
(a) Isabel Allende	(i) <i>The Lost Steps</i>
(b) Mario Vargas Llosa	(ii) <i>Old Gringo</i>
(c) Alejo Carpentier	(iii) <i>The House of Spirits</i>
(d) Carlos Fuentes	(iv) <i>The Time of the Hero</i>
(a)	(b) (c) (d)
(A) (i)	(ii) (iii) (iv)
(B) (iii)	(ii) (i) (iv)
(C) (iv)	(i) (iii) (ii)
(D) (iii)	(iv) (i) (ii)

24. Which of the following is NOT a work by Peter Handke?

- (A) *A Sorrow Beyond Dreams*
- (B) *The Moravian Night*
- (C) *Slow Homecoming*
- (D) *The Unconsoled*

25. Bring out the correct match between the authors in List-I and their works in List-II:

List-I	List-II
(I) Alexis Wright	(i) <i>Funny Boy</i>
(II) George Lamming	(ii) <i>Carpentaria</i>
(III) Alice Munro	(iii) <i>In the Castle of My Skin</i>
(IV) Shyam Selvadurai	(iv) <i>Runaway</i>
(I)	(II) (III) (IV)
(A) (iv)	(ii) (i) (iii)
(B) (ii)	(iii) (iv) (i)
(C) (iv)	(iii) (ii) (i)
(D) (ii)	(iv) (iii) (i)

26. Sir Philip Sidney’s definition of poetry in *An Apology for Poetry* as “An art of imitation... that is to say, a representing, counterfeiting, figuring forth—to speak metaphorically, a speaking picture...” was derived from

- (A) Scaliger
- (B) Horace
- (C) Boccaccio
- (D) Plotinus

27. Which novelist says that he describes “not men, but manners”?
- (A) Charles Dickens
 - (B) Thomas Hardy
 - (C) Henry Fielding
 - (D) Samuel Butler
28. What are the three crucial words used by Stephen for a writer’s survival in Joyce’s *A Portrait of The Artist as a Young Man*?
- (A) Exile, Cunning, Craft
 - (B) Silence, Exile, Cunning
 - (C) Cunning, Silence, Secrecy
 - (D) Exile, Silence, Technique
29. Which book by Rohinton Mistry deals with the Indian Emergency?
- (A) *Such a Long Journey*
 - (B) *A Fine Balance*
 - (C) *Family Matters*
 - (D) *Tales from the Firozsha Baag*

Read the following and answer Question Nos. 30 to 33.

Paradoxes and Oxymorons

This poem is concerned with language on a very plain level.
Look at it talking to you. You look out the window
Or pretend to fidget. You have it but you don’t have it.
You miss it, it misses you. You miss each other.

The poem is sad because it wants to be yours, and cannot.
What’s a plain level? It is that and other things,
Bringing a system of them into play. Play?
Well, actually, yes, but I consider play to be

A deeper outside thing, a dreamed role pattern
As in the division of grace these long August days
Without proof. Open-ended. And before you know
It gets lost in the steam and chatter of typewriters.

It has been played once more. I think you exist only
To tease me into doing it, on your level, and then you aren’t there
Or have adopted a different attitude. And the poem
Has set me softly down beside you. The poem is you.

30. Identify an example of paradox in the following:
- (A) You have it but you don’t have it.
 - (B) You miss it, it misses you.
 - (C) Without proof. Open-ended.
 - (D) It is that and other things.
31. Which of these lines best describes the poem?
- (A) Language on a very plain level.
 - (B) It is that and other things.
 - (C) To tease me into doing it, on your own level.
 - (D) It gets lost in the steam and chatter of typewriters.
32. Choose an example of an oxymoron from the following:
- (A) A deeper outside thing.
 - (B) You have it but you don’t have it.
 - (C) It is that and other things.
 - (D) Open-ended.
33. The line ‘You miss it, it misses you. You miss each other’ suggests
- (A) the poem’s desire for the reader.
 - (B) the reader’s failure to understand the poem.
 - (C) the poem is sad because it cannot find a reader.
 - (D) there are no readers for poetry.

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34. Match these famous titles on Shakespeare with the schools of literary theory to which they belong:

- (a) *Shakespeare Our Contemporary*
- (i) New Criticism
- (b) *Political Shakespeares*
- (ii) Feminism
- (c) *The Shakespearean Tempest*
- (iii) New Historicism
- (d) *Reading Shakespeare Historically*
- (iv) Marxism

- | | | | | |
|-----|-------|-------|------|-------|
| | (a) | (b) | (c) | (d) |
| (A) | (iv) | (iii) | (i) | (ii) |
| (B) | (iii) | (ii) | (iv) | (i) |
| (C) | (i) | (iii) | (ii) | (iv) |
| (D) | (ii) | (i) | (iv) | (iii) |

35. The title of Thomas Hardy’s *Far From The Madding Crowd* is borrowed from

- (A) Shakespearean Sonnets
- (B) Wordsworth’s Lucy Poems
- (C) Tennyson’s *In Memoriam*
- (D) Gray’s *Elegy Written in a Country Churchyard*

36. Which of these characteristics apply to Thomas Carlyle’s description of the poet in his volume, *Heroes and Hero Worship*?

- (a) Prophets
- (b) Historians
- (c) Martyrs
- (d) Reformers
- (A) (a), (b), (c)
- (B) (a), (b), (d)
- (C) (a), (b)
- (D) (c), (d)

37. The phrase ‘New Journalism’ was codified with its current meaning by

- (A) Truman Capote
- (B) Hunter Thomson
- (C) Norman Mailer
- (D) Tom Wolfe

38. Virginia Woolf characterised the literary style of which English writer as “Loving and taking the liberties of a Lover”?

- (A) S.T. Coleridge
- (B) Walter Pater
- (C) William Hazlitt
- (D) Charles Lamb

39. What is meant by ‘intertextuality’?

- (A) Making a new edition of an existing text
- (B) Demonstrating relationships between texts
- (C) Plagiarizing from several texts
- (D) Quoting from several texts

40. Of which book is this the subtitle—‘Or the Preservation of Favoured Races in the Struggle for Life’?

- (A) Jean Baptiste Lamarck, *The Natural History of Animals*
- (B) Charles Lyell, *Principles of Geology*
- (C) Charles Darwin, *On the Origin of Species*
- (D) Franz Boas, *Race, Language and Culture*

41. Who wrote *India Wins Freedom*?

- (A) Mahatma Gandhi
- (B) Jawaharlal Nehru
- (C) Sardar Ballavbhai Patel
- (D) Maulana Abul Kalam Azad

42. For a text to be considered creative non-fiction, it must be factually accurate, and written with attention to literary style and technique. Ultimately, the primary goal of the creative non-fiction writer is to communicate information, just like a reporter, but to shape it in a way that reads like a piece of literary prose. Beyond these bare requirements it has the same responsibility as the novel or the short story: to shape a piece of experience so that it moves from a tale of private interest to one with meaning for the disinterested reader.

After reading the above passage, choose the option that is NOT an example of creative non-fiction.

- (A) Personal essay
- (B) Food writing
- (C) Descriptive writing
- (D) Automatic writing

43. In his 1925 English review of Count Hermann Keyserling’s *Travel Diary of a Philosopher* Rabindranath Tagore made an important observation on travel writing: “Man... should not merely realize the fact of differences...Travelling reaches its best truth when through it we extend our spiritual ownership in return for our gift of sympathy”.

By “extend our spiritual ownership in return for our gift of sympathy”, Tagore means

- (A) Convert the people of the country to which we travel to our own religion because we sympathize with them.
- (B) Feel close to the people of the country to which we travel because we appreciate and understand them.
- (C) Subject the people of the country to which we travel to our gaze because we sympathize with them.
- (D) Write a treatise on the spirituality of the people of the country to which we travel because we appreciate them.

44. According to the SQ3R model of studying a text, the ‘3R’ stands for

- (A) Read, Refresh, Review
- (B) Review, Remember, Refer
- (C) Read, Review, Retain
- (D) Read, Recall, Review

45. Which of the following is an effective filter in Second Language Learning?

- (A) Self-Confidence
- (B) Context
- (C) Motivation
- (D) Fluency

46. Match the words in *List-I* with the languages from which they were loaned in *List-II*:

List-I		List-II	
(a) Cot		(i) Spanish	
(b) Church		(ii) French	
(c) Power		(iii) Hindi	
(d) Stampede		(iv) Greek	
(a)	(b)	(c)	(d)
(A) (i)	(ii)	(iii)	(iv)
(B) (ii)	(iv)	(i)	(iii)
(C) (iii)	(iv)	(ii)	(i)
(D) (iv)	(i)	(ii)	(iii)

47. According to which linguistic process did voiceless fricatives become voiced fricatives in the Proto-Germanic languages if they followed an unstressed syllable?

- (A) Grimm’s Law
- (B) Verner’s Law
- (C) Kluge’s Law
- (D) The Great Vowel Shift

48. The Great Vowel Shift occurred in the English language during which of the following periods?

- (A) The Proto-Germanic period
- (B) In the second century AD
- (C) From c.800 AD to c.1000 AD
- (D) From c.1350 AD to c.1650 AD

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X-10

49. How did the word 'aesthete' come into being?

- (A) As an abbreviation of 'aestheticism'
- (B) As an abbreviation of 'aestheticize'
- (C) As a backformation from 'aesthetic'
- (D) As a loan word from medieval French

50. The expression 'swan-road' is an example of

- (A) Inscape
- (B) Kenning
- (C) Pathetic fallacy
- (D) Synaesthesia

51. In the Tintin comics, Bianca Castafiore repeatedly refers to Captain Haddock as 'Paddock', 'Harrock', 'Padlock', 'Hopscotch', 'Drydock' and 'Hemlock'. What are these examples of?

- (A) Expletives
- (B) Johnsonese
- (C) Spoonerisms
- (D) Neologisms

52. "British commentators during the colonial period sometimes expressed amusement at the kinds of English used by their subject populations. Babu, or Baboo, English of India attracted particular attention because it aspired to poetic heights in vocabulary and learning, despite being full of errors. Linguists today find a great deal in common between Babu English and the ornate style used by many British writers in past centuries".

Which of the following statements can be deduced from the passage?

- (a) Babu English was unlike modern English.
 - (b) Colonial masters appreciated Babu English.
 - (c) Babu English was used by government officials of Indian origin.
 - (d) Babu English was perfect English.
- (A) (a), (c)
 - (B) (a), (b), (c)
 - (C) (b), (c), (d)
 - (D) (c), (d)

53. *Doctrina Christi*, the first book to be printed in India, was printed in

- (A) 1687
- (B) 1775
- (C) 1578
- (D) 1492

54. Who satirically described English as India's "Auntie Tongue" as opposed to its many mother tongues?

- (A) Probal Dasgupta
- (B) Braj Kachru
- (C) Gail Omvedt
- (D) Gopal Guru

55. "There is no village in India, however mean, that has not a rich *sthala-purana* or legendary history..."

What is the technical term for using bhasa words in an English text?

- (A) Language admixture
- (B) Pidgin English
- (C) Code breaking
- (D) Code switching

56. Who was the proponent of a major campaign against Indian Writing in English under the rubric of what came to be called 'Nativism'?

- (A) Bhalchandra Nemade
- (B) Sunil Gangopadhyay
- (C) 'Nirala' (Suryakanta Tripathi)
- (D) U.R. Ananthamurthy

57. Who is the author of *The Indianization of English*?

- (A) M.K. Naik
- (B) Braj Kachru
- (C) R.K. Bansal
- (D) K.R. Srinivasa Iyengar

58. According to Baudrillard, the success of advertisements depends on their ability to conjure up a seductive hyperreality.

Which of the options below is NOT a feature of hyperreality?

- (A) It is the reflection of a basic reality.
- (B) It masks and perverts a basic reality.
- (C) It masks the absence of a basic reality.
- (D) It bears no relation to any reality.

59. A reading of a literary work that is determined by its effect or emotional impact on the reader has been termed

- (A) Affective fallacy
- (B) Aporia
- (C) Intentional fallacy
- (D) Dissociation of sensibility

60. Under which of the following disciplines would study of emojis and emoticons be placed?

- (A) Semiology
- (B) Symbology
- (C) Semiotics
- (D) Semantics

61. Which of the following is NOT a Science Fiction film?

- (A) *Necromancer*
- (B) *Avatar*
- (C) *ET*
- (D) *Vertigo*

62. Who is the first Bengalee actor to perform a Shakespearean character in a colonial theatre in Calcutta?

- (A) Girish Chandra Ghosh
- (B) Baishnav Charan Adhya
- (C) Amarendra Nath Sen
- (D) Ramendra Nath Poddar

63. Match the items in *List-I* with their corresponding items in *List-II*:

List-I		List-II	
(I) 'The Last Supper'		(i) 'Sarrasine'	
(II) Balzac		(ii) Cantata	
(III) 'The Ambassadors'		(iii) Leonardo da Vinci	
(IV) Bach		(iv) Hans Holbein	
(I)	(II)	(III)	(IV)
(A) (iii)	(i)	(iv)	(ii)
(B) (iv)	(ii)	(i)	(iii)
(C) (ii)	(iii)	(i)	(iv)
(D) (i)	(ii)	(iii)	(iv)

64. In *An Essay of Dramatic Poesy*, the play Dryden chooses to justify his defence of English drama is

- (A) *Epicoene or Silent Woman*
- (B) *The Rival Ladies*
- (C) *Measure for Measure*
- (D) *Samson Agonistes*

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X-12

65. The 1966 film *Dil Diya Dard Liya* is an adaptation of

- (A) Wuthering Heights
- (B) Jude the Obscure
- (C) Silas Marner
- (D) Oliver Twist

66. Raymond Williams' theory of Cultural Materialism was influenced by

- (A) Foucault
- (B) Marx
- (C) Derrida
- (D) Bakhtin

67. Who among the following described science fiction as a gamut of 'speculation and social criticism, hardware and exotic adventure'?

- (A) Robert Scholes and Eric Rabkin
- (B) Gareth Griffiths and Helen Tiffin
- (C) Paul de Man
- (D) Eve Kosofsky Sedgwick

68. The concept of the rhizomic narrative was formulated by

- (A) Jean Baudrillard
- (B) Jean Francois Lyotard
- (C) Gilles Deleuze and Felix Guattari
- (D) Donna Haraway

69. Which of the following personalities was the founder of the society of Quakers and a leader of the Quaker Movement in England?

- (A) George Fox
- (B) Thomas Ellwood
- (C) Richard Davies
- (D) William Penn

70. I.A. Richards's *Practical Criticism* inaugurated a new phase in the history of English critical thought. What is the book's subtitle?

- (A) A Study of Critical Judgement
- (B) A Study of Theoretical Judgement
- (C) A Study of Literary Judgement
- (D) Studies in Poetry

71. In 'A Defence of Poetry', P.B. Shelley differentiates between reason and imagination in all the following ways except one. Identify the exception:

- (A) Reason respects the differences, and imagination the similitude of things.
- (B) Reason is to imagination..., as the body to the spirit...
- (C) Reason is the enumeration of quantities...imagination is the perception of value of those quantities.
- (D) Reason and imagination are related to each other as charcoal to fire.

72. Plato's 'Allegory of the Cave' occurs in

- (A) Phaedrus
- (B) The Symposium
- (C) The Republic
- (D) Ion

- X-13

01-II
73. Longinus in his discussion on the first two sources of the Sublime says that “These two conditions of sublimity depend mainly on ‘natural endowments’”. The phrase ‘natural endowments’ refers to
- (A) Passion and grandeur of thought
 - (B) Creative artifice
 - (C) Prophetic quality
 - (D) Aesthetic excellence
74. In his definition of tragedy, Aristotle uses the phrase ‘pleasurable accessories’ which means
- (A) Grandeur of spectacle
 - (B) Rhythm and harmony or song
 - (C) Use of dramatic episodes
 - (D) Use of delightful statements
75. While discussing comedy in his *Poetics*, Aristotle refers to the ‘Ridiculous’ which he defines as
- (A) mistake or deformity not productive of pain.
 - (B) comicality of thought and design.
 - (C) admixture of satire and parody.
 - (D) element of fun exciting laughter.
76. Who charged Conrad with excessive use of imprecise adjectives?
- (A) Ian Watt
 - (B) Chinua Achebe
 - (C) Edward Said
 - (D) F.R. Leavis

77. The original title of Horace’s *Ars Poetica* is
- (A) Peri Poematon
 - (B) Epistula ad Pisones
 - (C) De Poetica
 - (D) Rhetorica ad Herennium
78. Match the thinkers with the concepts:
- | List-I | | List-II | |
|----------------------|---------------------------|---------|--|
| (I) Raymond Williams | (i) co-text | | |
| (II) Clifford Geertz | (ii) episteme | | |
| (III) Hayden White | (iii) thick description | | |
| (IV) Michel Foucault | (iv) structure of feeling | | |
- | | | | | |
|-----|-------|-------|-------|------|
| | (I) | (II) | (III) | (IV) |
| (A) | (ii) | (iii) | (iv) | (i) |
| (B) | (iv) | (iii) | (i) | (ii) |
| (C) | (iii) | (ii) | (i) | (iv) |
| (D) | (iv) | (ii) | (iii) | (i) |
79. Who is the author of the book *The School of Abuse*?
- (A) Roger Ascham
 - (B) Stephen Hawes
 - (C) John Skelton
 - (D) Stephen Gosson
80. Given below is an *Assertion* (marked as A) and *Reason* (marked as R):
- Assertion (A):*
Western post-feminism rejects the twentieth century feminist movement as being entirely without value.
- Reason (R):*
Western post-feminism finds the contemporary Western women to be independent and empowered consumers.
- Pick the correct option:
- (A) Both (A) and (R) are correct and (R) is the correct explanation for (A).
 - (B) Both (A) and (R) are incorrect and (R) is not the correct explanation for (A).
 - (C) (A) is correct but (R) is incorrect.
 - (D) (A) is incorrect but (R) is correct.

81. Identify the odd one out from the following:
- (A) A prominent feature of modernism is the phenomenon called ‘avant garde’.
 - (B) A prominent aim of modernism is to challenge the norms of the dominant bourgeois culture.
 - (C) Modernism in literature and the arts has parallels with the movement known as Positivism.
 - (D) Modernism involves a radical break with some of the traditional bases not only of Western Art but of Western Culture in general.
82. Which literary critic wrote that “the language of poetry is the language of paradox”?
- (A) Wayne C. Booth
 - (B) Cleanth Brooks
 - (C) Allen Tate
 - (D) C.S. Lewis
83. Who said “There is no cultural document that is not at the same time a record of barbarism”?
- (A) Walter Benjamin
 - (B) Julia Kristeva
 - (C) Michel Foucault
 - (D) Karl Marx
84. What is Ebsco Host?
- (A) An antiplagiarism software
 - (B) A text database
 - (C) A search engine
 - (D) A citation protocol

85. Match the following authors with their books:

List-I		List-II	
(I)	Elaine Showalter	(i)	<i>S/Z</i>
(II)	Jacques Derrida	(ii)	<i>Representations of the Intellectual</i>
(III)	Edward Said	(iii)	<i>The Gift of Death</i>
(IV)	Roland Barthes	(iv)	<i>A Literature of Their Own</i>
	(I)	(II)	(III) (IV)
(A)	(iv)	(iii)	(ii) (i)
(B)	(i)	(ii)	(iii) (iv)
(C)	(i)	(iii)	(ii) (iv)
(D)	(ii)	(iii)	(iv) (i)

86. “Literature is a body of texts, usually but not always recorded in writing, using commonly recognised symbols. While readers do seek newness in stories, they tend to react badly to too much of it. There is therefore both a conservative and an inventive element in good writing, and the best authors find the right balance between them.”

Which of the following conclusions does not follow from the above statement?

- (A) Literature is always made up of books.
- (B) Literature is a social pursuit.
- (C) Literature requires the use of shared codes.
- (D) Good literature is made up of traditional elements along with individual talent.

87. Who employed the term ‘Analepsis’ to denote a flash back or the account of an event prior to the narrative in question?

- (A) Gerard Genette
- (B) Allan White
- (C) J. Hillis Miller
- (D) James Phelan

X-15

01-II

88. "The philosophers have only *interpreted* the world in various ways. The point is to *change* it."

With which critical theory would you associate the above statement?

- (A) Structuralism
- (B) Postmodernism
- (C) Reader Response Theory
- (D) Marxist Literary Theory

89. Who is NOT a member of the Frankfurt school?

- (A) Theodore Adorno
- (B) Jurgen Habermas
- (C) Herbert Marcuse
- (D) Fredric Jameson

90. Which of the following books is written by Jurgen Habermas?

- (A) *The Philosophical Discourse of Modernity*
- (B) *The Unfinished Product of Modernity*
- (C) *The Conservative Movement in Modernity*
- (D) *The Exclusion of the Other in Modernity*

91. Which of these theories use the duck-rabbit puzzle as a key explicatory motif?

- (A) Queer Theory
- (B) Reader Response Theory
- (C) Third Wave Feminism
- (D) Jungian Psychoanalysis

92. "Language bears within itself the necessity of its own critique". This observation is ascribed to

- (A) Jacques Derrida
- (B) Roland Barthes
- (C) Geoffrey Hartman
- (D) Noam Chomsky

93. Shodhganga is

- (A) Reservoir of research papers in India.
- (B) Reservoir of research theses in India.
- (C) Reservoir of UGC related information.
- (D) A list of NIRF rankings.

94. PMLA stands for

- (A) Program of the Modern Language Association.
- (B) Publications of the Modern Language Association.
- (C) Proceedings the Modern Literature Association.
- (D) Policy of the Modern Language Association.

95. Which of the following is true about field experiment in ELT research?

- (A) High internal validity
- (B) High external validity
- (C) High internal and external validity
- (D) High metaphysical validity

[Please Turn Over]

01-II

96. The index of a book is a part of
- (A) Metatext
 - (B) Subtext
 - (C) Text
 - (D) Paratext
97. Which of these citation protocols use the format ‘Author-Date-Title’ of the publication?
- (a) MLA
 - (b) Chicago
 - (c) MHRA
 - (d) APA

Choose the correct option:

- (A) (a), (c) and (d)
- (B) (a) and (c)
- (C) (b) and (d)
- (D) (b) and (c)

The following is an extract from a famous novel. Read it carefully and answer the Question Nos. 98 to 100:

It was a typical summer evening in June, the atmosphere being in such delicate equilibrium and so transmissive that inanimate objects seemed endowed with two or three senses, if not five. There was no distinction between the near and the far and auditor felt close to everything within the horizon. The soundlessness impressed her as a positive entity rather than as the mere negation of noise. It was broken by the strumming of strings.

Tess had heard those notes in the attic above her head. Dim, flattened, constrained by their confinement, they had never appealed to her as now, when they wandered in the still air with a stark quality like that of nudity. To speak absolutely, both instrument and execution were poor; but the relative is all, and as she listened, Tess, like a fascinated bird, could not leave the spot. Far from leaving, she drew up towards the performer, keeping behind the hedge that he might not guess her presence.

X-16

98. ‘...the atmosphere being in such delicate equilibrium and so transmissive’ implies that
- (A) the time was twilight, between day and night, the atmosphere charged with effusion of feeling.
 - (B) the atmosphere was gently divided into two parts, transmitting spirituality.
 - (C) the air was emitting soft sounds.
 - (D) it was evening and the air was transmitting perfumes of flowers.

99. ‘There was no distinction between the near and the far, and an auditor felt close to everything within the horizon.’

Through whose point of view are these words presented?

- (A) The author’s point of view
- (B) Angel’s point of view
- (C) Tess’s point of view
- (D) Reader’s point of view

100. ‘To speak absolutely, both instrument and execution were poor; but the relative is all.’

Through whose voice are these words presented?

- (A) Through the voice of Tess
- (B) Through the voice of the author
- (C) Through the voice of Angel
- (D) Through the voice of both the author and Tess

X-17

01-II

Space for Rough Work



01-II

X-18

Space for Rough Work



X-19

01-II

Space for Rough Work



01-II

X-20

Space for Rough Work



ENGLISH-01 - PAPER - II : X SERIES

Q.No.	Answer	Q.No.	Answer	Q.No.	Answer	Q.No.	Answer
1	C	26	B	51	C	76	D
2	D	27	C	52	A	77	B
3	C	28	B	53	C	78	B
4	D	29	B	54	A	79	D
5	B	30	A	55	D	80	D
6	C	31	B	56	A	81	C
7	C	32	D	57	B	82	B
8	C	33	B	58	A	83	A
9	D	34	A	59	A	84	B
10	A	35	D	60	C	85	A
11	D	36	C	61	D	86	A
12	C	37	D	62	B	87	A
13	C	38	C	63	A	88	D
14	C	39	B	64	A	89	D
15	B	40	C	65	A	90	A
16	A	41	D	66	B	91	B
17	D	42	D	67	A	92	A
18	D	43	B	68	C	93	B
19	A	44	D	69	A	94	B
20	C	45	B	70	C	95	B
21	D	46	C	71	D	96	D
22	C	47	B	72	C	97	C
23	D	48	D	73	A	98	A
24	D	49	C	74	B	99	C
25	B	50	B	75	A	100	B