

Roll No.

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

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Signature of Invigilator

Question Booklet Series

X

PAPER-II

Question Booklet No.

Subject Code : 01

ENGLISH

Time : 2 Hours

Maximum Marks: 200

*Instructions for the Candidates*

- Write your Roll Number in the space provided on the top of this page as well as on the OMR Sheet provided.
- 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:
  - To have access to the Question Booklet, tear off the paper seal on the edge of this cover page.
  - 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.
  - Verify whether the Question Booklet Number is identical with OMR Sheet Number; if not, the full set is to be replaced.
  - After this verification is over, the Question Booklet Series and Question Booklet Number should be entered on the OMR Sheet.
- This paper consists of One Hundred (100) multiple-choice type questions. All the questions are compulsory. Each question carries *two* marks.
- 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.
- 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.
- Rough work is to be done at the end of this booklet.
- 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.
- Do not tamper or fold the OMR Sheet in any way. If you do so, your OMR Sheet will not be evaluated.
- 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.
- Use only Black Ball point pen.**
- Use of any calculator, mobile phone, electronic devices/gadgets etc. is strictly prohibited.**
- There is no negative marks for incorrect answer.**

**The Question Booklet  
is encrypted with  
QR code for  
security purpose.**

## ENGLISH

1. Which of the following is *not* a play by Plautus?  
 (A) Bacchides  
 (B) Phormio  
 (C) Menaechmi  
 (D) Aulularia
2. Who wrote the poem 'On the Grasshopper and Cricket' ?  
 (A) William Wordsworth  
 (B) S.T. Coleridge  
 (C) Robert Southey  
 (D) John Keats
3. In Book IX of *Paradise Lost*, Eve wanted to do the gardening separately from Adam because  
 (A) she wanted to test Adam's personality.  
 (B) she wanted to have greater work done.  
 (C) she disliked Adam.  
 (D) she wanted to hide something from Adam.
4. Who wins the lying competition in the play *Four P's*?  
 (A) Palmer  
 (B) Pardoner  
 (C) Apothecary  
 (D) Peddler
5. In Mamang Dai's *The Black Hill* the setting is  
 (A) Mizoram  
 (B) Manipur  
 (C) Arunachal Pradesh  
 (D) Nagaland
6. In which of the following plays does Shakespeare make Ulysses expound the Elizabethan view of the universe?  
 (A) *Coriolanus*  
 (B) *Troilus and Cressida*  
 (C) *Timon of Athens*  
 (D) *Julius Caesar*
7. In *Ars Poetica*, Horace favours  
 (A) the coinage of new words from Greek.  
 (B) the role of fancy in representation of truth.  
 (C) the use of music in the creation of poetic pleasure.  
 (D) the use of aphorisms.
8. Which of the following characteristics according to Longinus causes an obstacle in the achievement of the sublime?  
 (A) Strong passion and emotion  
 (B) Grandiloquent diction  
 (C) Amplification  
 (D) Both (A) and (B)
9. Which of the following is *not* true about language?  
 (A) It is dual in character.  
 (B) It is a social phenomenon.  
 (C) It does not have a deep structure.  
 (D) It is arbitrary in nature.
10. Which of the following is *not* a 'Carpe diem' poem?  
 (A) 'Hesperides'  
 (B) 'To Daffodils : fair Daffodils we weep to see'  
 (C) 'To His Coy Mistress'  
 (D) 'The Flea'

[ Please Turn Over ]

11. *The Second Shepherd's Play* belongs to

- (A) The Chester Cycle
- (B) The York Cycle
- (C) The Coventry Cycle
- (D) The Wakefield Cycle

12. Match the events/publications in *List-I* with their dates in *List-II*:

<i>List-I</i>	<i>List-II</i>
(a) Gunpowder plot	(i) 1611
(b) Foundation of East India Company	(ii) 1623
(c) King James' Bible	(iii) 1605
(d) The First Folio of Shakespeare	(iv) 1600

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

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

<i>List-I</i>	<i>List-II</i>
(a) John Lyly	(i) <i>Pandosto</i>
(b) Thomas Lodge	(ii) <i>Arden of Feversham</i>
(c) Robert Greene	(iii) <i>Rosalynde</i>
(d) Thomas Kyd	(iv) <i>The Woman in the Moon</i>

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

14. Who, among the following, wrote *Alton Locke*?

- (A) Charles Kingsley
- (B) Benjamin Disraeli
- (C) Charlotte Bronte
- (D) Mrs. Gaskell

15. With which of these theorists do we associate the terms 'Hyperreality' and 'Simulacram'?

- (A) Gerard Genette
- (B) Wolfgang Iser
- (C) Jean Bandrillard
- (D) Georg Lukacs

16. In which of the following has Jacques Derrida amplified the term 'hauntology'?

- (A) *Spectres of Marx*
- (B) *Speech and Phenomena*
- (C) *Writing and Difference*
- (D) *Of Grammatology*

17. The following quotation is from the Preface to a mid-nineteenth century novel:

'... since the author of *Tom Jones* was buried, no writer of fiction among us has been permitted to depict to his utmost power a MAN.'

Name the novel.

- (A) *David Copperfield*
- (B) *Mary Barton*
- (C) *Sybil : or The Two Nations*
- (D) *Pendennis*

18. *The Gypsy Goddess* is the first novel written by one of the following Indian poets in English. Identify the poet.

- (A) Meena Alexander
- (B) Meena Kandasamy
- (C) Jayanta Mahapatra
- (D) Vinita Agrawal

19. *Across the Black Waters* (1941) and *The Sword and the Sickle* (1942) are the last two parts of a trilogy authored by Mulk Raj Anand. Which one of the following is the first one?

- (A) *Two Leaves and a Bud*
- (B) *Untouchable*
- (C) *The Village*
- (D) *The Big Heart*

20. Which of the following theorist is one of the main exponents of Psychogeography?

- (A) Guy Debord
- (B) Jean-Luc Nancy
- (C) Ludurig Weiss
- (D) Francis Barker

21. Charles Dickens dedicated *Hard Times* to

- (A) Queen Victoria
- (B) Thomas Carlyle
- (C) Thomas Babington Macaulay
- (D) William Makepeace Thackeray

22. Match the characters in *List-I* with the texts in *List-II*:

*List-I*

*List-II*

- |                        |  |
|------------------------|--|
| (a) Mr. Sengupta       | (i) <i>Shame</i>                           |
| (b) Aadam Aziz         | (ii) <i>Shalimar the Clown</i>             |
| (c) Raza Hyder         | (iii) <i>Haroun and the Sea of Stories</i> |
| (d) Maximillian Ophuls | (iv) <i>Midnight's Children</i>            |
- 
- |           |      |       |       |
|-----------|------|-------|-------|
| (a)       | (b)  | (c)   | (d)   |
| (A) (iii) | (iv) | (i)   | (ii)  |
| (B) (i)   | (ii) | (iii) | (iv)  |
| (C) (iii) | (i)  | (ii)  | (iv)  |
| (D) (ii)  | (iv) | (i)   | (iii) |

23. Who, among the following, is *not* an Indian Graphic novelist?

- (A) Sarnath Banerjee
- (B) Kiran Nagarkar
- (C) Samit Basu
- (D) Debasmita Dasgupta

24. Given below are two statements — one marked *Assertion (A)* and the other marked *Reason (R)*. Study the statements and choose the correct option.

*Assertion (A)* : The phrase 'egotistical sublime' indicates the failure to create characters and incidents that fall outside the author's personal experience.

*Reason (R)*: The reason that 'egotistical sublime' is applied to Wordsworth is because Wordsworth adhered to Longinus' theories of the sublime.

- (A) Both (A) and (R) are correct.
- (B) Both (A) and (R) are incorrect.
- (C) (A) is correct, but (R) is incorrect.
- (D) (A) is incorrect, but (R) is correct.

25. Twentieth century critics have approached romantic poetry from a variety of theoretical perspectives. Match the critics in *List-I* with their theoretical standpoints in *List-II*:

*List-I*

*List-II*

- |                    |                       |
|--------------------|-----------------------|
| (a) Nicholas Roe   | (i) Postmodernism     |
| (b) Jonathan Bate  | (ii) New Criticism    |
| (c) Paul de Man    | (iii) New Historicism |
| (d) Cleanth Brooks | (iv) Ecocriticism     |
- 
- |           |       |       |      |
|-----------|-------|-------|------|
| (a)       | (b)   | (c)   | (d)  |
| (A) (iii) | (ii)  | (i)   | (iv) |
| (B) (ii)  | (iv)  | (iii) | (i)  |
| (C) (iii) | (iv)  | (i)   | (ii) |
| (D) (i)   | (iii) | (iv)  | (ii) |

26. Which character in Dryden's *An Essay of Dramatic Poesy* analyses the characteristics of heroic tragedy with special reference to *The Siege of Rhodes*?

- (A) Crites
- (B) Eugenius
- (C) Lisideius
- (D) Neander

[ Please Turn Over ]

27. 'Das Unheimliche' is a term used by

- (A) Sigmund Freud
- (B) Edmund Burke
- (C) Erik Homburger Erikson
- (D) Johann Wolfgang von Goethe

28. Match the terms in *List-I* with the theorists who articulated them in *List-II*:

*List-I*

*List-II*

- |                         |                           |
|-------------------------|---------------------------|
| (a) Commodity fetishism | (i) Jean-Francois Lyotard |
| (b) Speech-act theory   | (ii) Sigmund Freud        |
| (c) Language games      | (iii) Karl Max            |
| (d) Cathexis            | (iv) J. L. Austin         |

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

29. Match these American authors in *List-I* to the American literary movements in *List-II* to which they belong:

*List-I*

*List-II*

- |                       |                           |
|-----------------------|---------------------------|
| (a) Countee Cullen    | (i) Black Arts Movement   |
| (b) William Burroughs | (ii) American neo-realism |
| (c) Ntozake Shange    | (iii) Harlem Renaissance  |
| (d) Truman Capote     | (iv) The Beat Generation  |

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

30. In *The Study of Poetry* Mathew Arnold claims that for the poet, 'the idea is the fact', what does he mean by this?

- (A) The poet does not care to be factual.
- (B) The poet confuses fact and fiction.
- (C) The poet is full of ideas.
- (D) The poet values poetic truth more than the empirical truth.

31. Which British author did Bakhtin praise for his superb rendering of dialogism and heteroglossia?

- (A) William Shakespeare
- (B) Henry Fielding
- (C) Sir Walter Scott
- (D) Charles Dickens

32. Who initiated the movement known as 'Nativism' that opposed the use of English as a literary language in India?

- (A) Birbal Sahni
- (B) Bhalchandra Nemade
- (C) C. D. Narasimhaiah
- (D) Nirala (Surya Kumar Tripathi)

33. Many native speakers of Bengali and Hindi often pepper their English with Bengali or Hindi words. One might say that they speak what can be called 'Benglish' or 'Hinglish'. What is the correct description of such terms?

- (A) Compound words
- (B) Hybridization
- (C) Back formation
- (D) Double codification

34. Here is a statement followed by two assumptions. Read them carefully and choose the correct option.

*Statement:* ‘And what is Indian English, whose language is *that?* ... It is not hostility to English that I am pointing attention to, but simply uncertainty over the ownership of the language’.

*Assumptions* : (i) Indian English is a hybrid formation and does not qualify as a language.

(ii) Using a language is not the same as claiming ownership over it.

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

35. A journal will get an impact factor based on the calculation of citations in the past —

- (A) one year  
 (B) two years  
 (C) three years  
 (D) twenty years since its inception

36. What is ‘Urkund’?

- (A) a search engine  
 (B) an anti-plagiarism software  
 (C) a citation protocol  
 (D) a spell-check format

37. The author who said that darkness is one of the greatest sources of the Gothic sublime is

- (A) Sheridan Le Fanu  
 (B) Edmund Burke  
 (C) Ruth Rendell  
 (D) Joyce Carol Oates

38. ‘*Wonderland*’ by Joyce Carol Oates is

- (A) an essay  
 (B) a mini saga  
 (C) a poem  
 (D) a novel

39. The bulk of British Neo-historical fiction written in the twentieth century revisits:

- (A) The Elizabethan Period  
 (B) The Restoration Period  
 (C) The Augustan Period  
 (D) The Victorian Period

40. In *An Apology for Poetry* Sidney says “Our world is brazen, the poets only deliver a golden;” and then ascribes this power to the poet’s ‘own invention’. Which ancient authority does he invoke here?

- (A) Plato  
 (B) Aristotle  
 (C) Horace  
 (D) Longinus

41. In *An Essay of Dramatic Poesy*, Lisiideus contends that the end or function of drama is “the delight or instruction of mankind”. Which ancient authority is being invoked here?

- (A) Plato  
 (B) Aristotle  
 (C) Horace  
 (D) Longinus

42. The term ‘Comedy of Menace’ applied to Harold Pinter’s plays, was coined by

- (A) Irving Wardle  
 (B) David Campton  
 (C) Arthur Adamov  
 (D) N. F. Simpson

43. Which of the following is *not* unethical research conduct?

- (A) Plagiarism
- (B) Falsification of data
- (C) Hypothesis
- (D) Fabrication of proof

44. Which novel by Virginia Woolf was published in 1922?

- (A) *Jacob's Room*
- (B) *The Waves*
- (C) *Mrs. Dalloway*
- (D) *To the Light House*

45. Which Indian novelist was enlisted in the Spanish Civil War as a soldier?

- (A) Arun Joshi
- (B) Mulk Raj Anand
- (C) Bhabani Bhattacharya
- (D) Raja Rao

46. What is the name of the fictional character, the genial and outspoken host of the Tabard Inn who accompanies the group of pilgrims to Canterbury in Geoffrey Chaucer's *The Canterbury Tales*?

- (A) Harry Smith
- (B) Toby Smith
- (C) Harry Bailly
- (D) Eric Bailly

47. Which essay by R. K. Narayan deals with the status of English in India before and after Independence?

- (A) *Fifteen years*
- (B) *To a Hindi Enthusiast*
- (C) *Bridegroom Bargains*
- (D) *Horses and Others*

48. In which of Jane Austen's novels, does Edward Said's *Culture and Imperialism* find the links between domestic prosperity and overseas plantation?

- (A) *Emma*
- (B) *Persuasion*
- (C) *Sense and Sensibility*
- (D) *Mansfield Park*

49. The term 'magic realism' was introduced by

- (A) Franz Roh
- (B) Jean Arp
- (C) Peter Behrens
- (D) Hannah Arendt

50. Kazuo Ishiguro got inspiration from a song to complete his novel *The Remains of the Day*. The name of the singer is

- (A) Bruce Springsteen
- (B) Tom Waits
- (C) Bob Dylan
- (D) Nina Simone

51. Which Indian English Poet is the first recipient of the Sahitya Akademi Award for English Poetry?

- (A) Nissim Ezekiel
- (B) R. Parthasarathy
- (C) Jayanta Mahapatra
- (D) Gieve Patel

52. Mudrooroo is the pen name of the Australian writer

- (A) Colin Thomas Johnson
- (B) Tim Winton
- (C) Matthew Reilly
- (D) Thomas Keneally



53. Match the theorists in *List I* to the movements to which they belong in *List II*.

*List-I**List-II*

- |                                |                            |
|--------------------------------|----------------------------|
| (a) Germaine Greer             | (i) Third wave feminism    |
| (b) Bell Hooks                 | (ii) Ecofeminism           |
| (c) Teresa de Lauretis         | (iii) Second wave feminism |
| (d) Rosemary Radcliffe Reuther | (iv) Fourth wave feminism  |

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

54. Who wrote 'The Fakir of Junghera'?

- (A) Rudyard Kipling  
 (B) George Orwell  
 (C) Henry Louis Vivian Derozio  
 (D) John Masters

55. Who wrote the following?

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

- (A) William Shakespeare  
 (B) John Milton  
 (C) William Wordsworth  
 (D) T. S. Eliot

56. Who was the first English writer to win the Nobel Prize in Literature?

- (A) W. B. Yeats  
 (B) Rudyard Kipling  
 (C) T. S. Eliot  
 (D) George Bernard Shaw

57. Who is the author of *Le Morte D' Arthur*?

- (A) John Skelton  
 (B) Sir Thomas Malory  
 (C) William Langland  
 (D) George Peele

58. Who uses the term 'archaeology' to describe his research methodology?

- (A) W. H. Auden  
 (B) Roman Jakobson  
 (C) Michel Foucault  
 (D) Roland Barthes

59. Who amongst the following wrote 'The Renaissance'?

- (A) Walter Pater  
 (B) Sir Philip Sidney  
 (C) T. S. Eliot  
 (D) Oscar Wilde

60. Which of the following is *not* a Journal level metric?

- (A) Impact Factor  
 (B) Eigen Factor  
 (C) Cite Score  
 (D) H-Index

61. Who is the writer of the epistle titled 'Of that sort of Dramatic Poem that is called Tragedy'?

- (A) Ben Jonson  
 (B) Christopher Marlowe  
 (C) John Milton  
 (D) Dr. Samuel Johnson

62. Which of the following authors was associated with the Bloomsbury Group?

- (A) Mulk Raj Anand  
 (B) Christopher Isherwood  
 (C) Stephen Spender  
 (D) Raja Rao

63. Who wrote the essay 'Naipaul's India and Mine'?

- (A) Salman Rushdie
- (B) Nissim Ezekiel
- (C) Amitav Ghosh
- (D) Anita Desai

64. Who wrote the following lines?

"Full many a flower is born to blush unseen  
And waste its sweetness on the desert air."

- (A) P. B. Shelley
- (B) Thomas Gray
- (C) James Thomson
- (D) William Cowper

65. As of 2021, which of the following is *not* a free plagiarism check resource?

- (A) Duplichecker
- (B) Viper
- (C) Quetext
- (D) Plagium

66. Match the epigraphs in *List-I* with the novels in which they occur in *List-II*:

*List-I* *List-II*

- (a) 'Vengeance is mine; I will repay'
- (b) 'You are all a lost generation'
- (c) 'And I only escaped to tell you'
- (d) 'Only connect'

(a)    (b)    (c)    (d)

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

67. 'The Carnavalesque' is a Bakhtinian concept explored in one of the following texts. Identify it.

- (A) *Rabelais and His World*
- (B) *Seven Types of Ambiguity*
- (C) *Sexual Politics*
- (D) *The Illusions of Postmodernism*

68. Which of the following novels does *not* contain a courtroom trial?

- (A) *Bleak House*
- (B) *The Outsider*
- (C) *To Kill a Mockingbird*
- (D) *Death in Venice*

69. Which of the following poetical works is *not* by Agha Shahid Ali?

- (A) *Half-Inch Himalayas*
- (B) *A Nostalgist's Map of America*
- (C) *The Beloved Witness*
- (D) *Trishanku*

70. Who described *The Wasteland* as "a music of ideas"?

- (A) Edmund Wilson
- (B) I. A. Richards
- (C) Robert Bly
- (D) Kenneth Burke

71. Which of the texts listed below is *not* a novel written by Saul Bellow?

- (A) *Seize the Day*
- (B) *Herzog*
- (C) *Humboldt's Gift*
- (D) *White Noise*

72. In which work do we find the following characters: Raghu, Dehuti and Tara?

- (A) *A House for Mr. Biswas*
- (B) *The Sea of Poppies*
- (C) *Untouchable*
- (D) *Midnight's Children*

73. "The future of poetry is immense" is the first line of an essay by

- (A) Matthew Arnold
- (B) Charles Lamb
- (C) William Hazlitt
- (D) Oscar Wilde

74. "I sometimes hold it half a sin  
To put in words the grief I feel;  
For words, like Nature, half reveal  
And half conceal the Soul within."

These famous lines are from

- (A) Thomas Hardy's *The Darkling Thrush*
- (B) Tennyson's *In Memoriam*
- (C) A. E. Housman's *A Shropshire Lad*
- (D) T. S. Eliot's *The Waste Land*

75. Which of the following novels is *not* written by Stephenie Meyer?

- (A) *Twilight*
- (B) *Eclipse*
- (C) *Life and Death*
- (D) *The Vampire Lestat*

76. In which of the following Indian plays in English, is Hasmukh Mehta a leading character?

- (A) *Bravely Fought the Queen*
- (B) *Tara*
- (C) *Final Solutions*
- (D) *Where There's a Will*

77. *The City and the City* is an example of Urban Science Fiction written by

- (A) J. G. Ballard
- (B) Isaac Asimov
- (C) John Brunner
- (D) China Miéville

78. Match the poets in *List-I* with the titles in *List-II*:

*List-I*

*List-II*

- |                       |                                 |
|-----------------------|---------------------------------|
| (a) Keki N. Daruwalla | (i) <i>Jejuri</i>               |
| (b) Jayanta Mahapatra | (ii) <i>The Descendants</i>     |
| (c) Arun Kolatkar     | (iii) <i>Crossing of Rivers</i> |
| (d) Kamala Das        | (iv) <i>Shadow Space</i>        |

(a) (b) (c) (d)

(A) (iv) (iii) (i) (ii)

(B) (i) (iii) (ii) (iv)

(C) (iii) (iv) (i) (ii)

(D) (ii) (iv) (iii) (i)

79. Name the only comedy written by the prominent American dramatist Eugene O' Neill.

- (A) *The Hairy Ape*
- (B) *Ah! Wilderness*
- (C) *The Iceman Cometh*
- (D) *Strange Interlude*

80. Which one of these is *not* a 'position of encoding-decoding' according to Stuart Hall?

- (A) The dominant-hegemonic position
- (B) The negotiated position
- (C) The oppositional position
- (D) The negotiated-oppositional position

81. Who among the following is associated with the volume *Tales of the Grotesque and Arabesque*?

- (A) Horace Walpole
- (B) Mary Shelley
- (C) Edgar Allan Poe
- (D) Mervyn Peake

82. Kambili is the central character in:

- (A) Buchi Emecheta's *Joys of Motherhood*.
- (B) Chimamanda Ngozi Adichie's *Purple Hibiscus*.
- (C) Ukamaka Evelyn Olisakwe's *Eyes of a Goddess*.
- (D) Sarah Ladipo Manyoka's *In Dependence*.

83. The poem 'Passage to India' is written by

- (A) Walt Whitman
- (B) Pablo Neruda
- (C) Nissim Ezekiel
- (D) E. M. Forster

84. Dryden's heroic play *All for Love* is based on one of the following texts:

- (A) *Romeo and Juliet*
- (B) *Love's Labour Lost*
- (C) *Troilus and Cressida*
- (D) *Antony and Cleopatra*

85. What is the source of the plot of Milton's *Samson Agonistes*?

- (A) The Book of Judges
- (B) The Book of Job
- (C) Song of Solomon
- (D) Ecclesiastics

86. Match the fictional settings in *List-I* with their authors in *List-II*:

*List-I*

*List-II*

- |                       |                       |
|-----------------------|-----------------------|
| (a) Lands of Gulliver | (i) Lewis Carroll     |
| (b) Land of Oz        | (ii) J. R. R. Tolkien |
| (c) Middle-earth      | (iii) Frank Baum      |
| (d) Wonderland        | (iv) Jonathan Swift   |

(a) (b) (c) (d)

(A) (iv) (iii) (ii) (i)

(B) (iii) (ii) (i) (iv)

(C) (i) (iii) (iv) (ii)

(D) (ii) (iii) (i) (iv)

87. What does the word 'Netspeak' denote?

- (A) Digital resources
- (B) Journalistic word play
- (C) Pedantic Verbiage
- (D) Poetic Musings

88. In which work does Thomas Carlyle denounce scientific materialism?

- (A) *Past and Present*
- (B) *Sartor Resartus*
- (C) *Reminiscences*
- (D) *Chartism*

89. Find the odd one out:

- (A) Abhinavagupta
- (B) Sri Aurobindo
- (C) Kuntaka
- (D) Ashtavakra

90. Identify the short story collection of Peter Carey from the following list:

- (A) *Oscar and Lucinda*
- (B) *Illywhacker*
- (C) *Bliss*
- (D) *The Fat Man in History*

91. Who introduced the concept of double consciousness in the context of Afro-American identity?

- (A) Theodore Adorno
- (B) Leon Trotsky
- (C) Friedrich Engels
- (D) W. E. B. Du Bois

92. During which centuries did the Great Vowel Shift take place in the European language?

- (A) 6 AD – 10 AD
- (B) 500 AD – 800 AD
- (C) 1100 AD – 1500 AD
- (D) 1400 AD – 1700 AD

93. Match the works in *List-I* with their authors in *List-II*:

<i>List-I</i>	<i>List-II</i>
(a) <i>Confessions of a Thug</i>	(i) Tabish Khair
(b) <i>Thug : The True Story of India's Murderous Cult</i>	(ii) William T. Meadows
(c) <i>The Thing About Thugs</i>	(iii) Philip Meadows Taylor
(d) <i>Notes on a Thug</i>	(iv) Mike Dash
	(a) (b) (c) (d)
(A) (iv) (i) (ii) (iii)	
(B) (iii) (iv) (i) (ii)	
(C) (iv) (iii) (ii) (i)	
(D) (i) (ii) (iv) (iii)	

94. Which of the following texts is *not* a 'Kitchen Sink Drama'?

- (A) *Look Back in Anger*
- (B) *Roots*
- (C) *Saturday Night and Sunday Morning*
- (D) *Fallen Angels*

95. 'The Withered Arm' is a short story by

- (A) Thomas Hardy
- (B) W. W. Jacobs
- (C) Edgar Allan Poe
- (D) E. T. A. Hoffman

96. Isaac Bickerstaff was a pseudonym used by one of the following authors. Identify.

- (A) William Congreve
- (B) Edmund Burke
- (C) Jonathan Swift
- (D) John Dryden

97. Which medieval text sought to reveal the secrets of 'after life'?

- (A) Dante's *Divine Comedy*
- (B) Chaucer's *The Canterbury Tales*
- (C) Spenser's *The Faerie Queene*
- (D) Petrarch's *Canzoniere*

**Read the following extract and answer the question numbers 98, 99, 100:**

... if I cut it [my hand] it will bleed, like a can of cherries. But then the skin that is cut, and the veins that bleed, and the bones that should never be seen, they are all just as alive as the blood that flows. So the tin can business, or vessel of clay, is just bunk.

And that's what you learn, when you're a novelist. And that's what you are very liable *not* to know, if you're a parson, or a philosopher, or a scientist, or a stupid person. If you're a parson, you talk about souls in heaven. If you're a novelist, you know that paradise is in the palm of your hand, and on the end of your nose, because both are alive; and alive and man alive, which is more than you can say, for certain, of paradise. Paradise is after life, and I for one am not keen on anything that is *after* life. If you are a philosopher, you talk about infinity, and the pure spirit which knows all things. But if you pick up a novel, you

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realize immediately that infinity is just a handle to this self-same jug of a body of mine; while as for knowing, if I find my finger in the fire, I know that fire burns with a knowledge so emphatic and vital, it leaves Nirvana merely a conjecture. Oh, yes, my body, me alive, *knows*, and knows intensely. And as for the sum of all knowledge, it can't be anything more than an accumulation of all the things I know in the body, and you, dear reader, know in the body.

**98.** Which of the following observations is true about the difference between a philosopher and a novelist in this extract?

- (A) The philosopher speaks about the immediate while the novelist speaks about the eternal things.
- (B) While the philosopher speaks about life in heaven, the novelist speaks about everyday life.
- (C) While the philosopher speaks about the live body, the novelist speaks about the state of Nirvana.
- (D) The philosopher focuses on the body which bleeds, while the novelist always speaks about transcendental things.

**99.** The author, in the passage, compares the novel to

- (A) the human body
- (B) the metaphysical paradise
- (C) accumulation of spiritual knowledge
- (D) Both (B) and (C)

**100.** The author compares the novel to a 'tin can business' because

- (A) both of them are favourite objects to consumers.
- (B) novels are sold now-a-days in tin cans.
- (C) both the novel and the tin can have contents which, according to the author, are alive.
- (D) both the novel and the tin can have contents which, according to the author, are inanimate.

**Space for Rough Work**

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