

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)

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**PAPER - II
ENGLISH**

Time : 2 hours]

[Maximum Marks : 200

Number of Pages in this Booklet : 24

Number of Questions in this Booklet : 100

Instructions for the Candidates

- Write your roll number in the space provided on the top of this page.
- This paper consists of hundred 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 on the OMR Sheet and the OMR Sheet Number should be entered on this Test Booklet.
- Each item has four alternative responses marked (1), (2), (3) and (4). You have to darken the circle as indicated below on the correct response against each item.

Example : ① ② ● ④ where (3) is the correct response.
- Your responses to the items are to be indicated in the **OMR Sheet given inside the Booklet only**. If you mark your response at any place other than in the circle in the OMR 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, Roll Number, Phone Number or put any mark on any part of the OMR Sheet, except for 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.
- You have to return the original OMR Sheet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall. You are however, allowed to carry original question booklet on conclusion of examination.
- Use only Blue/Black Ball point pen.
- Use of any calculator or log table etc., is prohibited.
- There are no negative marks for incorrect answers.

परीक्षार्थियों के लिए निर्देश

- इस पृष्ठ के ऊपर नियत स्थान पर अपना रोल नम्बर लिखिए।
- इस प्रश्न-पत्र में सौ 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 पुस्तिका 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 चैक 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 का नंबर OMR पत्रक पर अंकित करें और OMR पत्रक का नंबर इस प्रश्न-पुस्तिका पर अंकित कर दें।
- प्रत्येक प्रश्न के लिए चार उत्तर विकल्प (1), (2), (3) तथा (4) दिये गये हैं। आपको सही उत्तर के वृत्त को पेन से भरकर काला करना है जैसा कि नीचे दिखाया गया है।

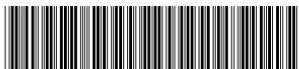
उदाहरण : ① ② ● ④ जबकि (3) सही उत्तर है।
- प्रश्नों के उत्तर केवल प्रश्न पुस्तिका के अन्दर दिये गये OMR पत्रक पर ही अंकित करने हैं। यदि आप OMR पत्रक पर दिये गये वृत्त के अलावा किसी अन्य स्थान पर उत्तर चिह्नित करते हैं, तो उसका मूल्यांकन नहीं होगा।
- अन्दर दिये गये निर्देशों को ध्यानपूर्वक पढ़ें।
- कच्चा काम (Rough Work) इस पुस्तिका के अन्तिम पृष्ठ पर करें।
- यदि आप OMR पत्रक पर नियत स्थान के अलावा अपना नाम, रोल नम्बर, फोन नम्बर या कोई भी ऐसा चिह्न जिससे आपकी पहचान हो सके, अंकित करते हैं अथवा अभद्र भाषा का प्रयोग करते हैं, या कोई अन्य अनुचित साधन का प्रयोग करते हैं, जैसे कि अंकित किये गये उत्तर को मिटाना या सफेद स्याही से बदलना तो परीक्षा के लिये अयोग्य घोषित किये जा सकते हैं।
- आपको परीक्षा समाप्त होने पर मूल OMR पत्रक निरीक्षक महोदय को लौटाना आवश्यक है और परीक्षा समाप्ति के बाद उसे अपने साथ परीक्षा भवन से बाहर न लेकर जायें। हालांकि आप परीक्षा समाप्ति पर मूल प्रश्न-पुस्तिका अपने साथ ले जा सकते हैं।
- केवल नीले/काले बाल प्वाइंट पेन का ही प्रयोग करें।
- किसी भी प्रकार का संगणक (कैलकुलेटर) या लाग टेबल आदि का प्रयोग वर्जित है।
- गलत उत्तरों के लिए कोई नकारात्मक अंक नहीं हैं।



15. Which of the statements on Michael Roberts's *Faber Book of Modern Verse* (1936) is **not true** ?
- (1) His anthology canonized modern poetry and poets for quite some decades.
 - (2) The collection begins with the poems of Robert Bridges.
 - (3) Roberts omitted the Georgian poets in his anthology.
 - (4) Yeats, Eliot and Pound find a place in the *Faber Book* of 1936.
16. Who among the following proposed that the First Gulf War had never taken place, it was simply a hyperreal, media-generated spectacle ?
- (1) Richard Rorty
 - (2) Jean-Francois Lyotard
 - (3) Jean Baudrillard
 - (4) Umberto Eco
17. Sir Thomas Browne's *Urn Burial* was prompted by _____.
- (1) the discovery of ancient burial-urns near Norwich.
 - (2) the contemporary researches on burial rites in Norway.
 - (3) the death of St. Francis of Assisi and his burial.
 - (4) the publication of the *English Book of Common Prayer*.
18. Identify from among the following list those that **cannot** be called War Fiction.
- (a) *A Modern Instance*
 - (b) *Catch - 22*
 - (c) *The Age of Innocence*
 - (d) *The Naked and the Dead*
- (1) (a) and (d) (2) (b) and (c) (3) (a) and (c) (4) (b) and (d)
19. Who among the following writers was **not** the one identified with The Movement of the 1950's England ?
- (1) Roy Fuller
 - (2) Kingsley Amis
 - (3) Philip Larkin
 - (4) Donald Davie
20. Which of the following novels does **not** belong to Nuruddin Farah's *Blood In the Sun* Trilogy ?
- (1) *Maps*
 - (2) *Knots*
 - (3) *Gifts*
 - (4) *Secrets*



21. In the following series, which one has all the poets **correctly** matched with their poems ?
- (1) Ezekiel, "Poet, Lover, Birdwatcher"; Ramanujan, "Small-scale Reflections on a Great House"; Dutt, "Sunset at Puri"; Mahapatra, "Our Casuarina Tree".
 - (2) Ezekiel, "Sunset at Puri"; Ramanujan, "Small-scale Reflections on a Great House"; Dutt, "Our Casuarina Tree"; Mahapatra, "Poet, Lover, Birdwatcher".
 - (3) Ezekiel, "Poet, Lover, Birdwatcher"; Ramanujan, "Sunset at Puri"; Dutt, "Our Casuarina Tree"; Mahapatra, "Small-scale Reflections on a Great House".
 - (4) Ezekiel, "Poet, Lover, Birdwatcher"; Ramanujan, "Small-scale Reflections on a Great House"; Dutt, "Our Casuarina Tree"; Mahapatra, "Sunset at Puri".
22. From among the following, identify the **incorrect** observation regarding Ferdinand de Saussure's seminal distinction between *langue* and *parole*.
- (1) *Parole* is the particular language system, the elements of which we learn as children, and which is codified in our grammars and dictionaries, whereas *langue* is the language-occasion (what A says to B).
 - (2) A language consists in the interrelationship between *langue* and *parole*.
 - (3) Saussure made this crucial distinction in a study called *A Course in General Linguistics* (1916).
 - (4) *Langue* is the particular language-system, the elements of which we learn as children, and which is codified in our grammars and dictionaries, whereas *parole* is the language-occasion (what A says to B).
23. John Heywood wrote a farcical interlude called *The Four P's*.
Who were the Four P's ?
- (1) a Palmer, a Pedlar, a Pothecary, a Packer
 - (2) a Printer, a Pedlar, a Pothecary, a Palmer
 - (3) a Pedlar, a Parson, a Palmer, a Pothecary
 - (4) a Palmer, a Pardoner, a Pothecary, a Pedlar
24. In the mechanical drill method of second language acquisition :
- (a) The learner has the freedom to choose from many responses.
 - (b) The learner's response is totally controlled.
 - (c) Comprehension of the item by the learner is not required.
 - (d) Comprehension of the item by the learner is obligatory.
- The **right** combination according to the code is :
- (1) (a) and (d) (2) (a) and (c) (3) (b) and (c) (4) (b) and (d)



25. Thou wilt not wake
 Till I thy fate shall overtake;
 Till age, or grief, or sickness must
 Marry my body to that dust
 It so much loves; and fill the room
 My heart keeps empty in thy Tomb.
 Stay for me there; I will not fail
 To meet thee in that hollow Vale.
 And think not much of my delay;
 I am already on the way.

Which of the following readings do you find appropriate to the spirit of the lines above ?

- (1) In that interspace between the lines, the ending of one and the beginning of another, there is a silent internal language, the poem's language-within-language, tacitly signalled through the deployment of rhymed space.
- (2) Ageing and dying are of course helplessly passive; but here love makes them as though they were now also willing things in the husband eager to join his dead wife. Through simple intimate tones of their shared earthly life - stay for me, wait for me, I will not fail - he not only imagines her but imagines her thinking of him.
- (3) The lyric voice here can feel the poem speaking back to him - in the cold lineal stare of 'there was nothing in my belief' - even as his dead wife did not. It is as though the poem itself then demands his response, in order to be able to move from one line to another. To attempt that movement in keeping the poem's space alive, the lyric voice asserts, "I will not fail/To meet there in that hollow Vale."
- (4) My whole nature was so penetrated with grief and humiliation of such considerations, that, even now, famous and caressed and happy as I am, I often forget in my dream that I have a dear wife who died, leaving me alone in this world. Even that I am a man, and now I wander desolately back to that time of our lives when my wife and I shared moments of bliss.

26. Match the characters with the novels :

- | | |
|-------------------|---|
| (a) Arthur Seaton | (i) <i>Top Girls</i> |
| (b) Marlene | (ii) <i>The Golden Notebook</i> |
| (c) Anna Wulf | (iii) <i>The Swimming Pool Library</i> |
| (d) Beckwith | (iv) <i>Saturday Night and Sunday Morning</i> |

Code :

- | | (a) | (b) | (c) | (d) |
|-----|-------|-------|-------|-------|
| (1) | (ii) | (iii) | (i) | (iv) |
| (2) | (iv) | (i) | (ii) | (iii) |
| (3) | (iii) | (iv) | (ii) | (i) |
| (4) | (ii) | (iv) | (iii) | (i) |



27. The very last passage of a novel is given below. Identify the novel.
 "Welcome, O life, I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.
 April 27. Old father, old artificer, stand me now and ever in good stead."
 (1) *To the light house* (2) *A Portrait of the Artist as a Young Man*
 (3) *Maurice* (4) *Almayer's Folly*
28. Francis Bacon's *New Atlantis* is about a utopian state called _____.
 (1) Asgard (2) Avalon (3) Bensalem (4) Baltia
29. The 1950's saw the rise of backlash against modernism and against New Romanticism that became known as The Movement. Which of the following little magazines came to be associated with The Movement ?
 (a) *Departure*
 (b) *New Verse*
 (c) *London Mercury*
 (d) *New Poems*
 The **right** combination according to the code is :
 (1) (a) and (b) (2) (c) and (d) (3) (a) and (d) (4) (b) and (d)
30. The error of interpreting a literary work by referring to evidence outside of itself, such as the design and purpose of the author is called _____.
 (1) Affective fallacy (2) Intentional fallacy
 (3) Authorial fallacy (4) Synecdochic fallacy
31. A.R. Ammons parodies a famous poem in his "Swoggled"
 I'd rather
 be
 suckled by
 an
 outworn pagan
 than
 get my horn
 wreathed in
 an
 old triton.
 Which poet, which poem ?
 (1) John Keats, "On First Looking into Chapman's Homer"
 (2) John Milton, "On His Blindness"
 (3) William Wordsworth, "The World is Too Much with Us"
 (4) Elizabeth B. Browning, "How do I Love Thee... ?"



37. Match the following opening lines with their respective titles :

- | | |
|---|-----------------------------|
| (a) "I leant upon a coppice gate" | (i) "Thirteen Blackbirds" |
| (b) "A sudden blow : the great wings
beating still..." | (ii) "Sympathy" |
| (c) "Among twenty snowy mountains" | (iii) "The Darkling Thrush" |
| (d) "I know what the caged bird feels,
alas..." | (iv) "Leda and the Swan" |

Code :

- | | | | | |
|-----|------------|------------|------------|------------|
| | (a) | (b) | (c) | (d) |
| (1) | (iv) | (iii) | (ii) | (i) |
| (2) | (iii) | (iv) | (i) | (ii) |
| (3) | (ii) | (i) | (iii) | (iv) |
| (4) | (i) | (ii) | (iv) | (iii) |

38. Identify the titles that were published in the 1920's.

- (a) *Look, Stranger!*
- (b) *The Tower*
- (c) *The Waste Land*
- (d) *The Road to Wigan Pier*

Code :

- (1) (a) and (c) (2) (b) and (c) (3) (b) and (d) (4) (c) and (d)

39. This novel is dedicated "To the railroad of bones" and has as its epigraph the line,

"I am the woman they give dead women's clothes to" from Christine Gelineau's "Inheritance". Identify the novel.

- (1) *African Psycho* by Alain Mabanckou
- (2) *The Chibok Girls* by Helon Habila
- (3) *The Underground Railroad* by Colson Whitehead
- (4) *The Book of Night Women* by Marlon James



40. An English poet couldn't help the excitement that an historical event caused in his life-time :

Bliss was it in that dawn to be alive,
But to be young was very heaven.

Which poet ? What "dawn" ?

- (1) W.H. Auden ; the Spanish Civil War
- (2) Lord Tennyson ; the Jubilee of Queen Victoria's reign
- (3) William Wordsworth ; the French Revolution
- (4) William Blake ; the Industrial Revolution

41. Which novel by John Banville tells the story of a group of travellers who arrive on a small island and stumble upon the house of Prof. Kreutznaer whose relationship to a painting entitled *The Golden World* by a fictional Dutch artist named Vaublin plays a central role ?

- (1) *Ghosts* (2) *The Sea* (3) *The Ark* (4) *Eclipse*

42. Identify the two plays, usually paired for their critique of the politics of language and acts of police interrogation.

- (1) *Earthly Powers, The Wanting Seed*
- (2) *Chicken Soup with Barley, Roots*
- (3) *Left-handed Liberty, The Hero Rises*
- (4) *One for the Road, Mountain Language*

43. Semiotics originated mainly in the works of two theorists. They are :

- (a) Charles Sanders Peirce
- (b) Mikhail Bakhtin
- (c) Ferdinand de Saussure
- (d) Valentin Voloshinov

The **right** combination according to the code is _____.

- (1) (a) and (b) (2) (b) and (c) (3) (a) and (c) (4) (c) and (d)

44. Robert Burton's *Anatomy of Melancholy* was published in 1621 and expanded and altered in _____ subsequent editions.

- (1) two (2) four (3) six (4) five

45. Which of the following magazines self-consciously created an identity for Vorticists, a group of painters, sculptors and writers ?

- (1) *Blast* (2) *The Egoist* (3) *The Criterion* (4) *New Age*



46. "In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban..."
The figure of speech characterized by repetition of words or group of words at the beginning of consecutive sentences is called _____.
- (1) apostrophe (2) anaphora
(3) incremental repetition (4) alliteration
47. At whose behest does the Redcrosse Knight undertake his quest in *The Faerie Queene* ?
- (1) Gloriana's (2) Una's (3) Duessa's (4) Prosperine's
48. In which city did John Ruskin see a paradigm for Victorian Britain ?
- (1) Vienna (2) Venice (3) Rome (4) Paris
49. Which novel of Kazuo Ishiguro is narrated by a Japanese widow living in England and draws on the destruction and rehabilitation of Nagasaki ?
- (1) *An Artist of the Floating World*
(2) *The Unconsoled*
(3) *A Pale View of Hills*
(4) *When We Were Orphans*
50. Which novel opens thus :
- "Whether I shall turn out to be the hero of my own life, or whether that station will be held by anyone else, these pages must show."
- (1) *Tristram Shandy* (2) *Lady Audley's Secret*
(3) *David Copperfield* (4) *Fitz-Boodle's Confessions*
51. Traces of the Morality plays are discernible in a play like *Dr. Faustus*, traces such as _____.
- (1) vernacular songs adapting secular themes
(2) its soliloquizing protagonist, Good and Bad Angels and its final moral
(3) its refrains from the Corpus Christi Carol, the complaint of Christ, the lover of mankind
(4) its rhythmical prose, and the presence of a larger narrative rhythm in the Morality plays



52. The branch of philosophy that asks the question, 'How do we know what we know ?' is _____.

- (1) ontology (2) epistemology (3) eschatology (4) phenomenology

53. The eighteenth century practice in England of bookselling was midway between direct patronage and impersonal sales. A patron paid half the cost of a book before publication and half on delivery. The author of the book received these payments directly. The patron's name appeared in the preface for the book published in this manner.

This practice was known as _____.

- (1) Subscription (2) Contribution (3) Pre-publication (4) Remaindering

54. Oxford India has published a volume of Premchand translations in English, *The Oxford India Premchand*. Who among the following is **not** one of the translators ?

- (1) David Rubin (2) Alok Rai (3) Gillian Wright (4) Christopher King

55. Which of the two novels of Jane Austen have the spa town of Bath as a primary location ?

- (a) *Emma*
(b) *Pride and Prejudice*
(c) *Northanger Abbey*
(d) *Persuasion*

The **right** combination according to the code is :

- (1) (a) and (d) (2) (b) and (c) (3) (c) and (d) (4) (a) and (b)

56. In the communicative approach to ELT, the development of language learning or teaching involves a shift :

- (a) from form-based to a meaning-based approach.
(b) from an eclectic approach to a rigid method.
(c) from teacher-centred to learner-centred classes.
(d) from broad-based competence to specific needs.

The **right** combination, according to the Code is :

- (1) (b) and (d) (2) (a) and (d) (3) (b) and (c) (4) (a) and (c)



57. The four *Moral Essays* of Alexander Pope are addressed to carefully selected figures. Identify the **correct** group.
- (1) Timons, Newton, Martha Blount, Wellington
 - (2) Lord Cobham, Robert Walpole, Houghton Hall, Chandos
 - (3) Martha Blount, Lord Cobham, Bathurst, Burlington
 - (4) William III, John Haydn, Joseph Addison, John Dennis
58. Bertolt Brecht's *Mother Courage and Her Children* presents the war-torn Europe as its protagonist as she follows troops with her canteenwagon.
What is the real name of Mother Courage ?
- (1) Paula Danckert
 - (2) Anna Fierling
 - (3) Jane Vanstone
 - (4) Jani Lauzon
59. From among the following, identify the journal that publishes articles on English language teaching and learning.
- (1) *University of Toronto Quarterly*
 - (2) *Agenda*
 - (3) *TESOL Quarterly*
 - (4) *English Language Notes*
60. Arrange the following elegies in English in chronological order.
- (1) "Elegy Written in a Country Churchyard" - "Adonais" - "Thyrsis" - "In Memoriam"
 - (2) "Elegy Written in a Country Churchyard" - "Adonais" - "In Memoriam" - "Thyrsis"
 - (3) "Elegy Written in a Country Churchyard" - "In Memoriam" - "Adonais" - "Thyrsis"
 - (4) "Adonais" - "Elegy Written in a Country Churchyard" - "In Memoriam" - "Thyrsis"
61. Who is the only one of Milton's contemporaries to be mentioned by name in *Paradise Lost* ?
- (1) Francis Bacon
 - (2) Johannes Vermeer
 - (3) Gallileo
 - (4) King Charles 1
62. K.S. Maniam is a major writer of Indian origin, writing in English, born and living in Malaysia. Identify two of his novels from the following list.
- (a) *The Rice Mother*
 - (b) *The Return*
 - (c) *Touching Earth*
 - (d) *Between Lives*
- The **right** combination according to the code is :
- (1) (a) and (d)
 - (2) (b) and (c)
 - (3) (c) and (d)
 - (4) (b) and (d)



63. What did Thomas Percy collect in his *Reliques* ?
- (1) medieval folklore and lyrics of the Midlands
 - (2) old songs, ballads, and romances in English and Scots
 - (3) Highland lore, mostly oral wisdom of the Scots
 - (4) Romantic idylls, sonnets and odes
64. Nirad Chaudhuri's *Autobiography of an Unknown Indian* concludes with an essay on the course of Indian history. But in the penultimate chapter Chaudhuri concludes the account of events in his life. How does this narrative end ?
- (1) Chaudhuri ties the knot with his childhood sweetheart and moves from Calcutta to Delhi
 - (2) Chaudhuri obtains a job in the military accounts department and gives it up because he finds it soul-destroying
 - (3) Chaudhuri joins the editorial team of a Calcutta newspaper and is upset over the drudgery of a reporter's life.
 - (4) Chaudhuri rushes to his ancestral village Bangram on receiving the news of the death of his uncle and recalls his past life.
65. In John Gower's *Confessio Amantis*, Amans, the lover makes his confession to the priest named _____.
- (1) Verito (2) Genius (3) Amor (4) Phoebe
66. In Eugene Ionesco's *Chairs*, the absurdity is **not** so much in the banal words that are uttered as _____.
- (1) in the large scale use of frightening stage props and lightning effects.
 - (2) in the absurdist interpretation of them by character after character.
 - (3) in the fact that they are spoken to an ever-growing number of empty chairs.
 - (4) in the fact that they are spoken time and again by members of the audience.
67. A half-sentence in *Purchas his Pilgrimage* triggered off "Kubla Khan". Whose work was *Purchas his Pilgrimage* ?
- (1) Robert Herrick, the poet's
 - (2) John Hakluyt's, the collector of traveller's tales
 - (3) Samuel Purchas, the London Parson's
 - (4) Edward Purchas, the globe-trotter's



68. Based on the life of a thirteenth-century troubadour, from among the following identify the work, that marked a catastrophic failure in Robert Browning's poetic career, earning him a reputation for impenetrable difficulty ?
- (1) *Paracelsus* (2) *Sordello*
 (3) *The Ring and The Book* (4) *Pauline*
69. In *Tristram Shandy*, the Author's preface _____
- (1) is hawked to the highest bidder.
 (2) appears in-between chapters 13 and 14 in Volume II.
 (3) is printed in italics in all editions.
 (4) appears in-between chapters 10 and 11 in Volume I.
70. Evelyn Waugh once complained that T.S. Eliot's *Poems, 1909-1925* was "marvellously good, but very hard to understand." The most pessimistic novel Waugh wrote was called _____ and he owed the title to _____.
- (1) *Black Mischief* - "Sweeney among the Nightingales"
 (2) *Scoop* - "Morning At the Window"
 (3) *Prancing Nigger* - *Ash Wednesday*
 (4) *A Handful of Dust* - *The Waste Land*
71. During the years 1830 to 1850, the illusion of peace in Victorian England was broken by such incidents as _____.
- (1) the Revolution in France and the Chartist Movement in England
 (2) the General Strike of 1835 and the Rail Tragedy of 1847
 (3) the visionary libertarianism of poets and the lawless embodiment of revolution
 (4) the disaster of the Indian Mutiny and the incompetent bungling of the Crimean War
72. Gulliver receives the following response when he boasts about his countrymen :
 "... the most pernicious race of little odious vermin that nature ever suffered to crawl upon the face of the earth." Whose response ?
- (1) The King of Lilliput's
 (2) The King of Brobdingnag's
 (3) The Governor of Glubbubrib's
 (4) The first of the Houyhnhnms's he meets



78. Who wrote *The Wandering Jew*, a poem in four cantos and the short lyric, "The Wandering Jew's Soliloquy" ?
- (1) S.T. Coleridge (2) Lord Byron (3) Thomas Gray (4) P.B. Shelley
79. Where, according to T.S. Eliot, are we likely to find "not only the best, but the most individual parts of a poet's work" ?
- (1) in the poet's juvenilia or rejected drafts.
(2) in the best anthologies and scrap-books.
(3) in those parts where the dead poets assert their immortality.
(4) in those parts where the living poets depart from their ancestors.
80. Which of the following is **true** of *The Canterbury Tales* ?
- (1) Chaucer, the pilgrim, narrates *Sir Thopas' Tale* only.
(2) Chaucer, the pilgrim, narrates *The Tale of Melibee* only.
(3) Chaucer, the pilgrim, narrates both *Sir Thopas' Tale* and *The Tale of Melibee*.
(4) Chaucer, the pilgrim does attempt to narrate an unnamed tale but abruptly stops due to the intervention of the other pilgrims.
81. During the reign of Norman Kings, it was fashionable to speak _____ in upper-class circles in England.
- (1) Norse (2) Latin (3) Danish (4) French
82. Who, among the following, collaborated with Purohit Swami in translating the *Ten Principal Upanishads* into English ?
- (1) Christopher Fry (2) Aldous Huxley
(3) Lawrence Durrell (4) W.B. Yeats



87. Samuel Johnson has the following to say about an English poet :

“These images are marked by glittering accumulations of ungraceful ornaments : they strike, rather than please. The images are magnified by affectation : the language is laboured into harshness. The mind of the writer seems to work with unnatural violence - ‘Double, double, toil and trouble’. He has a kind of strutting dignity, and is tall by walking on tiptoe. His art and his struggle are too visible, and there is too little appearance of ease and nature.”

Identify the poet.

- (1) Thomas Gray (2) John Dryden (3) John Milton (4) Thomas Wyatt

88. “Take the smoking disclaimer issue” begins Vishal Bharadwaj. “Putting a disclaimer every time somebody smokes on screen is not an answer. If M.F. Hussain had painted a man with a cigar, would you have asked him to put the disclaimer, ‘Cigarette smoking is injurious to health’ on the painting” ?

The point Bharadwaj makes with his rhetorical question is the following :

- (1) The smoking disclaimer is ineffectual because M.F. Hussain’s painting wouldn’t have carried it.
- (2) The smoking disclaimer on objects perceived as ‘art’ is simply superfluous.
- (3) The smoking disclaimer is ineffectual because ‘art’ entertains but does not instruct.
- (4) The smoking disclaimer on screen or on an M.F. Hussain painting distracts us from enjoying art.

89. According to _____, certain verbs actually ‘perform’ an act when they are uttered.

- (1) Speech Act theorists such as Austin and Searle.
- (2) Russian Formalists such as Shklovsky and Propp.
- (3) Language theorists such as Sapir and Whorf.
- (4) Cognitive linguists such as Lakoff and Johnson.



90. Haunted castles, strange noises, and an acceptance of the supernatural with all its trappings mark _____.

- (1) metafiction (2) fantasy fiction (3) epistolary fiction (4) gothic fiction

91. sure it waits upon

Some god o' th' island. Sitting on a bank,
Weeping again the King my father's wrack,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air. Thence I have followed it,
Or it hath drawn me rather....

Which of the following statements on this passage are **true** ?

- (a) These lines, spoken by Edgar in *King Lear*, are part of a long speech delivered on the heath.
(b) These lines, spoken by Ferdinand in *The Tempest*, describe Ariel's music.
(c) The passage reappears in an altered and ironic version in T.S. Eliot's *Waste Land*.
(d) The passage reappears verbatim in W.H. Auden's *Sea and the Mirror*.

The **correct** answer according to the code is :

- (1) (a) and (d) (2) (b) and (c) (3) (c) and (d) (4) (a) and (c)

92. Arrange the following plays of Shakespeare according to their periods (early, middle, late...) of composition.

- (1) *As You Like It, Love's Labours Lost, Antony and Cleopatra, The Tempest, Midsummer Night's Dream.*
(2) *Antony and Cleopatra, The Tempest, Midsummer Night's Dream, Love's Labours Lost, As You Like It.*
(3) *Love's Labours Lost, Midsummer Night's Dream, As You Like It, Antony and Cleopatra, The Tempest.*
(4) *Midsummer Night's Dream, Antony and Cleopatra, The Tempest, As You Like It, Love's Labours Lost.*



93. Who among the following is **not** a reader-response critic ?

- (1) Maud Bodkin (2) Hans-Robert Jauss
(3) Stanley Fish (4) Wolfgang Iser

94. Leo Tolstoy's *Anna Karenina's* closing lines present...

- (1) a sad reflection on the unfortunate suicide of Anna which should have been averted.
(2) the enlivening freshness of a rain which has been threatening to break out.
(3) Levin's affirmation that whatever happens to him, life is not meaningless but unquestionably meaningful.
(4) Vronsky's lament over the death of Anna which ends on a positive note, affirming the human tendency to pass over the tragic events with hope.

95. Which of the following novels begins with a Prologue under the title "The Storming of Seringapatam", saying "I address these lines written in India - to my relatives in England" ?

- (1) *The Siege of Krishnapur* by J.G. Farrell
(2) *The Moonstone* by Wilkie Collins
(3) *The Sign of Four* by Sir Arthur Conan Doyle
(4) *The Jewel in the Crown* by Paul Scott

96. In "Gerontion", T.S. Eliot says :

"_____ has many cunning passages, contrived corridors / And issues, deceives with whispering ambitions, / Guides us by vanities."

What is Eliot's subject ?

- (1) History (2) Politics (3) State (4) Religion



Read the following poem and answer questions 97 to 100.

THE MOUNTAIN

My students look at me expectantly.
I explain to them that the life of art is a life
of endless labor. Their expressions
hardly change; they need to know
a little more about endless labor.
So I tell them the story of Sisyphus,
how he was doomed to push
a rock up a mountain, knowing nothing
would come of this effort
but that he would repeat it
indefinitely. I tell them
there is joy in this, in the artist's life,
that one eludes
judgment, and as I speak
I am secretly pushing a rock myself,
slyly pushing it up the steep
face of a mountain. Why do I lie
to these children? They aren't listening,
they aren't deceived, their fingers
tapping at the wooden desks -
So I retract
the myth; I tell them it occurs
in hell, and that the artist lies
because he is obsessed with attainment,
that he perceives the summit
as that place where he will live for ever,
a place about to be
transformed by his burden: with every breath,
I am standing at the top of the mountain.
Both my hands are free. And the rock has added
height to the mountain.

(Louise Gluck)



97. Whose poetic voice is triggered right from the beginning ?
(1) of student's (2) of teacher's (3) of critics' (4) of an observer's
98. The speaker brings up the story of Sisyphus specifically by way of glossing _____.
(1) art in life (2) life in art
(3) endless labor (4) poetic expectation
99. In its context, the words "their fingers / tapping at the wooden desks", best represent the students' _____.
(1) lack of protest (2) lack of interest
(3) show of disrespect (4) show of impatience
100. Why does the speaker say that "the rock has added height to the mountain" ?
(1) because the speaker is already on the top of the mountain.
(2) because both the hands of the speaker are now free.
(3) because the mountain now seems largely incomprehensible.
(4) because she feels that the immensity of the problem has grown.

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Space For Rough Work

