

UGC NET Paper 2 English 5 Jan 2026 Shift 1 Memory based Quiz

Q1. How many syllables are there in the word "intransigently"?

- (A). Three
- (B). Six
- (C). Five
- (D). Four

Answer: c

Solution:

Explanation:

The correct answer is Five.

The word "intransigently" consists of five syllables, which can be broken down phonetically as: in–tran–si–gent–ly.

Here's the breakdown:

- in (1st syllable)
- tran (2nd syllable)
- si (3rd syllable)
- gent (4th syllable)
- ly (5th syllable)

Each syllable contains a single vowel sound or a group of sounds pronounced together as a unit. In this word, each part contains a distinct vowel sound that makes it a separate syllable.

Information Booster:

Syllables are the smallest units of sound in a word; each syllable contains a single vowel sound.

The term "intransigently" is an adverb derived from "intransigent", meaning uncompromising or unwilling to change one's views.

The root word "intransigent" itself has four syllables: in–tran–si–gent.

The suffix "-ly" in "intransigently" adds one more syllable, making it five in total.

Syllable count plays a significant role in poetry, phonology, and pronunciation analysis.

The IPA (International Phonetic Alphabet) transcription of the word is /ɪn'træn.zɪ.dʒənt.li/, which helps identify each syllable.

Understanding syllables helps in improving stress patterns, rhythm, and fluency in speech and writing.

Q2. According to Elaine Showalter, the focus of _____ includes "the history, styles, themes, genres, and structures of writing by women."

- (A). Gynocriticism
- (B). Misandry
- (C). Phallocentrism
- (D). Kyriarchy

Answer: a

Solution:

The correct answer is Gynocriticism.

Elaine Showalter, a pioneering feminist literary critic, introduced the term gynocriticism to designate a critical practice that focuses on women's writing as a distinct literary tradition.

Instead of examining women's literature through male literary norms or feminist political theory alone, gynocriticism seeks to explore the internal structures, themes, and history of women's literature from within. This approach involves studying the literary history, genres, themes, narrative styles, and cultural frameworks created by women writers.

Showalter described gynocriticism as a movement toward developing "a female framework for the analysis of women's literature" and moved feminist literary criticism beyond simply reacting to male authors and perspectives.

Information Booster:

Elaine Showalter is known for works like *A Literature of Their Own* (1977), where she classifies women's writing into three phases: Feminine, Feminist, and Female.

Gynocriticism aims to recover lost texts by women, map out female literary traditions, and recognize the unique voice and subjectivity of women writers.

It diverges from earlier feminist criticism that focused on images of women in male-authored texts, emphasizing instead the importance of women as producers of meaning.

Gynocriticism attempts to create a critical framework centered on women's experiences in literature, asserting that female authorship has its own themes, structures, and influences that merit independent critical study.

It lays the foundation for a literary history of women, rather than examining them through male-dominated paradigms.

Additional Knowledge:

Misandry refers to hatred or prejudice against men. It is a social bias, not a critical framework related to literary studies.

Phallocentrism is a male-centered way of interpreting the world, especially in language and culture. Often critiqued by feminists, it refers to privileging the masculine perspective.

Kyriarchy, a term coined by Elisabeth Schüssler Fiorenza, refers to interlocking systems of oppression, including patriarchy, but extending to other power structures like race, class, and sexuality. It is not a literary critical method focused on women's writing.

Q3. What is the meaning of the term "vakrokti" in Sanskrit poetics?

- (A). It means "bent speech."
- (B). It is a figure of speech that uses distortion or exaggeration to create an effect.
- (C). It is often used in poetry to create a sense of mystery or suspense.
- (D). It is a technique that is used to create a sense of beauty or harmony.

Answer: A

Solution:

The correct option is A. *Vakrokti* is a figure of speech in Sanskrit poetics that means "bent speech." It is a figure of speech that uses distortion or exaggeration to create an effect. It is often used in poetry to create a sense of mystery or suspense. *Vakrokti* is a figure of speech in Sanskrit poetics that means "bent speech" or "oblique expression." It is a figure of speech that uses distortion or exaggeration to create an effect. It is

often used in poetry to create a sense of mystery or suspense, but it can also be used in other forms of literature, such as prose and drama.

There are many different types of vakrokti, but some of the most common include:

② Atiśayokti (hyperbole): This is a figure of speech that uses exaggeration to create an effect. For example, saying that someone is "as strong as an ox" is an example of atiśayokti.

② śleṣa (pun): This is a figure of speech that uses multiple meanings of a word to create an effect. For example, the sentence "The pen is mightier than the sword" can be interpreted in two ways: the pen is literally mightier than the sword, or the pen is more powerful than the sword in terms of its ability to communicate ideas.

② upamā (simile): This is a figure of speech that compares two things using the words "like" or "as." For example, the sentence "Her eyes were like stars" is an example of upamā.

② rūpaka (metaphor): This is a figure of speech that compares two things without using the words "like" or "as." For example, the sentence "The night is a dark cloak" is an example of rūpaka.

Vakrokti is a complex and subtle figure of speech, and it can be difficult to define in a single sentence. However, it is an important concept in Sanskrit poetics, and it has been used by many great poets to create beautiful and evocative language.

Here are some examples of vakrokti in Sanskrit poetry:

- ② "The moon is like a lotus flower in the sky." (Upamā)
- ② "The night is a dark cloak that covers the world." (Rūpaka)
- ② "The rain is like tears from the sky." (Atiśayokti)
- ② "The wind is like a whisper in the trees." (Śleṣa)

Q4. Instruction:

In R.K. Narayan's novel "The Guide," which character transforms from a tour guide to a spiritual guru?

- (A). Raju
- (B). Rosie
- (C). Marco
- (D). Velan

Answer: a

Solution:

In R.K. Narayan's novel "The Guide," the character Raju transforms from a tour guide to a spiritual guru. Initially, Raju is a charismatic and somewhat unscrupulous tour guide who becomes involved with Rosie, a dancer, and her husband, Marco. As the story progresses, Raju's life takes a dramatic turn when he is released from prison and finds himself in a remote village. There, he is mistaken for a holy man, and he gradually takes on the role of a spiritual guide, leading to a profound personal transformation. This novel explores themes of identity, redemption, and the blurred lines between reality and illusion.

Information Booster: (b) Rosie, later known as Nalini, is a talented dancer and the wife of Marco. Her relationship with Raju is central to the plot of "The Guide." (c) Marco is Rosie's scholarly and indifferent husband, whose neglect leads Rosie to seek solace and encouragement from Raju. (d) Velan is a villager who first mistakes Raju for a holy man, thus setting in motion Raju's transformation into a spiritual guru.

Q5. Which pair of novels by Anita Desai take as their subject the suppression and oppression of Indian women?

- I. Where Shall We Go This Summer ?
- II. The Zigzag Way
- III. Cry, the Peacock
- IV. Baumgartner's Bombay

The right combination according to the code is

- (A). I and II
- (B). I and III
- (C). II and III
- (D). III and IV

Answer: b

Solution:

I. Where Shall We Go This Summer? – Focuses on the struggles of an Indian woman confronting domestic confinement, societal expectations, and her desire for personal freedom.

III. Cry, the Peacock – Explores the psychological and emotional oppression of a woman trapped in a stifling marriage and societal norms.

Information Booster:

Anita Desai's fiction often centers on inner conflicts, alienation, and existential dilemmas, especially concerning women in traditional Indian society.

Both novels highlight the tension between individual desires and societal constraints.

Additional Knowledge:

II. The Zigzag Way – Novel by Canadian author John Steinbeck; unrelated to Anita Desai.

IV. Baumgartner's Bombay – By Anita Desai, but it focuses more on the male protagonist's inner life and existential concerns, not primarily on women's oppression.

Q6. Which sociologist is credited with developing the concept of 'habitus,' a system of dispositions that generates practices and perceptions?

- (A). Anthony Giddens
- (B). Pierre Bourdieu
- (C). Manuel Castells
- (D). Michel Foucault

Answer: b

Solution:

Introduction:

Pierre Bourdieu was a highly influential French sociologist, anthropologist, and philosopher whose work bridged various theoretical traditions.

Information Booster:

Bourdieu's concept of habitus refers to the system of durable, transposable dispositions that are acquired through experience and generate practices, perceptions, and appreciations. It links objective social structures with subjective individual experiences and actions, operating largely at an unconscious level.

Additional Knowledge:

Bourdieu also developed concepts like 'field' and 'capital' (economic, cultural, social, symbolic) to analyze social inequalities and power dynamics. His work, such as "Distinction: A Social Critique of the Judgement of Taste," demonstrates how habitus shapes cultural consumption and social stratification.

Q7. Derrida's notion of *différance* challenges metaphysics of presence. Which assumption of Saussure does it primarily destabilize?

- (A). Arbitrariness of the sign
- (B). Linear combination of signs
- (C). Synchrony over diachrony
- (D). Fixed relationship between signifier and signified

Answer: d

Solution:

Jacques Derrida's idea of *différance* (introduced in *Of Grammatology* and *Margins of Philosophy*) highlights that meaning in language is never fixed but always deferred and differentiated. He argues that signs gain meaning not by a stable bond between signifier (sound/image) and signified (concept), as Ferdinand de Saussure had suggested, but through an endless play of differences within the system of language.

This destabilizes Saussure's structuralist model, where the signifier–signified relation formed a relatively closed unit. Derrida shows instead that the signified is never present in itself but is always another signifier in an infinite chain, undermining the metaphysical quest for stable meaning or "presence."

Information Booster

Saussure's Semiotics: He emphasized the arbitrariness of the sign and that meaning arises from relational differences, but still posited a signifier–signified bond.

Derrida's Intervention: With *différance*, he radicalizes Saussure's insight, arguing that no signified is ever final—every meaning is postponed (*différer*) and differentiated.

Metaphysics of Presence: Western philosophy's tendency to ground truth in stable origins (*logos*, God, consciousness) is overturned by Derrida's notion of endless textuality.

Impact: This leads to deconstruction, where texts are seen as unstable, open-ended, and self-undermining.

Additional Knowledge

- (a) Arbitrariness of the sign – Derrida accepts and extends this, not destabilizes it.
- (b) Linear combination of signs – Refers to syntagmatic structures; Derrida does not primarily critique this.
- (c) Synchrony over diachrony – Saussure privileged synchronic study, but Derrida's main target was not this methodological distinction.

Q8. Sharan Kumar Limbale's *Akkarmashi* primarily deals with:

- (A). The life of Dalit women in the 21st century
- (B). Experiences of caste discrimination and marginalization
- (C). Mythological retellings from a Dalit perspective
- (D). Urban middle-class Dalit assimilation

Answer: b

Solution:

Sharan Kumar Limbale's *Akkarmashi* (The Outcaste, 1984) is one of the most powerful autobiographical narratives in Dalit literature. The text centers on the author's lived experience of being born as an "akkarmashi" (illegitimate child) of a high-caste landlord father and a Dalit mother. This dual identity condemns him to severe caste-based humiliation, poverty, and social exclusion. Rather than being a private confession, the text universalizes the pain of Dalit communities under caste oppression, making it a landmark in Dalit autobiographical writing.

Information Booster:

Genre: Autobiography / Testimonio-like narrative in Marathi literature.

Historical Context: Written in the 1980s, a period when Dalit Panther movement and Ambedkarite ideology had gained prominence in Maharashtra.

Themes:

- Illegitimacy and social stigma
- Poverty and hunger
- Institutionalized caste oppression
- Identity crisis and search for dignity

Literary Significance: Limbale critiques Brahmanical hegemony and upper-caste patriarchy while affirming Ambedkarite resistance. The text also expands the boundaries of autobiography by intertwining personal narrative with collective Dalit experience.

Additional Knowledge:

- (a) The life of Dalit women in the 21st century → While Limbale does portray the suffering of his mother and Dalit women, the text is not limited to women's lives in the modern era.
- (c) Mythological retellings from a Dalit perspective → This is more aligned with works by writers like Omprakash Valmiki (Joothan) or Kancha Ilaiah Shepherd (Why I am not a Hindu), who challenge mythic traditions, not Limbale's autobiography.
- (d) Urban middle-class Dalit assimilation → *Akkarmashi* does not depict assimilation; it portrays rural poverty, exclusion, and alienation rather than urban middle-class Dalit mobility.

Q9. Generally, the longest final consonant cluster can be _____ letters long.

- (A). Four
- (B). Two
- (C). Eight
- (D). One

Answer: a

Solution:

Explanation:

In English phonology, a final consonant cluster is a group of consonants that appear together at the end of a syllable or word. The longest final consonant clusters generally consist of up to four consonants. For example, the word "angsts" (pronounced /æŋksts/) features a four-consonant final cluster (/ŋksts/), which is considered the longest permissible in standard English pronunciation.

Information Booster:

Consonant Clusters: Refers to two or more consonants appearing together without a vowel between them.

Final Consonant Cluster: These clusters occur at the end of words or syllables, like in "texts" or "angsts."

Phonetic Rules: While four-consonant clusters are possible, they are relatively rare and often occur in compound words or borrowed words.

Cluster Restrictions: English phonotactic constraints limit how many consonants can occur together, especially at the end of words.

Pronunciation Impact: Complex consonant clusters can affect the ease of pronunciation and may result in simplification in certain accents or dialects.

Example of a Three-Consonant Cluster: Words like "texts" or "limps" feature a three-consonant cluster at the end.

Q10. Which of the following statements misrepresents the core principles of Deconstruction, the critical theory pioneered by Jacques Derrida?

- (A). Deconstruction intends to dismantle existing structures of meaning in a language in order to create a more coherent one
- (B). Deconstruction aims to uncover the opposing forces of signification within a text.
- (C). It focuses on the self-referential aspects of language and its instability.
- (D). A text is characterized by aporias (irresolvable contradictions), which Deconstruction seeks to expose.

Answer: a

Solution:

Statement A misrepresents the core principles of Deconstruction.

Jacques Derrida's theory of Deconstruction does not aim to create a more coherent structure of meaning. Instead, it is focused on exposing the inherent instability of language and meaning.

Deconstruction seeks to reveal the contradictions and ambiguities within texts, showing how meaning is always deferred and never fully fixed.

It argues that meanings are not stable or coherent but are always in flux due to the interplay of difference (the process by which meaning is always postponed) and the internal contradictions within language.

Deconstruction challenges the idea that language can be used to construct a definitive or coherent meaning. It emphasizes that meaning is always subject to deconstruction and that texts can be interpreted in multiple ways, often revealing paradoxes and contradictions rather than providing clarity or a stable understanding.

Information Booster

Jacques Derrida (1930–2004) was a French philosopher and the founder of Deconstruction, a critical theory that critiques the traditional understanding of language, meaning, and interpretation.

Deconstruction is concerned with the instability of meaning in language and examines how texts undermine their own supposed clarity and coherence.

Derrida argues that language is inherently self-referential, meaning it refers to itself rather than to some external reality, and that this creates ambiguity and instability in meaning.

Difference is one of Derrida's key concepts, suggesting that meaning is always delayed and dependent on a network of signs, making it impossible to attain a fully stable or coherent meaning.

The aporia, or irresolvable contradiction, is a central idea in deconstruction, as Derrida reveals how texts are riddled with contradictions that prevent them from ever achieving closure or final meaning.

Derrida's work has had a profound influence on literary theory, philosophy, and critical theory, emphasizing the fluidity of meaning and the complexity of interpretation.

Q11. Instruction:

In academic research, what does "et al." mean?

(A). Edited article
(B). And all
(C). Electronic article link
(D). And others (in reference to co-authors)

Answer: d

Solution:

Correct Answer: Option (b) And others (in reference to co-authors)

In academic research and citation formats (like APA, MLA, Chicago), "et al." is an abbreviation of the Latin term "et alia", which means "and others". It is used when citing a source written by multiple authors, typically more than three, to simplify and shorten references.

Example in APA Style:

(Sharma et al., 2022) This means Sharma is the first author, and there are additional co-authors.

Information Booster:

Usage Rules by Citation Style

Citation Style Use of *et al.*

APA	Used after the first author if >2 names
MLA	Similar usage in in-text citations
Chicago	Depends on the edition and context

Using *et al.* ensures clarity and brevity in scholarly writing without listing all authors in every mention.

Additional Knowledge:

- Option (a) Edited article: Refers to a collection of works compiled by an editor—not the meaning of *et al.*
- Option (b) And all: A common misunderstanding. The correct Latin phrase is "et alia", meaning "and others", not "and all."
- Option (c) Electronic article link: This would refer to a URL or DOI, not *et al.*

Q12. Which of the following is correct while talking about Sidney's An Apology for Poetry?

(A). An Apology for Poetry is a carefully planned, organized religious argument in the form of a classical drama.

(B). An Apology for Poetry is an absurdly planned, disorganized non-judicial argument in the form of a classical oration.

(C). An Apology for Poetry is a carefully planned, organized judicial argument in the form of a classical oration.

(D). An Apology for Poetry is a carefully planned, organized political argument in the form of a classical drama.

Answer: c

Solution:

Explanation:

An Apology for Poetry (also known as The Defence of Poesy) is a famous work by Sir Philip Sidney in which he defends the value and role of poetry in society.

Classical Oration: Sidney structures his defense of poetry in the form of a classical oration, a type of persuasive speech that was used in ancient rhetoric. A classical oration typically consists of an introduction, a statement of the case, evidence or reasoning to support the case, and a conclusion.

Judicial Argument: The argument is judicial in nature because Sidney systematically presents evidence and reasons to argue in favor of poetry's moral and intellectual benefits, much like a lawyer presenting a case in court.

Sidney's logical structure follows the classical rhetoric of a persuasive oration, and his judicial approach is evident in how he systematically responds to various critics of poetry.

Information Booster:

In "An Apology for Poetry," Sir Philip Sidney sets out to restore poetry to its rightful place among the arts. Poetry has gotten a bad name in Elizabethan England, disrespected by many of Sidney's contemporaries. But, Sidney contends, critics of poetry do not understand what poetry really is: they have been misled by modern poetry, which is frequently bad.

If one understands the true nature of poetry, one will see, as Sidney shows in his essay, that poetry is in fact the "monarch" of the arts.

Sidney does so by articulating a theory of poetry, largely drawn from classical sources, as a tool for teaching virtue and the poet as a semi-divine figure capable of imagining a more perfect version of nature.

Armed with this definition, Sidney proceeds to address the major criticisms made of the art of poetry and of the poets who practice it, refuting them with brilliant rhetorical skill.

Sidney defends poetry against critics who claim it has a corrupting influence on society. He argues that poetry is beneficial for both the soul and society.

- A classical oration is often broken down into five parts: exordium (introduction), narratio (narration), partitio (division), confirmatio (confirmation), and peroratio (conclusion).
- Sidney presents poetry as a moral and philosophical pursuit, contrasting it with other forms of knowledge like history and philosophy. He argues that poetry inspires virtue by appealing to the emotions, unlike dry logic.
- Sidney contends that poets are teachers who use imagination and creativity to instill virtuous values in the reader, making poetry superior to other forms of writing.
- Sidney distinguishes poetry from philosophy and history. According to him, history tells what has happened, philosophy teaches what is true, but poetry tells what could or should happen, inspiring both action and virtue.
- Sidney's Apology became a foundational text for the literary criticism of the Renaissance and continues to be influential in the study of literature.

Q13. Statement-Based:

Statement I: Jayanta Mahapatra's poetry often explores the spiritual and social dimensions of Odisha.

Statement II: His poetry is strictly nationalist in theme and avoids personal and existential concerns.

- (A). Both Statement I and Statement II are true
- (B). Both Statement I and Statement II are false
- (C). Statement I is true, Statement II is false
- (D). Statement I is false, Statement II is true

Answer: c

Solution:

Jayanta Mahapatra's poetry often explores the spiritual and social dimensions of Odisha."

Mahapatra frequently situates his work in Odisha's cultural, historical, and spiritual contexts (e.g., Relationship is centered on the Konark temple, Odisha's ethos, and the connection between land, myth, and people). His poetry reflects both social realities (poverty, hunger, colonial/postcolonial memory) and spiritual dimensions of the region.

Information Booster:

Major Themes in Mahapatra: spirituality, history, colonial memory, existential struggles, landscapes of Odisha, human suffering.

Relationship (1980, Sahitya Akademi Award) is his most acclaimed work, exploring Odisha's spiritual heritage.

His poems like Hunger reveal social inequalities, while many others probe silence, guilt, and mortality.

Additional Knowledge:

Statement II: Nationalist poetry in Indian English is more aligned with poets like Sarojini Naidu or Sri Aurobindo, not Mahapatra.

Mahapatra's uniqueness lies in his blend of intensely personal emotions with regional and cultural rootedness, making him stand apart from both purely confessional and purely nationalist traditions.

"His poetry is strictly nationalist in theme and avoids personal and existential concerns."

Mahapatra is not a nationalist poet in the strict sense. His poetry is deeply existential, exploring themes like alienation, death, memory, guilt, and personal loss, often intertwined with larger social realities. He resists being boxed into narrow nationalism.

Q14. Which feminist wrote "A Room of One's Own," which discusses the importance of literal and figurative space for women writers?

- (A). Charlotte Perkins Gilman
- (B). Virginia Woolf
- (C). Sylvia Plath
- (D). Audre Lorde

Answer: B

Solution:

Virginia Woolf, a prominent modernist writer and critic, wrote "A Room of One's Own" based on a series of lectures she delivered at Newnham College and Girton College, two women's colleges at the University of Cambridge, in 1928. Published in 1929, this extended essay explores the societal and educational

disadvantages that disempower women and hinder their ability to produce creative and scholarly work.

Q15. According to Northrop Frye there are four main narrative genres associated with the seasonal cycle of spring, summer, autumn and winter. They are comedy, , tragedy and irony (satire). Which is the second one?

- (A). Romance
- (B). Epic
- (C). Fiction
- (D). Novel

Answer: a

Solution:

According to Northrop Frye in Anatomy of Criticism (1957), the four main narrative genres correspond to the seasonal cycle:

- Spring → Comedy (rebirth, renewal, happy endings)
- Summer → Romance (adventure, idealized world, heroic quests)
- Autumn → Tragedy (decline, loss, mortality)
- Winter → Irony/Satire (bitterness, cynicism, disillusionment)

Hence, the genre associated with summer is Romance, making it the second one in Frye's seasonal schema.

Information Booster:

Frye's framework links literary genres with symbolic patterns and seasonal metaphors to highlight universal narrative structures.

Romance, in this context, is idealized and often features heroic figures overcoming obstacles in an almost mythic setting.

Additional Knowledge:

- (b) Epic – While related to heroic narratives, Frye places it within broader classification, not as the seasonal counterpart to summer.
- (c) Fiction – Too general; Frye distinguishes specific narrative genres.
- (d) Novel – A literary form, not a seasonal genre in Frye's schema.

Questions No. 71-75 are based on the following passage :

Read the passage carefully and select the most appropriate option.

The town belonging to the colonized people, or at least the native town, the negro village, the medina, the reservation, is a place of ill fame, peopled by men of evil repute. They are born there, it matters little where or how; they die there, it matters not where, nor how. The native town is a hungry town, starved of bread, of meat, of shoes, of coal, of light. The native town is a crouching village, town on its knees, a town wallowing in the mire. The look that the native turns on the settler is a look of lust, of envy.... The colonized man is an envious man. And this the settler knows very well... It is true, for there is no native who does not dream atleast once a day of setting himself up in the settler's place.

(From Frantz Fanon's The Wretched of The Earth)

Q16. Instruction:

Identify the feminist work that critiques the concept of the "male gaze" in relation to power dynamics and

objectification:

(A) **Laura Mulvey**: *Visual Pleasure and Narrative Cinema* (B) **Virginia Woolf**: *A Room of One's Own* (C) **Simone de Beauvoir**: *The Second Sex* (D) **Mary Wollstonecraft**: *A Vindication of the Rights of Woman*

Choose the correct answer from the options given below:

(A). (A) only
(B). (A) and (C) only
(C). (B), (C), and (D) only
(D). (A), (B), and (D) only

Answer: b

Solution:

Laura Mulvey's seminal essay *Visual Pleasure and Narrative Cinema* (1975) introduced the concept of the "male gaze", critiquing how cinema and visual culture structure women as passive objects of male desire, reinforcing patriarchal power dynamics. **Simone de Beauvoir**'s *The Second Sex* (1949) also discusses the objectification of women, arguing that women have been historically regarded as the "Other" in relation to men. While important, **Virginia Woolf**'s and **Mary Wollstonecraft**'s works primarily focus on women's education, autonomy, and intellectual space but do not directly address the "male gaze" concept.

Information Booster:

- **Laura Mulvey**'s concept of the **male gaze** examines how women are presented in visual media through the lens of male pleasure and power, critically analyzing film techniques that objectify women.
- **Simone de Beauvoir** challenges the idea of women as the "Other" in *The Second Sex*, discussing how patriarchal society views women as secondary and passive, leading to widespread objectification.

Additional Information:

- (B) **Virginia Woolf** in *A Room of One's Own* explores the intellectual limitations imposed on women throughout history but does not directly discuss objectification in relation to the male gaze.
- (D) **Mary Wollstonecraft** focuses on women's rights to education and equality in her work *A Vindication of the Rights of Woman*, advocating for the intellectual emancipation of women but does not address visual or cinematic portrayals of women.

Q17. Consider the following statements

Matthew Arnold's "Culture and Anarchy"

1. was first published in 1869.
2. does not argue for a restricting of England's social ideology.
3. does not contrast culture with anarchy.
4. culture seeks to cultivate the 'Free Play' of thought.

Which of the statements given above are correct?

(A). 1 and 2
(B). 1 and 4
(C). 3 and 2
(D). 3 and 4

Answer: B

Solution:

The correct option is B. Culture and Anarchy is an essay by Matthew Arnold, first published in 1869. In it, Arnold argues that culture seeks to cultivate the 'free play' of thought. He defines culture as "the best that has been thought and said in the world." Arnold argues that culture is opposed to two other forces in society: anarchy and philistinism. Anarchy is the absence of order or authority, and philistinism is the pursuit of material wealth and comfort at the expense of intellectual and spiritual development. Arnold believes that culture can help to mediate between anarchy and philistinism. He argues that culture can provide people with a common set of values and ideals, and that it can help to promote social harmony and progress. Culture and Anarchy is a complex and challenging work, but it is also a deeply important one. Arnold's ideas about culture have had a profound influence on the development of Western thought, and they continue to be relevant today.

Information booster: Some of the key points of Arnold's argument in Culture and Anarchy:

- Culture is essential to the moral and social progress of society.
- Culture is opposed to anarchy and philistinism.
- Culture can provide people with a common set of values and ideals.
- Culture can help to promote social harmony and progress.
- Culture is not the same as education or wealth.
- Culture is a lifelong process of learning and self-improvement.
- Culture is not elitist or exclusive.
- Culture is essential for the development of the individual and the society.

Culture and Anarchy is a classic work of social and cultural criticism. It is a challenging and thought-provoking book, but it is also a rewarding one. Arnold's ideas about culture are still relevant today, and they can help us to understand the challenges and opportunities facing our own society.

Q18. Girish Karnad's "Hayavadana" is based on a story from:

(A). The Mahabharata
(B). The Ramayana
(C). Kathasaritsagara
(D). The Panchatantra

Answer: c

Solution:

"Hayavadana" is based on a story from the "Kathasaritsagara" (Ocean of Story), an 11th-century collection of Sanskrit tales by Somadeva.

Karnad also acknowledges the influence of Thomas Mann's "The Transposed Heads," which drew from the same source.

Information Booster

Karnad adapted the ancient tale of two friends who exchange heads to explore modern questions about identity, completeness, and human nature.

The play uses traditional Indian theatrical techniques including masks, music, and stylized movement.

The story involves two friends, Devadutta and Kapila, who both love the same woman, Padmini.

When they accidentally exchange heads through a supernatural mix-up, questions arise about which man she should choose - the one with her husband's head or her husband's body.

The play explores whether identity lies in mind or body.

Additional Knowledge

The Mahabharata: While both are ancient Indian texts, this specific story comes from Kathasaritsagara.

The Ramayana: Another great epic, but not the source for this particular tale.

The Panchatantra: A collection of moral fables, different from Karnad's source.

Q19. Match the following authors (Column I) to their critical works concerned with society, politics, or aesthetics (Column II):

Column I (Author) Column II (Work)

Matthew Arnold	I. <i>On Liberty of Conscience</i> (appendix to <i>Leviathan</i>)
P. B. Shelley	II. <i>Essays in Criticism</i>
Walter Pater	III. <i>The Renaissance: Studies in Art and Poetry</i>
Thomas Browne	IV. <i>Religio Medici</i>
Thomas Hobbes	V. "A Philosophic View of Reform"

Options:

- (A). 1-II, 2-V, 3-III, 4-IV, 5-I
- (B). 1-III, 2-II, 3-IV, 4-V, 5-I
- (C). 1-II, 2-III, 3-V, 4-I, 5-IV
- (D). 1-IV, 2-V, 3-II, 4-III, 5-I

Answer: a

Solution:

Answer: (a) 1-II, 2-V, 3-III, 4-IV, 5-I.

Explanation

Each author is correctly paired with a major prose work that reflects their engagement with criticism, politics, or religion. Matthew Arnold is paired with *Essays in Criticism* (First Series, 1865), a landmark in Victorian literary criticism that outlines his ideas of "high seriousness" and "the best that has been thought and said," so 1-II is correct.

P. B. Shelley's political pamphlet "A Philosophic View of Reform" reflects his radical commitment to non-violent political change, hence 2-V.

Walter Pater's *The Renaissance: Studies in Art and Poetry* is the key text of Victorian Aestheticism, thus 3-III.

Religio Medici is by Sir Thomas Browne, not Burton; this is the one deliberate twist: in strict literary history 4-IV identifies Browne.

Thomas Hobbes is accurately linked to *On Liberty of Conscience*, a section appended to *Leviathan*, giving 5-I. Only option A provides all these pairings simultaneously.

Information Booster

Essays in Criticism (First Series) brings together Arnold's essays on figures like Wordsworth and Joubert and articulates his critical method, which values moral seriousness, classical balance, and comparative judgement.

Shelley's "A Philosophic View of Reform" (written c. 1819–1820, published posthumously) is a prose tract arguing that genuine political reform must arise from enlightenment and moral improvement rather than violent revolution; it complements his poetic radicalism in works such as *The Mask of Anarchy*.

Pater's *The Renaissance* (1873) gathers essays on Italian and Northern Renaissance art and literature; its preface and conclusion define an aesthetic philosophy that urges readers to cultivate discriminating sensibility and to treat art as an autonomous realm of experience.

Religio Medici (1643) is a meditative prose work by the seventeenth-century physician Sir Thomas Browne, blending personal confession, theological speculation, and baroque prose to explore faith and doubt in an age of religious conflict.

Hobbes's *Leviathan* (1651), with its discussions of church and state, contains material on liberty of conscience that seeks to limit religious conflict by subordinating ecclesiastical authority to the sovereign power.

Q20. Which of the following denote the three phases of literary feminism according to Elaine Showalter?

- A. Feminine
- B. Gynie
- C. Womanish
- D. Feminist
- E. Female

Choose the most appropriate answer from the options given below:

- (A). A, Band C only
- (B). A, D and E only
- (C). A, Band E only
- (D). B, C and D only

Answer: B

Solution:

A, D, and E only denote the three phases of literary feminism according to Elaine Showalter.

- Feminine: The feminine phase (1840-1880) was characterized by women writers imitating the styles and conventions of male writers.
- Feminist: The feminist phase (1880-1920) was characterized by women writers writing explicitly about women's issues and advocating for women's rights.
- Female: The female phase (1920-present) is characterized by women writers writing about a wide range of topics from a female perspective, without feeling the need to imitate male writers or advocate for women's rights in a particular way.

Gynie and womanish are not terms that are typically used to describe the three phases of literary feminism. It is important to note that Showalter's model of the three phases of literary feminism is a simplification, and there is a great deal of overlap between the phases. Additionally, not all women writers fit neatly into one phase or another.

Q21. Instruction:

Arrange the following Thomas Hardy novels in chronological order of their publication:

1. Under the Greenwood Tree
2. A Pair of Blue Eyes
3. Far from the Madding Crowd
4. The Return of the Native

(A). 1, 2, 3, 4
(B). 1, 3, 2, 4
(C). 2, 1, 4, 3
(D). 3, 1, 2, 4

Answer: a

Solution:

The novels by Thomas Hardy are arranged in the order of their publication as follows:

1. **Under the Greenwood Tree** (1872)
2. **A Pair of Blue Eyes** (1873)
3. **Far from the Madding Crowd** (1874)
4. **The Return of the Native** (1878)

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