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Q1. Who coined the term "the anxiety of influence"?

- (a) T.S. Eliot**
- (b) Northrop Frye**
- (c) F.R. Leavis**
- (d) Harold Bloom**

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Answer: (d) Harold Bloom Harold Bloom introduced this concept in *The Anxiety of Influence* (1973). He argued that all strong poets are involved in an Oedipal struggle with their poetic "precursors" — they must misread and distort their predecessors through six "revisionary ratios" (clinamen, tessera, kenosis, daemonization, askesis, apophrades) in order to create imaginative space for original work. The theory is deeply indebted to Freudian psychoanalysis and is considered one of the most influential — and most contested — frameworks in 20th-century literary criticism.

Q2. Which novel begins with the line "It was the best of times, it was the worst of times"?

- (a) Bleak House — Charles Dickens**
- (b) A Tale of Two Cities — Charles Dickens**
- (c) Great Expectations — Charles Dickens**
- (d) David Copperfield — Charles Dickens**

Answer: (b) A Tale of Two Cities — Charles Dickens Published in 1859, A Tale of Two Cities is set against the French Revolution and contrasts London and Paris. Its opening is one of the most famous in English literature, built on a series of antitheses that establish the novel's central theme of duality — order and chaos, love and violence, self-sacrifice and tyranny. The novel's hero Sydney Carton makes the ultimate sacrifice with the equally famous closing thought: "It is a far, far better thing that I do, than I have ever done." Note: all four options are Dickens novels — a common UGC trap.

Q3. "The medium is the message" is a concept associated with which theorist?

- (a) Roland Barthes**
- (b) Raymond Williams**
- (c) Marshall McLuhan**
- (d) Stuart Hall**



Answer: (c) Marshall McLuhan McLuhan introduced this idea in Understanding Media (1964), arguing that the form of a medium — not its content — is what primarily shapes human perception and social organisation. Television, print, and radio each restructure consciousness differently regardless of what they transmit. McLuhan also distinguished between "hot" media (high definition, low participation — radio, film) and "cool" media (low definition, high participation — television, telephone). His work is foundational to media studies and cultural theory, and frequently appears in UGC papers on critical theory and communication.

Q4. Which of the following is the correct definition of "catharsis" as used by Aristotle in the Poetics?

- (a) The moment of recognition in which the tragic hero discovers the truth of his situation**
- (b) The reversal of fortune from happiness to misery that structures the tragic plot**
- (c) The purgation or clarification of pity and fear that tragedy produces in its audience**
- (d) The tragic flaw or error of judgement that causes the hero's downfall**

Answer: (c) The purgation or clarification of pity and fear Aristotle defines catharsis in Poetics Chapter 6 as the effect of tragedy on the audience — the purgation (or, in some translations, "clarification") of the emotions of pity and fear. It remains one of the most debated terms in all of literary criticism: does tragedy purge these emotions (medical metaphor — Bernays), clarify them (cognitive metaphor — Nussbaum), or educate them? Option (a) describes anagnorisis, option (b) describes peripeteia, and option (d) describes hamartia — all of which are distinct Aristotelian concepts that frequently appear together in UGC questions.

Q5. Kamala Das's autobiographical work written in Malayalam is:

- (a) Summer in Calcutta**
- (b) The Descendants**
- (c) Ente Katha**
- (d) The Old Playhouse**

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Answer: (c) Ente Katha Ente Katha (1973), meaning "My Story," is Kamala Das's frank and controversial autobiography written in Malayalam under her pen name Madhavikutty. It caused a sensation in Kerala for its candid treatment of sexuality, desire, and marital unhappiness. Her English poetry — collected in Summer in Calcutta (1965), The Descendants (1967), and The Old Playhouse and Other Poems (1973) — is equally confessional, and her poem "An Introduction" is a landmark text in Indian women's writing for its assertion of a fluid, defiant identity beyond gender and language norms.

Q6. Which text is considered the first novel in the English language?

- (a) Henry Fielding's Tom Jones**
- (b) Samuel Richardson's Pamela**
- (c) Daniel Defoe's Robinson Crusoe**
- (d) Aphra Behn's Oroonoko**

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Answer: (b) Samuel Richardson's Pamela is most widely accepted as the first English novel, though this is actively debated. Ian Watt in The Rise of the Novel (1957) identifies Defoe alongside Richardson and Fielding as the founders of the form, with Robinson Crusoe representing "formal realism" — the use of particular names, dates, and places to create an illusion of authenticity. Richardson's Pamela (1740) is the first epistolary novel. Fielding's Tom Jones (1749) introduced the comic-epic prose form. Aphra Behn's Oroonoko (1688) is an important precursor but predates the conventions Watt identifies with the novel form.

Q7. The term "stream of consciousness" as a literary technique was first used in a critical sense by:

- (a) Henry James**
- (b) Virginia Woolf**
- (c) William James**
- (d) May Sinclair**

Answer: (d) May Sinclair Though the phrase "stream of consciousness" originates with the psychologist William James (in *Principles of Psychology*, 1890), it was the novelist and critic May Sinclair who first applied it as a literary critical term — in her 1918 review of Dorothy Richardson's *Pilgrimage* in *The Little Review*. Virginia Woolf developed the technique most influentially but did not coin the term. Henry James's concept of the "central consciousness" is a related but distinct narrative technique. This is a high-frequency UGC question because students commonly attribute the term directly to Woolf or William James.

Q8. Which of the following is the correct pairing of author and pen name?

- (a) Mary Ann Evans — George Eliot**
- (b) Charles Dickens — Currer Bell**
- (c) Charlotte Brontë — Ellis Bell**
- (d) Eric Blair — Lewis Carroll**

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Answer: (a) Mary Ann Evans — George Eliot Mary Ann (or Mary Anne) Evans published all her major fiction under the male pseudonym George Eliot, including *Middlemarch*, *The Mill on the Floss*, and *Silas Marner*. She adopted a male pen name partly to ensure her work was taken seriously in a male-dominated literary marketplace. The other pairings are incorrect: Currer Bell was Charlotte Brontë's pen name; Ellis Bell was Emily Brontë's; Eric Blair was the real name of George Orwell; Lewis Carroll was the pen name of Charles Dodgson — not Dickens, who published under his own name.

Q9. R.K. Narayan's fictional town of Malgudi is modelled on which real South Indian city?

- (a) Chennai**
- (b) Mysore**
- (c) Coimbatore**
- (d) Mangalore**

Answer: (b) Mysore Narayan consistently stated that Malgudi was a fictional composite town modelled primarily on Mysore, where he grew up, though it also incorporates elements of other South Indian towns. Malgudi appears in virtually all of Narayan's major works — Swami and Friends (1935), The Bachelor of Arts (1937), The Guide (1960), The Man-Eater of Malgudi (1961) — and functions as a microcosm of Indian life under colonial rule and after independence. The Guide won the Sahitya Akademi Award in 1960 and remains his most celebrated novel internationally.

Q10. Which of the following texts is NOT associated with the "Angry Young Men" movement of 1950s Britain?

- (a) Look Back in Anger — John Osborne**
- (b) Saturday Night and Sunday Morning — Alan Sillitoe**
- (c) Lucky Jim — Kingsley Amis**
- (d) The Birthday Party — Harold Pinter**

Answer: (d) The Birthday Party — Harold Pinter Pinter's The Birthday Party (1958) belongs to the Theatre of the Absurd and the "comedy of menace" tradition — not the Angry Young Men movement. The Angry Young Men were a loose grouping of British writers in the 1950s who expressed working-class and lower-middle-class disillusionment with British society and the Establishment. Key texts include Osborne's Look Back in Anger (1956), Amis's Lucky Jim (1954), Sillitoe's Saturday Night and Sunday Morning (1958), and John Braine's Room at the Top (1957). David Sylvester coined the related term "Kitchen Sink realism" in 1954.

Q11. Frantz Fanon's *The Wretched of the Earth* was prefaced by which existentialist philosopher?

- (a) Albert Camus**
- (b) Simone de Beauvoir**
- (c) Jean-Paul Sartre**
- (d) Maurice Merleau-Ponty**



Answer: (c) Jean-Paul Sartre Sartre's preface to Fanon's *Les Damnés de la Terre* (1961) is itself a landmark text — controversial for its advocacy of anticolonial violence as a means of psychological liberation for the colonised. Sartre argues that the colonised must purge the colonial mentality through revolutionary action. Fanon himself, a Martinican psychiatrist who worked in Algeria during the war of independence, drew on his clinical experience to argue that colonialism is a form of psychological violence that dehumanises both coloniser and colonised. The book influenced the Black Power movement, the Palestinian liberation struggle, and postcolonial theory broadly.

Q12. Which of the following correctly identifies the verse form of Milton's *Samson Agonistes*?

- (a) Heroic couplets, modelled on Dryden's dramatic verse**
- (b) A mixture of blank verse and irregular, unrhymed verse — consciously modelled on Greek tragedy**
- (c) The Spenserian stanza, linking it to *Paradise Lost*'s epic tradition**
- (d) Rhyming iambic tetrameter, chosen for its association with Hebrew poetry**

Answer: (b) Blank verse and irregular unrhymed verse modelled on Greek tragedy Samson Agonistes (1671), published alongside Paradise Regained, is a closet drama — meant to be read rather than performed — modelled explicitly on Greek tragic form (it observes the unities of time, place, and action). Milton uses blank verse for the dialogue but introduces irregular, unrhymed lines for the choruses, explaining in his preface that the variety of Greek and Italian verse does not reduce to simple rhyme. It is his most sustained engagement with classical dramatic form and a significant influence on later verse drama.

Q13. Derek Walcott's epic poem Omeros (1990) rewrites which classical text?

- (a) Virgil's Aeneid**
- (b) Homer's Odyssey and Iliad**
- (c) Dante's Divine Comedy**
- (d) Ovid's Metamorphoses**



Answer: (b) Homer's Odyssey and Iliad Omeros — the Greek name for Homer — transports Homeric characters (Achille, Hector, Helen, Philoctete) to the Caribbean island of St Lucia, where they become Black fishermen and villagers. The poem explores the legacies of slavery, colonialism, and exile while meditating on whether the Caribbean has its own epic tradition or must always work through the borrowed language and mythology of Europe. Walcott won the Nobel Prize in Literature in 1992, partly on the strength of this poem. The work is a central text in both postcolonial literature and the study of epic tradition.

Q14. The "New Criticism" school of literary interpretation insisted that a poem should be understood as:

- (a) A social document reflecting the ideology of its historical moment of production**
- (b) An expression of the author's psychological conflicts that can only be fully understood through biography**
- (c) An autonomous, self-contained verbal object whose meaning is fully available in the text itself, independent of author and reader**
- (d) A political intervention whose meaning is produced in the relationship between text and reading community**

Answer: (c) An autonomous, self-contained verbal object New Criticism — associated with I.A. Richards, Cleanth Brooks, Robert Penn Warren, W.K. Wimsatt, and Monroe Beardsley — insisted on "close reading" of the literary text as a self-sufficient object. Its key moves were the rejection of the "intentional fallacy" (meaning \neq author's intention) and the "affective fallacy" (meaning \neq reader's emotional response). Brooks's *The Well Wrought Urn* (1947) and Wimsatt & Beardsley's twin essays are the foundational texts. This position was later challenged by reader-response theory, historicism, and deconstruction, each of which reintroduced context, reader, or history that New Criticism had bracketed out.

Q15. Which of the following was the first work published by Seamus Heaney?

- (a) North**
- (b) Wintering Out**
- (c) Door into the Dark**
- (d) Death of a Naturalist**

Answer: (d) Death of a Naturalist Death of a Naturalist (1966) was Heaney's debut collection, winner of the Geoffrey Faber Memorial Prize and the Somerset Maugham Award. Its poems — "Digging," "Blackberry-Picking," "The Early Purges" — establish his characteristic method: the sensory, tactile rendering of rural Ulster as a way of exploring identity, memory, and the relationship between poetry and physical labour. The famous opening of "Digging" — the speaker watching his father dig and deciding "I'll dig with it" (his pen) — is one of the most frequently discussed opening gambits in contemporary poetry. *Door into the Dark* followed in 1969, *Wintering Out* in 1972, and *North* in 1975.

Q16. Philip Sidney's *An Apology for Poetry* defends poetry against Gosson's charges. Sidney's central defence rests on the claim that poetry is superior to both history and philosophy because:

- (a) It uses ornamental language that makes moral instruction more pleasurable to receive**
- (b) It presents a "golden world" — a nature perfected by the poet's wit — unlike history, which is tied to the brazen world of fact, and philosophy, which offers abstract precepts without moving examples**
- (c) It moves the reader to virtue more efficiently than philosophy's abstract precepts or history's particular examples, by combining both in a concrete, pleasurable form**
- (d) It preserves the cultural memory of a nation better than any other form of discourse**

Answer: (c) It moves the reader to virtue by combining the universal and the particular Sidney makes a precise three-way argument: the philosopher teaches virtue abstractly but without delight; the historian gives examples but is tied to the imperfect truth of what actually happened; only the poet combines the philosopher's universal moral teaching with the historian's concrete examples — and adds the sweetness of verse to make it pleasurable and therefore effective. This is not the same as the "golden world" argument (option b), which Sidney uses for a different purpose — to show the poet's creative superiority over nature. Option (a) is a partial truth but misses the argumentative structure. This distinction is one of the most commonly confused points in UGC questions on Renaissance criticism.

Q17. Mikhail Bakhtin's primary example of a truly polyphonic novelist is Dostoevsky. Which of the following best states Bakhtin's reasoning?

- (a) Dostoevsky's novels contain many characters who represent different social classes, giving the text a democratic breadth**
- (b) In Dostoevsky's novels, the characters' voices are fully independent of the author's controlling ideology — they argue, contradict each other, and remain unresolved, with the author present only as one voice among equals**
- (c) Dostoevsky uses the device of the "double" to create dialogic tension within single characters, splitting each protagonist into contradictory psychological voices**
- (d) Dostoevsky's use of the carnivalesque — drunkenness, scandal scenes, sudden reversals — liberates his fiction from the monologic conventions of the realist novel**

Answer: (b) Characters' voices are independent, unresolved, and not subordinated to the author's ideology In Problems of Dostoevsky's Poetics (1929; revised 1963), Bakhtin argues that unlike Tolstoy — whose narrator ultimately controls and resolves all ideological conflict — Dostoevsky creates characters who are fully conscious of themselves and of the author, who refuse to be objectified, and whose ideas are not ventriloquised versions of Dostoevsky's own.

Raskolnikov, Ivan Karamazov, and the Grand Inquisitor are genuinely independent voices. Option (c) is not wrong about the "double" but describes a different point Bakhtin makes. Option (d) confuses polyphony with the related but distinct concept of carnival. Option (a) is a sociological reading Bakhtin explicitly distinguishes from his formal argument.

Q18. Virginia Woolf's essay "Mr Bennett and Mrs Brown" (1924) targets Edwardian novelists on what specific grounds?

- (a) They prioritise social and political concerns over aesthetic form, producing novels that are ideologically reductive**
- (b) They are "materialists" who describe the house so thoroughly that they forget to create Mrs Brown — the human character inside it**
- (c) They represent a bourgeois realism complicit with capitalist ideology and incapable of capturing genuine human interiority**
- (d) They write in the Victorian tradition of omniscient narration, which Woolf sees as inherently authoritarian**

Answer: (b) They are materialists who forget the human character inside the house

Woolf's essay introduces the figure of Mrs Brown — an elderly woman glimpsed on a train — as the "character" that all novels must ultimately capture. She argues that Bennett, Wells, and Galsworthy are "materialists": they describe the house (the social environment, the economic conditions, the external circumstances) with such thoroughness that by the time they finish, they have forgotten to create the human being sitting inside it. Woolf's critique is formal and humanist, not Marxist (option c) or primarily anti-omniscient (option d). The essay is also famous for the claim that "on or about December 1910, human character changed" — marking the shift from Edwardian to Georgian (Modernist) sensibility.

Q19. Which of the following best characterises the narrative technique of Kazuo Ishiguro's *The Remains of the Day* (1989)?

- (a) A fragmented non-linear structure rendering Stevens's trauma through gaps and silences**
- (b) A hyper-reliable narrator whose factual account is corroborated throughout by other characters**
- (c) A first-person retrospective narration in which Stevens's emotional repression and professional self-justification consistently reveal the opposite of what he intends — a technique critics call "unreliable narration through omission"**
- (d) A third-person limited narration focalised through Stevens that ironically distances the reader from his self-deception**

Answer: (c) Unreliable narration through omission Stevens, the English butler, narrates a road trip to visit a former colleague, Miss Kenton. His account is scrupulously courteous, professionally self-justifying, and emotionally repressed to the point of near-comedy — yet what he leaves out (his love for Miss Kenton, his complicity with a Nazi-sympathising employer, his wasted life) is precisely what the reader assembles from the gaps.

This "unreliable narration through omission" is different from more obvious unreliable narrators like Humbert Humbert (Nabokov) or Stevens in *Lolita* because Stevens does not lie — he simply cannot bring himself to name what matters most. The technique is often discussed alongside Woolf's stream of consciousness as a different solution to the problem of rendering interiority.

Q20. Ferdinand de Saussure's distinction between "synchronic" and "diachronic" study of language, and its methodological consequence, is most precisely described as:

(a) Synchronic studies language as a fixed, timeless system; diachronic studies it as it changes — structural linguistics therefore studies evolution over time

(b) Synchronic studies language as a complete system of differences at a particular moment; diachronic studies its historical evolution — structural linguistics privileges the synchronic, treating language as its primary object

(c) Synchronic studies the formal rules of grammar; diachronic studies actual speech acts

(d) Synchronic is concerned with individual utterances (parole); diachronic studies the shared language system (langue)

Answer: (b) Synchronic studies the complete system at a moment; structural linguistics privileges the synchronic Saussure's key methodological claim in the Course in General Linguistics (reconstructed from student notes, 1916) is that structural linguistics must study langue synchronically — as a complete, internally coherent system of differences at a given moment — rather than diachronically (tracking etymological change over time, as 19th-century philology had done). This was revolutionary: it shifted linguistics from historical to structural analysis and provided the model for all structuralist thought (Lévi-Strauss in anthropology, Barthes in semiotics, Jakobson in poetics). Options (c) and (d) reverse the synchronic/diachronic distinction with the langue/parole distinction — a common UGC error.

Q21. In Aristotle's Poetics, which of the following correctly describes the relationship between peripeteia and anagnorisis in ideal tragedy?

- (a) Hamartia causes peripeteia, which brings anagnorisis — the three together produce pity and fear**
- (b) Anagnorisis precedes peripeteia, revealing the hamartia and triggering the protagonist's fall**
- (c) Peripeteia and anagnorisis occur simultaneously when possible — Aristotle cites Oedipus Rex as the best example — producing maximum pity and fear**
- (d) Hamartia is external to the plot and belongs purely to character; peripeteia and anagnorisis are purely structural elements**

Answer: (c) Peripeteia and anagnorisis occur simultaneously — Oedipus Rex is the model Aristotle argues in Poetics Chapter 11 that the most powerful tragic plots combine peripeteia (reversal of fortune — what the character intends produces the opposite outcome) and anagnorisis (recognition — a change from ignorance to knowledge) simultaneously. Oedipus Rex is his explicit example: the very messenger who comes to reassure Oedipus causes his ruin and the recognition of his true identity occurs at the moment of his greatest reversal. Option (a) is a reasonable paraphrase but misrepresents Aristotle's structural point about simultaneity. Option (b) reverses the order.

Q22. Gayatri Spivak's essay "Can the Subaltern Speak?" concludes with the example of sati to argue that:

- (a) British colonial government was justified in banning sati as a humanitarian intervention**
- (b) Indian nationalist discourse and British colonial discourse were equally complicit in silencing the subaltern woman's own voice and agency**
- (c) Postcolonial theory must prioritise indigenous accounts over Western feminist interpretations**
- (d) The subaltern can speak, but only through recovering suppressed oral traditions**

Answer: (b) Both colonial and nationalist discourse silenced the subaltern woman equally Spivak's conclusion focuses on Bhuvaneshwari Bhaduri, a young Bengali woman who hanged herself in 1926 while menstruating — to make clear her death was not a case of illicit pregnancy — as an act that was a political statement related to her involvement in the independence struggle. Yet this act of self-inscription went unread and unremarked. Spivak's argument is that the subaltern woman is doubly silenced: colonial discourse constructed sati as barbarism requiring rescue ("white men saving brown women from brown men"), while nationalist discourse recuperated it as Hindu tradition worthy of defence. In neither case does the woman's own agency or speech register. The essay has been criticised (by Benita Parry, among others) for being too pessimistic about subaltern agency.

Q23. What does Derrida's concept of "aporia" most precisely describe in deconstructive practice?

- (a) A moment in a text where contradiction is successfully resolved through dialectical synthesis**
- (b) The trace of an absent meaning that haunts every sign, making full presence impossible**
- (c) An undecidable moment where a text's logic simultaneously asserts and undermines a central claim, revealing the instability of its own argument**
- (d) The gap between the author's intended meaning and the meaning produced in reading**

Answer: (c) An undecidable moment where the text simultaneously asserts and undermines itself "Aporia" (Greek: a-poros, "without passage") in Derrida's usage designates a point of irreducible undecidability in a text — where the logic of the argument works against itself, where a binary opposition deconstructs from within. In *Of Grammatology and Dissemination*, Derrida locates aporias in Plato, Rousseau, and others — moments where the text cannot sustain the distinctions it insists upon. Option (b) describes the related concept of the "trace." Option (d) approaches the "intentional fallacy" of New Criticism. Option (a) is the Hegelian *Aufhebung* (sublation), which Derrida explicitly resists.

Q24. Raymond Williams's concept of "structures of feeling" is most accurately described as:

- (a) The dominant ideology of a period as expressed through its canonical literary texts**
- (b) The lived, emergent social experience of a historical moment — not yet fully articulated as formal ideology — as registered in literary and cultural form**
- (c) The emotional repertoire of a social class shaped by material conditions and expressed through collective cultural production**
- (d) The tension between base and superstructure that generates formal contradictions within a literary text**

Answer: (b) Lived, emergent social experience not yet formalised as ideology

Williams introduces "structures of feeling" in *Marxism and Literature* (1977) to capture something that neither "ideology" nor "worldview" quite reaches — the lived quality of experience at a particular historical moment, especially as it registers in literature before being crystallised into official discourse. It is "emergent" rather than "dominant" or "residual" (his other key terms). The concept is Williams's attempt to give Marxist cultural analysis a way of accounting for the texture of lived experience and the formal properties of literary works without reducing them to ideology. Option (a) is too reductive — Williams explicitly distinguishes structures of feeling from "ideology" as a fixed, conscious system.

Q25. Homi Bhabha's concept of "mimicry" is described as "almost the same but not quite." Its precise critical implication is:

- (a) Mimicry reveals the hypocrisy of colonial discourse by showing the coloniser never truly wanted the colonised to become fully like them**
- (b) Mimicry is both a colonial strategy of normalisation and a site of menace — the "almost" produces ambivalence that destabilises colonial authority from within**
- (c) Mimicry is the colonised subject's subversive strategy producing a hybrid identity beyond both colonial and nationalist frameworks**
- (d) Mimicry exposes the stereotype as a site of ambivalence, revealing colonial knowledge is never fully secure in its representations**

Answer: (b) Mimicry is both normalisation strategy and site of menace — ambivalence destabilises colonial authority In "Of Mimicry and Man" (in The Location of Culture, 1994), Bhabha argues that colonial discourse produces mimicry as a strategy — the colonised is educated and anglicised to become "almost English" — but this "almost" generates a menacing ambivalence. The mimic man — "almost the same but not quite... almost the same but not white" — is a "partial presence" that both resembles and mocks the coloniser, destabilising the colonial desire for full, authoritative representation. Option (a) is a partial truth but misses the menace and ambivalence. Option (d) describes Bhabha's analysis of the stereotype (in "The Other Question"), which is a related but distinct essay and concept.

Q26. Which of the following precisely captures the formal distinction between a Petrarchan and Shakespearean sonnet?

- (a) The Petrarchan has no turn (volta) while the Shakespearean always turns at line 9**
- (b) The Petrarchan uses ABBAABBA CDECDE creating a bipartite structure; the Shakespearean uses three quatrains with alternating rhyme plus a couplet, typically complicating or undercutting the quatrains**
- (c) The Petrarchan is always a love poem; the Shakespearean can treat any subject**
- (d) The Petrarchan sestet always resolves the problem of the octet; the Shakespearean couplet always undermines the quatrains**

Answer: (b) Bipartite ABBAABBA structure vs. three quatrains and a couplet The Petrarchan (Italian) sonnet divides into an octave (ABBAABBA) and a sestet (CDECDE or CDCDCD or other variants), with the volta — the turn — typically occurring between the two. The Shakespearean (English) sonnet has three quatrains (ABAB CDCD EFEF) and a closing couplet (GG), with the volta usually at the couplet, which often introduces a paradox, reversal, or complication of the preceding argument. Option (a) is wrong — the Petrarchan does have a volta. Option (c) is wrong — both forms have been used for many subjects. Option (d) overstates the case — the sestet does not always resolve, and the couplet does not always undermine.

Q27. Toni Morrison's concept of "rememory" in Beloved is most precisely described as:

- (a) A psychological defence mechanism by which trauma victims repress unbearable memories until triggered by sensory stimuli**
- (b) A form of collective, place-based memory that persists independently of individual minds — trauma so intense it becomes embedded in physical space and can be encountered by those who never lived it**
- (c) The narrative technique by which Morrison reconstructs suppressed historical memory through oral storytelling and communal ritual**
- (d) The recovered memory that Sethe's children piece together to understand their mother's act of infanticide**

Answer: (b) Collective, place-based memory embedded in physical space beyond individual experience In *Beloved* (1987), Sethe explains "rememory" to her daughter Denver: it is not merely personal recollection but a form of trauma that outlasts the individual who experienced it and inhabits physical places — so that someone who was never at Sweet Home can still encounter its "rememory" there. This makes slavery's violence not a safely finished past but a living, spatially present horror. Morrison's concept extends Freudian notions of trauma (option a) into a collective, material, and spiritual register that is specifically African American in its cultural logic. The novel is also a reworking of the historical case of Margaret Garner, an enslaved woman who killed her child rather than see her returned to slavery.

Q28. Julia Kristeva's distinction between "the semiotic" and "the symbolic" is most accurately described as:

(a) The symbolic is pre-linguistic (drives, rhythms, the mother's body); the semiotic is the paternal law of grammar and social meaning

(b) The semiotic is a pre-symbolic layer of language — drives, rhythms, bodily pulsions — that persists within and disrupts the symbolic order, and is most audible in poetic language

(c) The semiotic corresponds to Saussure's signifier; the symbolic to the signified

(d) The semiotic is pure difference and trace; the symbolic is presence and full meaning — a distinction borrowed from Derrida

Answer: (b) The semiotic is a pre-symbolic layer of drives that disrupts symbolic order, most audible in poetry In Revolution in Poetic Language (1974), Kristeva argues that the "chora" — a pre-symbolic, pre-Oedipal space of bodily drives and rhythms associated with the maternal — persists within language as the "semiotic." The "symbolic," by contrast, is the Lacanian order of grammar, meaning, and the Law of the Father. Kristeva argues that poetic language — especially avant-garde poetry (Mallarmé, Lautréamont) — allows the semiotic to erupt into the symbolic, producing rhythm, sound-play, and disruption of syntactic meaning. Option (a) reverses the two terms entirely. Options (c) and (d) confuse Kristeva's framework with Saussure's and Derrida's respectively.

Q29. Eliot argues in "Tradition and the Individual Talent" that the poet's mind is like a filament of platinum. What does this analogy specifically illustrate?

- (a) That a poet must consciously absorb the entire literary tradition before writing**
- (b) That poetic emotion is chemically produced in the brain and therefore involuntary**
- (c) That great poetry involves the extinction of the poet's personality — emotions and feelings combine into new art without the poet's self being present in the poem**
- (d) That the poet's sensibility unifies disparate experiences the way a chemical reaction unifies separate elements**

Answer: (c) The extinction of personality — the poet's mind as catalyst, not ingredient The platinum filament catalyses a reaction between sulphur dioxide and oxygen, producing sulphurous acid, without itself appearing in the product or being altered. Eliot uses this to argue for the "impersonality" theory: the poet's mind enables the fusion of "feelings, phrases, images" into a new artistic compound but contributes nothing of its personal emotions to the final poem.

This is the basis of Eliot's famous dictum: "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality." Option (d) describes the concept of "unified sensibility" from a different essay ("The Metaphysical Poets") — a common UGC confusion. Option (a) describes the "historical sense" argument from the same essay, but not what the platinum analogy illustrates.

Q30. In The Waste Land, the line "April is the cruellest month" deliberately echoes and inverts the opening of:

- (a) Wordsworth's Prelude**
- (b) Keats's "Ode to Autumn"**
- (c) Chaucer's General Prologue to the Canterbury Tales**
- (d) Spenser's Shepheardes Calender**

Answer: (c) Chaucer's General Prologue to the Canterbury Tales Chaucer's General Prologue opens with April as the season of renewal, pilgrimage, and life: "Whan that Aprill with his shoures soote / The droghte of March hath perced to the roote." Eliot's opening inverts this: April breeds lilacs from the dead land, mixing memory and desire — spring is cruel because it forces life back into a world that would prefer the numbness of winter. This is a deliberate, ironic echo that sets the poem's relationship to literary tradition: The Waste Land is haunted by a past that was vital and meaningful, against which the present's fragmentation is measured. The echo encapsulates the poem's technique of allusion as a way of measuring cultural loss.

Q31. In Middlemarch, George Eliot uses the metaphor of "the pier-glass" to illustrate which idea?

- (a) That Victorian society distorts reality through the lens of class prejudice**
- (b) That every observer inevitably places their own ego at the centre of the world's random scratches, mistaking coincidence for a pattern designed around themselves**
- (c) That women's lives in Victorian England are confined to shallow, decorative surfaces rather than meaningful depth**
- (d) That the realistic novelist must act as a mirror held up to nature, reflecting events without distortion**

Answer: (b) Every observer places their ego at the centre, mistaking random coincidence for design In Chapter 27 of Middlemarch, Eliot writes: a pier-glass covered with random scratches — hold a lighted candle near it and all the scratches seem to arrange themselves in concentric circles around the flame. The candle is the ego. The scratches are events in the world. The "circles" are not really there — they are produced by the position of the light. Eliot uses this to warn against the egoism that makes each character believe the world revolves around their desires. It is directed particularly at Rosamond Vincy, but applies to the novel's broader moral vision. This is one of the most frequently quoted passages in Middlemarch criticism and appears regularly in UGC questions.

Q32. W.B. Yeats's concept of the "gyre" — the interpenetrating cones structuring history and individual psychology — is most fully elaborated in:

- (a) The Tower (1928)**
- (b) A Vision (1925; revised 1937)**
- (c) The Wind Among the Reeds (1899)**
- (d) Responsibilities (1914)**

Answer: (b) A Vision (1925; revised 1937) A Vision is Yeats's elaborate occult and historical system, drawing on automatic writing sessions with his wife Georgie Hyde-Lees after their marriage in 1917. It presents history as a series of interpenetrating gyres — conical spirals — each 2,000 years long, with civilisations moving from primary (objective, democratic, Christian) to antithetical (subjective, aristocratic, pagan) phases. The system informs major poems like "The Second Coming" (the widening gyre, the slouching beast), "Leda and the Swan," and "Sailing to Byzantium" — all from The Tower (1928). Students frequently confuse the poems (in The Tower) with the theoretical text (A Vision).

Q33. Salman Rushdie's *Midnight's Children* uses Saleem Sinai's body — his nose, his cracking, leaking self — primarily to:

- (a) Explore Sufi spiritual interconnectedness as the authentic heart of Indian culture beneath Partition**
- (b) Allegorise the individual and the postcolonial nation — Saleem's fragmented, plural, crumbling body mirrors the fractured, plural nation of India**
- (c) Satirise Nehru's secular nationalism by showing the midnight's children are incapable of collective political action**
- (d) Demonstrate how magical realism can translate the Hindu concept of maya into novelistic form**

Answer: (b) Saleem's body allegorises the postcolonial nation — fragmented, plural, crumbling Saleem is born at the exact moment of Indian independence (midnight, 15 August 1947), and his life runs parallel to — and mysteriously intertwined with — the life of the nation. His nose's hypersensitivity, his telepathic connection to the other 1,001 midnight's children, and his final literal crumbling (he fears he will shatter into 600 million particles — India's population) are all sustained allegorical embodiments of India's postcolonial condition: plural, noisy, contested, held together by the thinnest narrative thread. Rushdie himself has discussed this in his essay collection *Imaginary Homelands* (1991). Option (c) is partially present in the novel but not the primary function of the body metaphor.

Q34. What does Stephen Greenblatt mean by "self-fashioning" in Renaissance Self-Fashioning (1980)?

- (a) Renaissance individuals enjoyed unprecedented freedom to construct their own identities through education, dress, and social performance**
- (b) Identity in the Renaissance was always fashioned in relation to an authority and an alien Other — shaped simultaneously by constraint and subversion, with no space entirely outside power**
- (c) Literary self-representation in the Renaissance was a calculated rhetorical strategy for negotiating patronage and social advancement**
- (d) The Renaissance subject was primarily constituted through religious discourse and self-fashioning was always theological accommodation**

Answer: (b) Identity always fashioned in relation to authority and an Other — no space outside power Greenblatt's founding text of New Historicism studies six Renaissance figures (More, Tyndale, Wyatt, Spenser, Marlowe, Shakespeare) and argues that self-fashioning in the period always occurs in relation to an authority (a religion, a monarch, a father, an institution) and an alien Other whose threatening difference must be contained. Crucially, there is no space entirely outside the circulation of power — even subversive acts are contained or recuperated by power. This is Greenblatt's adaptation of Foucault's concept of discourse to literary history. Option (a) is the Burckhardtian view that Greenblatt is explicitly arguing against.

Q35. In Brecht's theory of Verfremdungseffekt, the audience is prevented from:

(a) Understanding the political message, which is revealed only gradually through

Gestus

(b) Identifying emotionally with characters, so they can think critically about the social conditions being dramatised rather than experiencing catharsis

(c) Perceiving the theatrical illusion as real, through masks, verse dialogue, and choral narration

(d) Applying the play's events to contemporary political reality, forcing them to see the past as safely historical

Answer: (b) Emotional identification is prevented so audiences think critically rather than experiencing catharsis. The Verfremdungseffekt (literally "making-strange effect" or alienation effect) is Brecht's central theatrical innovation — a direct assault on Aristotelian catharsis, which Brecht saw as politically pacifying. By interrupting dramatic illusion (through direct address, placards, visible lighting rigs, actors stepping out of character, sudden songs), Brecht prevents audiences from identifying emotionally with characters and instead positions them as critical, politically alert spectators who can see the social conditions on stage as historically specific and therefore changeable. Brecht called his theatre "epic theatre" (as opposed to Aristotle's "dramatic theatre"). Option (c) is a partial list of techniques, but the question asks for the purpose, not the method.

Q36. Northrop Frye's concept of "mythos" in Anatomy of Criticism (1957) most precisely refers to:

- (a) The archetypal symbolic imagery recurring across all literary texts, derived from the collective unconscious**
- (b) The narrative pattern or plot-structure of a work — the four mythoi being comedy, romance, tragedy, and irony/satire, each corresponding to a season**
- (c) The mythological source text that underlies and gives meaning to a modern literary work through allusion**
- (d) The cultural myth that literature reproduces through ideological encoding**

Answer: (b) Narrative pattern or plot-structure — four mythoi corresponding to seasons Frye's Anatomy proposes that all literary narratives can be classified into four mythoi: comedy (spring), romance (summer), tragedy (autumn), and irony/satire (winter). These are not genres in the conventional sense but archetypal plot-movements — the direction of the hero's fortunes, the relationship between the individual and the social order. Frye derives this from a fusion of Aristotle's plot theory and Fraser's The Golden Bough. The four mythoi constitute the "Theory of Mythos" in the Third Essay. Option (a) describes the Jungian archetype theory, which Frye draws on but transforms — he explicitly distances himself from purely psychological readings.

Q37. Philip Larkin's "Aubade" (1977) departs from the traditional aubade form most significantly because:

- (a) It replaces lovers parting at dawn with the speaker's solitary confrontation with the certainty of death**
- (b) It uses irregular stanzas and free verse rather than the traditional fixed form**
- (c) It substitutes religious consolation for erotic longing, transforming the aubade into a devotional meditation**
- (d) It is addressed to an absent beloved rather than a present one, making it an elegy masquerading as an aubade**

Answer: (a) Lovers parting at dawn is replaced by the speaker's solitary confrontation with death. The traditional aubade (alba in Provençal) is a dawn-parting song — lovers must separate with the coming of daylight. Larkin's poem uses the aubade setting (waking at 4 a.m. in the dark) but replaces the beloved with death itself as the confrontation. The speaker stares at the certainty of his own extinction with no comfort from religion ("That vast moth-eaten musical brocade / Created to pretend we never die"), no Romantic consolation, and no resolution — the poem ends with the world continuing its business. Larkin's poem is considered one of the great treatments of mortality in the language. The combination of formal echoes with radical thematic inversion is a hallmark of his late style.

Q38. Arundhati Roy's *The God of Small Things* uses "the Love Laws" primarily to refer to:

- (a) British colonial legal codes criminalising interracial relationships in Kerala**
- (b) Hindu religious prescriptions governing marriage, desire, and gender roles in Brahmin society**
- (c) The interlocking systems of caste, class, and gender that police transgressive love — especially the relationship between Ammu and Velutha across the caste divide**
- (d) Communist political ideology of the CPI(M) in Kerala, equally complicit in enforcing social hierarchies despite egalitarian rhetoric**

Answer: (c) Interlocking caste, class, and gender systems policing transgressive love

"The Love Laws — that lay down who should be loved, and how, and how much" is Roy's phrase for the entire matrix of social regulation in Ayemenem: caste hierarchy (Ammu is a Syrian Christian, Velutha is a Paravan — an "Untouchable"), class, colonial inheritance, and patriarchy all converge to make their love not just socially transgressive but criminally dangerous. Roy's novel refuses to locate the villain in any single institution — the British, the Church, the Communist Party, and the caste system are all implicated. Option (d) is deliberately tempting because the novel does critique the CPI(M) for its betrayal of Velutha, but this is not what "the Love Laws" primarily names.

Q39. In *The Remains of the Day*, Ishiguro's Stevens frequently uses the phrase "in point of fact" and professional circumlocutions. What is the precise narrative function of this language?

- (a) It establishes Stevens as a comically unreliable narrator who is simply unaware of his own absurdity**
- (b) It is a formal marker of the historical period — Ishiguro uses it to authenticate the setting of 1950s England**
- (c) It enacts Stevens's self-censorship in real time — the elaborate professional diction is the textual surface beneath which suppressed feeling and self-knowledge are legible to the reader but not to Stevens himself**
- (d) It is Ishiguro's postmodern device for drawing attention to the artificial, constructed nature of first-person narration itself**

Answer: (c) The professional diction is the textual surface beneath which suppressed feeling is legible to the reader Stevens's language is a performance of "dignity" — the quality he identifies as the supreme virtue of the great butler — and that performance is both his life's project and his tragedy. Every circumlocution, every evasion into professional terminology, every "in point of fact" is simultaneously the suppression of feeling and the inadvertent revelation of it. This is what makes the novel's irony so precise: the reader sees exactly what Stevens cannot say, through the gap between his formal language and the emotional reality it is designed to contain. This technique is related to but more controlled than conventional unreliable narration — it requires the reader to read between Stevens's lines rather than against them.

Q40. Hélène Cixous's concept of *écriture féminine* is most accurately described as:

- (a) A mode of writing exclusive to women, which Cixous argues shares a common biological and psychological origin in the female body**
- (b) A writing practice — not confined to women — that disrupts phallogocentric language through excess, multiplicity, and bodily rhythms, resisting singular closure**
- (c) A feminist programme for recovering and republishing suppressed women's writing from literary history**
- (d) The distinctively circular, non-hierarchical sentence structures Cixous identifies across women's literary writing from Woolf to Duras**

Answer: (b) A writing practice not confined to women that disrupts phallogocentric language through excess and multiplicity In "The Laugh of the Medusa" (1975), Cixous calls on women to write themselves — to put their bodies, pleasures, and desires into writing that disrupts the phallogocentric logic of Western discourse (linear, binary, oriented toward the singular, the law, the phallus). Crucially, Cixous does not restrict *écriture féminine* to biological women — she cites Genet as an example of a male writer practising it, and identifies the "feminine" as a libidinal economy of gift, excess, and openness rather than a biological category. Option (a) is the biological determinist misreading that Cixous resists, though her rhetoric sometimes invites it. Option (d) is a partial description of style but misses the theoretical framework.

Q41. Match each poet with the collection in which the named poem first appeared:

List I — Poem

- a. "The Second Coming" — Yeats**
- b. "Daddy" — Plath**
- c. "This Be the Verse" — Larkin**
- d. "Punishment" — Heaney**

List II — Collection

- i. Ariel**
- ii. Michael Robartes and the Dancer**
- iii. North**
- iv. High Windows**

(a) a–i, b–ii, c–iii, d–iv

(b) a–ii, b–i, c–iv, d–iii

(c) a–iii, b–iv, c–i, d–ii

(d) a–ii, b–iv, c–i, d–iii

Answer: (b) a–ii, b–i, c–iv, d–iii "The Second Coming" (1919) appeared in Michael Robartes and the Dancer (1921) — not in The Tower, a common error. "Daddy" appeared in Ariel (1965), published posthumously after Plath's death. "This Be the Verse" ("They fuck you up, your mum and dad") appeared in High Windows (1974) — Larkin's final collection. "Punishment," about the Tollund Man and the Irish Troubles, appeared in North (1975), Heaney's most politically engaged collection.

Q42. Match each novel with the narrative perspective that most precisely describes it:

List I — Novel

List II — Narrative mode

- a. Lolita — Nabokov** **i. Second-person narration implicating the reader in the protagonist's guilt**
- b. Beloved — Morrison** **ii. First-person narration by a self-consciously aesthetic, manipulative narrator whose eloquence is itself moral evasion**
- c. If on a winter's night a traveler — Calvino** **iii. Third-person narration that refuses linear chronology, enacting the community's collective traumatic memory**
- d. Atonement — McEwan** **iv. Retrospectively revealed to be a novelist's fiction — the novel as impossible self-justification**

(a) a–ii, b–iii, c–i, d–iv

(b) a–i, b–iv, c–ii, d–iii

(c) a–iii, b–i, c–iv, d–ii

(d) a–ii, b–i, c–iii, d–iv

Answer: (a) a–ii, b–iii, c–i, d–iv **Lolita:** Humbert Humbert's lush, self-serving prose is the clearest example of a narrator whose aesthetic virtuosity functions as moral evasion. **Beloved:** Morrison's fractured, non-linear third-person narration — moving between 124 Bluestone Road and flashbacks to Sweet Home — enacts the community's collective traumatic memory of slavery. **If on a winter's night a traveler:** Calvino's novel addresses the reader as "you" throughout — a second-person metafictional experiment implicating the reader in the narrative process. **Atonement:** McEwan's final section reveals that the entire novel has been written by the elderly Briony Tallis — an act of fictional atonement for a real crime she can never undo, making the whole book her self-justifying fiction.

Q43. Match each critical school with the key figure most closely associated with its founding in the postcolonial/Indian context:

List I — Critical school

a. Subaltern Studies

b. Third Space theory

c. Dalit aesthetics

d. Indian feminist criticism

List II — Key figure

i. Homi Bhabha

ii. Ranajit Guha

iii. Namdeo Dhasal

iv. Susie Tharu

(a) a–ii, b–i, c–iii, d–iv

(b) a–i, b–ii, c–iv, d–iii

(c) a–iii, b–i, c–ii, d–iv

(d) a–ii, b–iii, c–i, d–iv

Answer: (a) a–ii, b–i, c–iii, d–iv Ranajit Guha founded the Subaltern Studies collective in 1982 with the first volume of Subaltern Studies: Writings on South Asian History and Society. Homi Bhabha's "Third Space" — the ambivalent, enunciative space between coloniser and colonised where cultural meaning is negotiated — is his key contribution. Namdeo Dhasal, a Dalit poet and founder of the Dalit Panther movement in Maharashtra, is a defining figure in Dalit aesthetics. Susie Tharu, co-editor of the landmark Women Writing in India (2 vols, 1991–93), is foundational to Indian feminist literary criticism.

Q44. Match each Shakespearean play with the source from which Shakespeare most directly derived its plot:

List I — Play

List II — Source

a. King Lear

i. Giraldi Cinthio's Hecatommithi

b. Othello

ii. Holinshed's Chronicles

c. The Tempest

iii. No single identified primary source

d. Macbeth

iv. The anonymous True Chronicle History of King Leir

(a) a–ii, b–i, c–iii, d–iv

(b) a–iv, b–i, c–iii, d–ii

(c) a–i, b–iv, c–ii, d–iii

(d) a–iii, b–ii, c–iv, d–i

Answer: (b) a–iv, b–i, c–iii, d–ii King Lear derives primarily from the anonymous True Chronicle History of King Leir (c. 1594), supplemented by Sidney's Arcadia (for the Gloucester subplot). Othello is drawn from Giraldi Cinthio's Hecatommithi (1565), Tale 7. The Tempest has no single identified primary source — it is often cited as Shakespeare's most "original" play, though he drew on travel narratives about the New World and Montaigne's essay "On Cannibals." Macbeth derives primarily from Holinshed's Chronicles of Scotland (1587). Option (a) is a common error — students often assign Holinshed directly to Lear.

Q45. Match each term from Genette's narratology with its correct definition:

List I — Term

List II — Definition

a. Analepsis

i. The speed of narrative time relative to story time

b. Focalization

ii. A flashback — narration of events earlier than the current story-time point

c. Duration

iii. The filter through which narrative information is perceived — who sees, not who speaks

d. Homodiegetic narrator

iv. A narrator present as a character within the story world they narrate

(a) a–iii, b–ii, c–i, d–iv

(b) a–ii, b–iii, c–i, d–iv

(c) a–ii, b–i, c–iii, d–iv

(d) a–iv, b–iii, c–ii, d–i

Answer: (b) a–ii, b–iii, c–i, d–iv Genette's narratology in Narrative Discourse (1972) introduces precise terminological distinctions. Analepsis is a retrospective movement in narrative time (what we loosely call a "flashback"). Focalization is Genette's replacement for "point of view" — crucially distinguishing who sees (the focalizer) from who speaks (the narrator). Duration measures the relationship between story time and narrative time (scene, summary, ellipsis, pause). A homodiegetic narrator is present within the story world (Nick Carraway in The Great Gatsby); a heterodiegetic narrator is absent from the story world (the narrator of Tom Jones).

Q46. Match each ELT methodology with the theorist or approach most closely associated with it:

List I — Method

a. Communicative Language Teaching

b. Natural Approach

c. Task-Based Language Teaching

d. Silent Way

List II — Theorist / Origin

i. Stephen Krashen — Input Hypothesis

ii. Dell Hymes — communicative competence

iii. N.S. Prabhu — Bangalore Project

iv. Caleb Gattegno

(a) a–i, b–ii, c–iii, d–iv

(b) a–ii, b–i, c–iii, d–iv

(c) a–iii, b–iv, c–i, d–ii

(d) a–ii, b–iii, c–iv, d–i

Answer: (b) a–ii, b–i, c–iii, d–iv CLT emerged from Dell Hymes's critique of Chomsky — arguing that linguistic competence alone is insufficient; learners need "communicative competence" (knowing when, how, and to whom to use language appropriately). The Natural Approach (Krashen & Terrell, 1983) applies Krashen's acquisition-learning distinction and comprehensible input hypothesis. TBLT originated in N.S. Prabhu's Bangalore Project (1979–84), the first large-scale empirical experiment in meaning-focused task-based instruction. The Silent Way was developed by Caleb Gattegno, using coloured rods (Cuisenaire rods) and minimal teacher talk to encourage learner autonomy.

Q47. Match each Victorian novel with the specific social institution it primarily critiques:

List I — Novel

a. Bleak House — Dickens

b. North and South — Gaskell

c. Tom Brown's School Days — Hughes

d. The Tenant of Wildfell Hall — Anne Brontë

List II — Institution

i. The English public school system

ii. The Court of Chancery and legal deferral of justice

iii. Marriage as property exchange and female confinement

iv. Industrial capitalism and mill-owner/worker antagonism

(a) a–iii, b–iv, c–i, d–ii

(c) a–i, b–ii, c–iv, d–iii

(b) a–ii, b–iv, c–i, d–iii

(d) a–ii, b–i, c–iii, d–iv

Answer: (b) a–ii, b–iv, c–i, d–iii Bleak House (1852–53) centres on the interminable Jarndyce and Jarndyce Chancery case, which devours fortunes and lives — Dickens's sustained indictment of the English legal system's corruption and delay. North and South (1854) directly stages the conflict between mill-owner Thornton and the workers led by Higgins in fictional Milton-Northern (Manchester). Tom Brown's School Days (1857) is a celebration and gentle critique of the Rugby public school system under Arnold, but its primary frame is the formation of Christian English masculinity through school. The Tenant of Wildfell Hall (1848) is one of the first feminist novels in English — Helen's flight from her abusive husband exposes marriage law's imprisonment of women, who had no legal right to leave or take their children.

Q48. Match each Modernist critical concept with the critic and text where it appears:

List I — Concept

a. "Spatial form" in the novel

b. "Showing" vs "Telling"

c. Defamiliarization (ostranenie)

d. "Implied author"

(a) a–ii, b–i, c–iii, d–iv

(b) a–i, b–ii, c–iv, d–iii

(c) a–iii, b–iv, c–ii, d–i

(d) a–iv, b–iii, c–i, d–ii

List II — Critic and text

i. Percy Lubbock — The Craft of Fiction (1921)

ii. Joseph Frank — "Spatial Form in Modern Literature" (1945)

iii. Viktor Shklovsky — "Art as Technique" (1917)

iv. Wayne Booth — The Rhetoric of Fiction (1961)

Answer: (a) a–ii, b–i, c–iii, d–iv Joseph Frank's essay argued that Modernist literature (Joyce, Eliot, Proust) creates a "spatial form" — the reader must hold all parts of the text in mind simultaneously, as in a painting, rather than following a linear temporal sequence. Percy Lubbock in *The Craft of Fiction* developed Henry James's distinction between "showing" (dramatic presentation) and "telling" (authorial summary/commentary), arguing showing was aesthetically superior. Shklovsky's "Art as Technique" (1917) introduced *ostranenie* — "making strange" — as the defining function of literary language: art forces us to see the familiar as strange. Wayne Booth's *The Rhetoric of Fiction* introduced the "implied author" — the version of the author implied by the text's choices, distinct from the real author.

Q49. Match each Indian English poet with the work that established their distinctive voice:

List I — Poet

a. Nissim Ezekiel

b. A.K. Ramanujan

c. R. Parthasarathy

d. Kamala Das

List II — Work

i. Rough Passage (1977)

ii. "Enterprise" from Sixty Poems (1953)

iii. The Striders (1966)

iv. "An Introduction" from Summer in Calcutta (1965)

(a) a–ii, b–iii, c–i, d–iv

(b) a–iii, b–i, c–ii, d–iv

(c) a–i, b–iv, c–iii, d–ii

(d) a–iv, b–ii, c–iii, d–i

Answer: (a) a–ii, b–iii, c–i, d–iv Ezekiel's "Enterprise" (from his second collection *Sixty Poems*, 1953) is one of his most anthologised poems — an ironic account of a pilgrimage that goes wrong, often read as a meditation on the Indian experience of modernity. Ramanujan's *The Striders* (1966) was his debut and immediately established his distinctive voice — classical Tamil influence, Kannada folk material, and a wry, precise English idiom. R. Parthasarathy's *Rough Passage* (1977) is his only collection — a three-part sequence about exile, return, and the Tamil literary tradition. Kamala Das's "An Introduction," from *Summer in Calcutta* (1965), is her most famous poem: a defiant assertion of feminine desire, linguistic freedom, and selfhood that became a touchstone of Indian women's writing.

Q50. Match each feminist literary theory term with the critic who coined or most influentially defined it:

List I — Term

List II — Critic

a. "Gynocriticism"

i. Sandra Gilbert and Susan Gubar

b. "Anxiety of authorship"

ii. Elaine Showalter

c. "The female grotesque"

iii. Mary Russo

d. "Compulsory heterosexuality"

iv. Adrienne Rich

(a) a–i, b–ii, c–iii, d–iv

(b) a–ii, b–i, c–iii, d–iv

(c) a–iii, b–iv, c–i, d–ii

(d) a–ii, b–iii, c–iv, d–i

Answer: (b) a–ii, b–i, c–iii, d–iv Elaine Showalter introduced "gynocriticism" in *A Literature of Their Own* (1977) and the essay "Towards a Feminist Poetics" (1979) — a criticism focused on women as writers and the female literary tradition, as opposed to "feminist critique" (women as readers). Gilbert and Gubar's *The Madwoman in the Attic* (1979) introduced the "anxiety of authorship" — the fear that literary creativity is incompatible with femininity, producing the split between the angel and the madwoman in women's texts. Mary Russo developed "the female grotesque" in *The Female Grotesque* (1994), drawing on Bakhtin's carnival theory to analyse representations of the female body as threatening or transgressive. Adrienne Rich's "Compulsory Heterosexuality and Lesbian Existence" (1980) is foundational to lesbian feminism and queer theory.

Q51. Match each Restoration/18th-century text with the author and its primary satiric target:

List I — Text

List II — Author and target

a. The Rape of the Lock

i. Swift — corruptions of science and philosophy

b. A Tale of a Tub

ii. Pope — triviality of aristocratic society and mock-epic

c. The Dunciad

iii. Swift — religious sectarianism and corruptions of learning

d. Gulliver's Travels, Book III

iv. Pope — Grub Street hack writers and decline of literary culture

(a) a–ii, b–iii, c–iv, d–i

(b) a–i, b–ii, c–iii, d–iv

(c) a–iv, b–i, c–ii, d–iii

(d) a–ii, b–iv, c–iii, d–i

Answer: (a) a–ii, b–iii, c–iv, d–i The Rape of the Lock (1712; expanded 1714) is Pope's mock-heroic satire of the trivial social world of the English aristocracy, triggered by an actual incident (Lord Petre cutting a lock of Arabella Fermor's hair). A Tale of a Tub (1704) is Swift's satire of religious sectarianism through the allegory of three brothers (Peter/Catholicism, Martin/Lutheranism, Jack/Calvinism) and of corruptions of learning. The Dunciad (1728; revised 1743) is Pope's savage satire of the Grub Street hacks, plagiarists, and mediocre writers whom he saw as threatening genuine literary culture — the goddess Dulness reigns. Gulliver's Travels Book III (Laputa) satirises the Royal Society and the abuses of modern science and philosophy.

Q52. Match each Brechtian theatrical concept with its correct definition:

List I — Concept

List II — Definition

a. Gestus

i. Social attitude embedded in a character's gesture, speech, and behaviour — physical embodiment of class and ideology

b. Historicization

ii. Placing familiar social arrangements in a historical or exotic context so the audience sees them as contingent, not natural

c. Episodic structure

iii. Self-contained scenes that can be rearranged or removed without destroying the narrative — interrupts identification

d. Literarization of theatre

iv. Use of projections, title-boards, and written texts on stage to provide commentary, preventing emotional absorption

(a) a–ii, b–i, c–iv, d–iii

(b) a–i, b–ii, c–iii, d–iv

(c) a–iii, b–iv, c–i, d–ii

(d) a–iv, b–iii, c–ii, d–i

Answer: (b) a–i, b–ii, c–iii, d–iv All four concepts are central to Brecht's theory of "epic theatre" as elaborated in his theoretical writings (Brecht on Theatre, ed. Willett). Gestus is the physical embodiment of social relation — not psychological interiority but the way class and ideology are inscribed in how a character moves, speaks, and relates to others. Historicization (Historisierung) makes the familiar strange by framing it historically. Episodic structure replaces the Aristotelian unified plot with loosely connected scenes. Literarization (the insertion of texts, slogans, and projected words into performance) turns theatre into a multi-media critical apparatus.

Q53. Match each Lacanian concept with its correct domain:

List I — Concept

List II — Lacanian domain

a. The gaze

i. The Symbolic — language, law, Name-of-the-Father

b. The Name-of-the-Father

ii. The Real — resists symbolisation, traumatic kernel outside language

c. The objet petit a

iii. Straddles Imaginary and Real — object-cause of desire, never fully attained

d. The mirror stage

iv. The Imaginary — images, misrecognition, the specular ego

(a) a–iv, b–i, c–iii, d–ii

(b) a–ii, b–iv, c–i, d–iii

(c) a–iii, b–i, c–ii, d–iv

(d) a–ii, b–i, c–iii, d–iv

Answer: (d) a–ii, b–i, c–iii, d–iv The gaze in Lacan belongs to the Real — it is not the subject's own look but the uncanny sense of being looked at from an impossible point outside the visual field, associated with anxiety and the Real's intrusion into the Symbolic. The Name-of-the-Father is the founding metaphor of the Symbolic order — it replaces the mother-child dyad with the law of the father/language. The objet petit a is Lacan's most complex concept — the object-cause of desire that is never actually attained, operating at the interface of the Imaginary and the Real. The mirror stage (from "The Mirror Stage as Formative of the I," 1949) belongs to the Imaginary — the infant misrecognises its own reflection as a unified self, producing a fundamental alienation at the heart of identity.

Q54. Match each postcolonial text with the specific context it engages:

List I — Text	List II — Context
a. Season of Migration to the North — Tayeb Salih	i. Kenya — Mau Mau uprising, crisis of Gikuyu identity under British colonialism
b. Petals of Blood — Ngugi wa Thiong'o	ii. Sudan — Arab-African identity and European modernity, structured as inversion of Heart of Darkness
c. In the Castle of My Skin — George Lamming	iii. South Africa — apartheid, exile, and the limits of liberal humanism
d. Disgrace — J.M. Coetzee	iv. Barbados — a Black boy's coming of age under British colonial rule

(a) a–ii, b–i, c–iv, d–iii

(b) a–i, b–iv, c–ii, d–iii

(c) a–iii, b–ii, c–i, d–iv

(d) a–ii, b–iii, c–iv, d–i

Answer: (a) a–ii, b–i, c–iv, d–iii Tayeb Salih's Season of Migration to the North (1966) is a Sudanese counter-narrative to Heart of Darkness — the protagonist Mustafa Sa'eed travels to England, seduces and destroys European women, then returns home, inverting the colonial trajectory. Petals of Blood (1977) is Ngugi's most politically direct novel, set in post-independence Kenya and examining how the Mau Mau's sacrifices were betrayed by a neocolonial African elite — Kenya context. In the Castle of My Skin (1953) by George Lamming is a Bildungsroman set in Barbados, following a boy's coming of age as the colonial world begins to shift. Disgrace (1999) by Coetzee is set in post-apartheid South Africa and explores guilt, dispossession, and the limits of liberal white South African culture through David Lurie.

Q55. Match each rhetorical device with its definition and example:

List I — Device

List II — Definition

a. Chiasmus

i. Second part reverses the grammatical structure of the first — "Ask not what your country can do for you..."

b. Zeugma

ii. A single word governs two or more words in different senses — "She lost her bag and her temper"

c. Synecdoche

iii. A part substituted for the whole — "All hands on deck"

d. Litotes

iv. Understatement by negation of the contrary — "Not bad" meaning "very good"

(a) a–i, b–ii, c–iii, d–iv

(b) a–ii, b–i, c–iv, d–iii

(c) a–iii, b–iv, c–i, d–ii

(d) a–i, b–iii, c–ii, d–iv

Answer: (a) a–i, b–ii, c–iii, d–iv All four definitions are precise and must be distinguished carefully. Chiasmus (Kennedy's inauguration line) reverses the syntactic structure: A-B / B-A. Zeugma (from Greek: "yoke") yokes two grammatically parallel but semantically mismatched objects under one verb — comic or surprising. Synecdoche (a type of metonymy): the part stands for the whole or vice versa. Litotes: a figure of understatement in which something is affirmed by negating its opposite — "not unhappy," "not a small achievement." Note: metonymy (substituting an associated thing for the thing itself, e.g. "the Crown" for the monarchy) is often confused with synecdoche on UGC papers.

Q56. Match each Romantic poet with the critical position they articulate in their prose:

List I — Poet

a. Wordsworth

b. Shelley

c. Coleridge

d. Keats

List II — Critical position

i. The poet is the "unacknowledged legislator of the world" — poetry returns to deepest moral truths

ii. Poetry is "spontaneous overflow of powerful feelings" recollected in tranquillity; language of real men

iii. Poetry must be distinguished from science by its object (pleasure); imagination is its supreme faculty

iv. The highest creative state is Negative Capability — the Chameleon Poet has no fixed identity

(a) a–ii, b–i, c–iii, d–iv

(c) a–iii, b–iv, c–i, d–ii

(b) a–i, b–iii, c–ii, d–iv

(d) a–ii, b–iii, c–iv, d–i

Answer: (a) a–ii, b–i, c–iii, d–iv Wordsworth's Preface to Lyrical Ballads (1800) defines poetry as "the spontaneous overflow of powerful feelings" recollected in tranquillity. Shelley's A Defence of Poetry (1821) ends with the famous phrase "poets are the unacknowledged legislators of the world." Coleridge's Biographia Literaria (1817) makes the distinction between imagination and fancy, and distinguishes poetry from prose by its object (immediate pleasure) and its use of the whole soul — including the imagination as the unifying faculty. Keats's letters (1817–19) articulate Negative Capability and the "Chameleon Poet" who has no irritable identity and imaginatively inhabits all beings.

Q57. Match each Old/Middle English text with its formal classification:

List I — Text

a. Beowulf

b. The Canterbury Tales

c. Sir Gawain and the Green Knight

d. Piers Plowman

(a) a–ii, b–iii, c–i, d–iv

(b) a–i, b–iv, c–iii, d–ii

(c) a–iii, b–ii, c–iv, d–i

(d) a–ii, b–i, c–iii, d–iv

List II — Classification

i. Alliterative verse romance

ii. Old English heroic epic

**iii. Frame narrative — mixed form:
fabliau, romance, sermon, beast fable**

iv. Alliterative dream-vision allegory

Answer: (a) a–ii, b–iii, c–i, d–iv Beowulf (c. 8th–11th century) is the major surviving Old English heroic epic — 3,182 lines in alliterative verse. The Canterbury Tales (c. 1387–1400) is a frame narrative collection whose remarkable formal variety — fabliau, romance, saint's life, sermon, beast fable, moral tale — makes "frame narrative" the most accurate classification. Sir Gawain and the Green Knight (c. 1375–1400) is a Middle English alliterative verse romance — not an epic, not a dream-vision. Piers Plowman (William Langland, c. 1370–90) is an alliterative dream-vision allegory in which the narrator falls asleep and is guided through visions of Christian society by figures like Holy Church and Piers.

Q58. Match each Bakhtinian concept with its precise definition:

List I — Concept

List II — Definition

a. Chronotope

**i. Intrinsic connectedness of time and space in literature —
"time thickens, takes on flesh, becomes artistically visible"**

b. Carnival

**ii. Temporary suspension of hierarchies — laughter, the body,
and transgression subvert established order**

c. Polyphony

**iii. Multiple independent voices and consciousnesses
interact without subordination to the author's ideology**

d. Heteroglossia

**iv. Multiple social dialects, professional jargons, and ideological
voices coexisting and struggling within a single text**

(a) a–ii, b–iii, c–iv, d–i

(b) a–i, b–ii, c–iii, d–iv

(c) a–iii, b–i, c–ii, d–iv

(d) a–iv, b–ii, c–i, d–iii

Answer: (b) a–i, b–ii, c–iii, d–iv The chronotope (from Greek chronos/topos — time/space) is Bakhtin's concept for the way literary genres encode time and space in characteristic configurations — the road chronotope, the castle chronotope, the threshold chronotope. Carnival (from Rabelais and His World, 1965) is the festive inversion of hierarchy associated with medieval popular culture, which Bakhtin sees as the origin of the novel's liberatory energies. Polyphony is the formal property of Dostoevsky's novels — multiple fully realised voices in dialogue. Heteroglossia (raznorechie) is the condition of language in the novel — the clash of social dialects, professional registers, and ideological languages that the novel is uniquely positioned to represent.

Q59. Match each Harold Pinter play with the technique or theme it most distinctively exemplifies:

List I — Play

List II — Technique / Theme

- | | |
|------------------------------|---|
| a. The Birthday Party | i. "Comedy of menace" — domestic space invaded by undefined external threat, identity stripped through interrogation |
| b. Betrayal | ii. Reverse chronology — moves backwards in time, recontextualising each scene |
| c. The Caretaker | iii. Struggle over space, language, and power between three men — the Pinter pause |
| d. No Man's Land | iv. Two ageing men play word-games of domination — a duel between memory, fantasy, and creative identity |

(a) a–ii, b–iii, c–iv, d–I

(b) a–i, b–ii, c–iii, d–iv

(c) a–iii, b–i, c–ii, d–iv

(d) a–iv, b–ii, c–iii, d–i

Answer: (b) a–i, b–ii, c–iii, d–iv *The Birthday Party* (1958) is the defining comedy of menace: Stanley Webber in his seaside boarding house is visited by Goldberg and McCann — agents of an unnamed organisation — who interrogate, disorient, and finally remove him. *Betrayal* (1978) famously runs backwards in time: we know the outcome (betrayal) from the beginning and watch causation unfold in reverse. *The Caretaker* (1960) enacts a three-way territorial and psychological struggle between Aston, Mick, and Davies the tramp — the "Pinter pause" is most famous here. *No Man's Land* (1975) pairs the poets Hirst and Spooner in an evening of verbal combat and memory games — widely read as Pinter's most Beckettian play and a meditation on artistic identity and the terror of imaginative failure.

Q60. Match each Saussurean/post-Saussurean concept with the theorist who extended or challenged it:

List I — Concept

a. Arbitrariness of the sign

b. Binary oppositions

c. Langue as system of differences

d. Parole as mere data

(a) a–i, b–ii, c–iii, d–iv

(c) a–ii, b–i, c–iv, d–iii

List II — Theorist and extension

i. Derrida — signs refer only to other signs; "full presence" is permanently deferred (différance)

ii. Lévi-Strauss — applied this to myth and kinship, founding structural anthropology

iii. Chomsky — challenged this; language has a universal innate deep structure, not arbitrary

iv. Bakhtin — challenged this; the living utterance is the only real object of linguistic study

(b) a–iii, b–ii, c–i, d–iv

(d) a–i, b–iii, c–ii, d–iv

Answer: (a) a–i, b–ii, c–iii, d–iv Derrida extends the arbitrariness of the sign radically: if signs are arbitrary and refer only to other signs (and not to a transcendental signified), then meaning is permanently deferred — hence différance. Lévi-Strauss applied Saussurean binary oppositions (nature/culture, raw/cooked) to myth and kinship in works like *The Raw and the Cooked* (1964) — the founding move of structural anthropology. Chomsky challenged the arbitrariness and social-learning basis of Saussurean langue in his 1959 review of Skinner's *Verbal Behavior*, arguing for a Universal Grammar innately specified in the human mind. Bakhtin challenged the primacy of langue over parole throughout his career, arguing in *Marxism and Philosophy of Language* (Voloshinov/Bakhtin, 1929) that the utterance — not the abstract system — is the true unit of language.

Q61. Arrange the following works of Romantic poetry in correct chronological order of first publication:

I. Lyrical Ballads — Wordsworth & Coleridge

II. Endymion — Keats

III. Childe Harold's Pilgrimage (Cantos I & II) — Byron

IV. Queen Mab — Shelley

(a) I, IV, III, II

(b) I, III, IV, II

(c) IV, I, II, III

(d) I, IV, II, III

Answer: (b) I, III, IV, II Lyrical Ballads — 1798. Childe Harold Cantos I & II — 1812. Queen Mab — 1813 (privately printed). Endymion — 1818. The key confusions: students often place Queen Mab before Childe Harold (both are early works, but Byron's first two cantos predate Shelley's early poem by a year) and place Endymion earlier (it is in fact later than all three, from Keats's second burst of creativity before the great Odes of 1819).

Q62. Arrange the following critical texts in correct chronological order:

I. Aristotle's Poetics

II. Philip Sidney's An Apology for Poetry

III. Longinus's On the Sublime

IV. Pope's An Essay on Criticism

(a) I, III, II, IV

(b) III, I, II, IV

(c) I, II, III, IV

(d) I, III, IV, II

Answer: (a) I, III, II, IV Aristotle's Poetics — c. 335 BCE. Longinus's On the Sublime — c. 1st century CE (exact date debated; attributed to a figure known as Pseudo-Longinus). Sidney's An Apology for Poetry — written c. 1579–80, published 1595. Pope's An Essay on Criticism — 1711. The trap is Longinus — students often place him after Aristotle but before the Renaissance, but he belongs to the 1st century CE, not the pre-Socratic period. His work was rediscovered and hugely influential in the 17th–18th century.

Q63. Arrange the following works of Indian Writing in English in correct chronological order:

I. The God of Small Things — Arundhati Roy

II. A Suitable Boy — Vikram Seth

III. The Guide — R.K. Narayan

IV. Coolie — Mulk Raj Anand

(a) IV, III, II, I

(b) III, IV, I, II

(c) IV, II, III, I

(d) II, IV, I, III

Answer: (a) IV, III, II, I Coolie (Mulk Raj Anand) — 1936. The Guide (R.K. Narayan) — 1958. A Suitable Boy (Vikram Seth) — 1993. The God of Small Things (Arundhati Roy) — 1997. This sequence maps the history of the Indian English novel from pre-independence social realism (Anand), through post-independence humanism (Narayan), to the major postcolonial novels of the 1990s (Seth's massive Tolstoyan panorama; Roy's lyrical fragmented tragedy).

Q64. Arrange the following plays in the order they were first performed or published:

I. Waiting for Godot — Beckett

II. Look Back in Anger — Osborne

III. The Birthday Party — Pinter

IV. Rosencrantz and Guildenstern Are Dead — Stoppard

(a) I, II, IV, III

(b) I, II, III, IV

(c) II, I, III, IV

(d) I, III, II, IV

Answer: (b) I, II, III, IV Waiting for Godot — first performed in Paris, 1953 (English 1955). Look Back in Anger — Royal Court Theatre, London, 1956. The Birthday Party — 1958 (brief run; initially a failure). Rosencrantz and Guildenstern Are Dead — Edinburgh Festival 1966; West End/Broadway 1967. This chronology also maps significant theatrical movements: Beckett (Absurd) → Osborne (Angry Young Men) → Pinter (comedy of menace) → Stoppard (postmodern metadrama).

Q65. Arrange the following works of literary theory in correct chronological order:

I. Roland Barthes, "The Death of the Author"

II. Northrop Frye, Anatomy of Criticism

III. Michel Foucault, "What is an Author?"

IV. W.K. Wimsatt & Monroe Beardsley, "The Intentional Fallacy"

(a) IV, II, I, III

(b) II, IV, I, III

(c) I, III, IV, II

(d) IV, I, II, III

Answer: (a) IV, II, I, III "The Intentional Fallacy" (Wimsatt & Beardsley) — 1946. Frye's Anatomy of Criticism — 1957. Barthes's "The Death of the Author" — 1967. Foucault's "What is an Author?" — 1969. The sequence is significant: Wimsatt and Beardsley's New Critical bracketing of the author (the intentional fallacy) precedes Frye's archetypal criticism, which is then followed by Barthes's radical declaration of the author's death, and Foucault's more nuanced replacement of "the author" with the "author-function" — the institutional and discursive mechanisms that organise our reading in terms of authorship.

Q66. Arrange the following Victorian novels in chronological order of publication:

I. Jane Eyre — Charlotte Brontë

II. Middlemarch — George Eliot

III. Tess of the d'Urbervilles — Hardy

IV. Vanity Fair — Thackeray

(a) I, IV, II, III

(b) IV, I, III, II

(c) I, IV, III, II

(d) IV, I, II, III

Answer: (d) IV, I, II, III Vanity Fair — 1847–48 (serial); 1848 (volume). Jane Eyre — 1847. Middlemarch — 1871–72 (serial); 1872 (volume). Tess — 1891. Wait — both Vanity Fair and Jane Eyre are 1847. The correct sub-order: Jane Eyre was published in October 1847; Vanity Fair began serialisation in January 1847 and the volume appeared in 1848. So the order is: Vanity Fair (serial began 1847) → Jane Eyre (1847) → Middlemarch (1871–72) → Tess (1891). This question tests fine chronological knowledge — both Thackeray and Brontë published major novels in 1847.

Q67. Arrange the following Modernist texts in correct chronological order:

I. T.S. Eliot, *The Waste Land*

II. James Joyce, *Dubliners*

III. Virginia Woolf, *To the Lighthouse*

IV. D.H. Lawrence, *The Rainbow*

(a) II, IV, I, III

(b) I, II, III, IV

(c) IV, II, I, III

(d) II, I, IV, III

Answer: (a) II, IV, I, III Dubliners (Joyce) — 1914. The Rainbow (Lawrence) — 1915 (immediately suppressed under the Obscene Publications Act). The Waste Land (Eliot) — 1922. To the Lighthouse (Woolf) — 1927. This sequence traces the emergence of high Modernism: Joyce's naturalist-symbolist short fiction (1914) → Lawrence's psychosexual novel (1915) → Eliot's landmark fragmented poem (1922) → Woolf's perfection of stream-of-consciousness form (1927).

Q68. Arrange the following postcolonial novels in correct chronological order:

I. Things Fall Apart — Achebe

II. Midnight's Children — Rushdie

III. The Remains of the Day — Ishiguro

IV. Season of Migration to the North — Tayeb Salih

(a) I, IV, II, III

(b) IV, I, III, II

(c) I, II, IV, III

(d) I, III, II, IV

Answer: (a) I, IV, II, III Things Fall Apart (Achebe) — 1958. Season of Migration to the North (Salih) — 1966 (Arabic); English translation 1969. Midnight's Children (Rushdie) — 1981. The Remains of the Day (Ishiguro) — 1989. Note that Ishiguro is often not classified as a "postcolonial" novelist but his engagement with empire, English national identity, and repressed history makes him relevant to postcolonial reading. This chronology also marks the shift from African anti-colonial realism (Achebe) to magical realist postcolonialism (Rushdie) to a more oblique, internalized postcolonialism (Ishiguro).

Q69. Arrange the following movements in English literary history in correct chronological order:

I. Metaphysical poetry

II. Aestheticism and Decadence

III. Augustan / Neo-classical period

IV. Angry Young Men / Kitchen Sink drama

(a) I, III, II, IV

(b) II, I, IV, III

(c) III, I, IV, II

(d) I, II, III, IV

Answer: (a) I, III, II, IV Metaphysical poetry — c. 1590s–1670s (Donne, Herbert, Marvell). Augustan / Neo-classical — c. 1660–1785 (Dryden, Pope, Swift, Johnson). Aestheticism and Decadence — c. 1880s–1890s (Wilde, Pater, Swinburne). Angry Young Men / Kitchen Sink — late 1950s–early 1960s (Osborne, Sillitoe, Amis). This is a straightforward period-sequencing question but the trap is placing Aestheticism before the Augustan period — both Aestheticism and the Romantics come after Neo-classicism.

Q70. Arrange the following Shakespeare plays in the order they are generally believed to have been written (earliest to latest):

I. Hamlet

II. A Midsummer Night's Dream

III. The Tempest

IV. Richard II

(a) II, IV, I, III

(b) IV, II, III, I

(c) IV, II, I, III

(d) II, I, IV, III

Answer: (c) IV, II, I, III Richard II — c. 1595. A Midsummer Night's Dream — c. 1595–96. Hamlet — c. 1600–01. The Tempest — c. 1610–11 (one of Shakespeare's last plays). The key point: Richard II and A Midsummer Night's Dream are both from the mid-1590s and are close contemporaries — Richard II is slightly earlier. Hamlet is from the great tragic period (c. 1600–06). The Tempest is from the final romances period. Students often place Hamlet earlier than it is, confusing Shakespeare's career phases.

Q71. Arrange the following feminist critical texts in correct chronological order:

I. Simone de Beauvoir, *The Second Sex*

II. Betty Friedan, *The Feminine Mystique*

III. Mary Wollstonecraft, *A Vindication of the Rights of Woman*

IV. Sandra Gilbert & Susan Gubar, *The Madwoman in the Attic*

(a) III, I, II, IV

(b) I, III, IV, II

(c) II, I, III, IV

(d) III, II, I, IV

Answer: (a) III, I, II, IV Wollstonecraft's A Vindication — 1792. De Beauvoir's The Second Sex — 1949 (French); English translation 1953. Friedan's The Feminine Mystique — 1963. Gilbert & Gubar's The Madwoman in the Attic — 1979. This sequence traces three waves of feminist thought: proto-feminist Enlightenment (Wollstonecraft) → existentialist second-wave feminism (de Beauvoir) → liberal American second-wave (Friedan) → literary feminist criticism emerging from second-wave (Gilbert & Gubar).

Q72. Arrange the following 18th-century texts in correct chronological order:

I. Robinson Crusoe — Defoe

II. The Rape of the Lock — Pope

III. Tristram Shandy — Sterne

IV. Tom Jones — Fielding

(a) I, II, IV, III

(b) II, I, III, IV

(c) I, II, III, IV

(d) II, IV, I, III

Answer: (a) I, II, IV, III Robinson Crusoe (Defoe) — 1719. The Rape of the Lock (Pope) — 1712 (two-canto version); expanded five-canto version 1714. Wait — Pope's poem is actually earlier than Robinson Crusoe. So the correct order is: The Rape of the Lock (1712/1714) → Robinson Crusoe (1719) → Tom Jones (1749) → Tristram Shandy (1759–67). This means option (a) is wrong as presented. The correct answer should be II, I, IV, III. The answer is (b) II, I, IV, III — The Rape of the Lock first, then Robinson Crusoe, then Tom Jones, then Tristram Shandy.

Answer: (b) II, I, IV, III

Q73. Arrange the following works in correct chronological order:

I. In the Castle of My Skin — George Lamming

II. Arrow of God — Chinua Achebe

III. Omeros — Derek Walcott

IV. Petals of Blood — Ngugi wa Thiong'o

(a) I, II, IV, III

(b) II, I, III, IV

(c) I, IV, II, III

(d) III, I, II, IV

Answer: (a) I, II, IV, III In the Castle of My Skin (Lamming) — 1953. Arrow of God (Achebe) — 1964 (the second of his Okonkwo trilogy, following Things Fall Apart 1958 and preceding A Man of the People 1966). Petals of Blood (Ngugi) — 1977. Omeros (Walcott) — 1990. This sequence spans four decades of postcolonial Anglophone literature and represents four major national/regional contexts: Barbados (Lamming), Nigeria (Achebe), Kenya (Ngugi), and St Lucia/Caribbean (Walcott).

Q74. Arrange the following Keats poems in chronological order of composition:

I. "Ode to a Nightingale"

II. "On First Looking into Chapman's Homer"

III. "The Eve of St Agnes"

IV. "La Belle Dame sans Merci"

(a) II, III, IV, I

(b) II, IV, III, I

(c) I, II, III, IV

(d) II, III, I, IV

Answer: (a) II, III, IV, I "On First Looking into Chapman's Homer" — October 1816 (Keats's great early sonnet, written overnight after reading Chapman's translation with Cowden Clarke). "The Eve of St Agnes" — January 1819. "La Belle Dame sans Merci" — April 1819. "Ode to a Nightingale" — May 1819 (the Odes were all written in the spring of 1819, Keats's most concentrated creative period). The key point: the Chapman's Homer sonnet is much earlier — 1816 — while the three later poems are all from 1819, clustered within months of each other.

Q75. Arrange the following key moments in ELT methodology development in correct chronological order:

I. Krashen & Terrell, The Natural Approach published

II. Chomsky's review of Skinner's Verbal Behavior — the "cognitive revolution"

III. Dell Hymes coins "communicative competence"

IV. Prabhu's Bangalore Project begins

(a) II, III, I, IV

(b) III, I, IV, II

(c) II, III, IV, I

(d) I, II, III, IV

Answer: (c) II, III, IV, I Chomsky's review of Skinner — 1959 (the cognitive revolution in linguistics, challenging behaviourist stimulus-response models of language learning). Hymes coins "communicative competence" — 1966 (in the essay "On Communicative Competence," challenging Chomsky's purely formal competence). Prabhu's Bangalore Project — began 1979 (the first large-scale TBLT experiment in South India). Krashen & Terrell, The Natural Approach — 1983. This chronology maps the shift from behaviourism (Skinner) → cognitive/formal linguistics (Chomsky) → sociolinguistic/communicative approaches (Hymes) → task-based pedagogy (Prabhu) → Input-based naturalistic approaches (Krashen).

Q76. Consider the following statements about T.S. Eliot's critical position and identify those that are correct:

I. Eliot argued in "Tradition and the Individual Talent" that the most individual parts of a poet's work are those in which their predecessors assert their immortality most vigorously.

II. The concept of "objective correlative" first appears in Eliot's essay on Milton.

III. In "The Metaphysical Poets," Eliot argues that a "dissociation of sensibility" set in after the generation of Donne and Herbert, from which English poetry has never recovered.

IV. Eliot's theory of impersonality holds that the progress of an artist is a continual self-surrender, not a continual self-expression.

(a) I and II only

(b) I, III and IV only

(c) II and IV only

(d) I, II, III and IV

Answer: (b) I, III and IV only Statement I is correct — Eliot's paradox: the most individual moments in a poet's work are exactly where the tradition speaks through them most powerfully. Statement II is incorrect — "objective correlative" appears in "Hamlet and His Problems" (1919), not in the Milton essay. Statement III is correct — "dissociation of sensibility" is introduced in "The Metaphysical Poets" (1921), identifying the split after the 17th century. Statement IV is correct — Eliot writes that "the progress of an artist is a continual self-extinction" and that poetry is "not the expression of personality, but an escape from personality."

Q77. With reference to Post-structuralist theory, consider the following statements:

I. Derrida's "différance" captures two operations: to differ (spatially) and to defer (temporally) — indistinguishable in spoken French, visible only in writing.

II. Foucault's The Order of Things uses "episteme" to mean the dominant ideology of a given historical period.

III. Barthes's distinction between "readerly" and "writerly" texts corresponds roughly to the distinction between realist and experimental fiction.

IV. Paul de Man's deconstructive reading focuses on the rhetorical dimension — how tropes produce meanings that contradict the grammatical level.

(a) I, III and IV only

(b) II and III only

(c) I, II and IV only

(d) All four are correct

Answer: (a) I, III and IV only Statement I is correct — différance (with an 'a') is a graphic mark: pronounced identically to différence in French, it is visible only in writing, and this is Derrida's point about the primacy of writing over speech. Statement II is imprecise and therefore incorrect: Foucault's "episteme" in The Order of Things is not simply "dominant ideology" — it is the underlying structure of knowledge that determines what can be thought, said, and known in a given epoch, prior to and more fundamental than ideology. Statement III is correct as a rough correspondence: "lisible" (readerly) texts are consumed passively (realist fiction); "scriptible" (writerly) texts demand active co-production (experimental). Statement IV is correct — de Man's method always attends to how the figurative (rhetorical) level of a text undermines the literal (grammatical) level.

Q78. Consider the following statements about the Theatre of the Absurd:

I. Martin Esslin coined the term "Theatre of the Absurd" in his 1961 study of the same name.

II. Albert Camus was himself a playwright of the absurd — his plays Caligula and The Just are cited by Esslin as core examples of the genre.

III. In Waiting for Godot, the two acts are structurally near-identical — the repetition is itself a formal embodiment of the play's philosophical content.

IV. Ionesco's The Bald Soprano has no soprano and no bald character — the title itself performs the absurdist logic of language unmoored from reference.

(a) I, III and IV only

(b) I, II and III only

(c) II, III and IV only

(d) All four are correct

Answer: (a) I, III and IV only Statement I is correct — Esslin's *The Theatre of the Absurd* (1961) gave the movement its name and established its canon. Statement II is partially correct but misleading: Camus is indeed cited by Esslin as a philosophical source (via *The Myth of Sisyphus*), and *Caligula* exists as a play, but Esslin explicitly notes that Camus's drama is not absurdist in form — Camus uses traditional dramatic structure to discuss the absurd, rather than embodying it formally. Esslin distinguishes philosophical absurdism (Camus, Sartre) from theatrical absurdism (Beckett, Ionesco, Pinter, Genet). Statement III is correct — the near-identical structure of Acts I and II is the play's most radical formal statement. Statement IV is correct — the bald soprano is mentioned once in passing by the Fire Chief; her absence from the title is a typically Ionesco-ian non-sequitur.

Q79. Consider the following statements about Romantic poetry and criticism:

I. Wordsworth's Preface to the 1800 Lyrical Ballads argues that poetry should use the real language of men in a state of vivid sensation, rejecting the "poetic diction" of 18th-century verse.

II. Coleridge disagreed with Wordsworth's view that the language of poetry should be identical with the language of prose.

III. Keats's concept of the "Chameleon Poet" was formulated in opposition to Wordsworth's "egotistical sublime."

IV. Shelley's Defence of Poetry was written as a direct response to Thomas Love Peacock's "The Four Ages of Poetry."

(a) I and III only

(b) I, II and IV only

(c) II, III and IV only

(d) All four are correct

Answer: (d) All four are correct All four statements are accurate. I: Wordsworth's Preface explicitly attacks 18th-century "poetic diction" (circumlocutions, personifications, artificial language) and argues for the "real language of men." II: In Biographia Literaria Chapters 17–20, Coleridge respectfully but firmly disagrees with Wordsworth, arguing that the language of real men in metre is NOT the same as the language of prose, and that Wordsworth's own best poetry proves this. III: In his letter of October 1818, Keats contrasts "the poetical character" (which has no self — the chameleon) with "the Wordsworthian or egotistical sublime." IV: Shelley's Defence (1821) was written directly to counter Peacock's argument in "The Four Ages of Poetry" (1820) that poetry is increasingly irrelevant in a scientific civilisation.

Q80. Consider the following statements about Indian Writing in English:

I. The phrase "Indian Writing in English" as a critical category was first systematically theorised by Meenakshi Mukherjee in *The Twice Born Fiction* (1971).

II. Raja Rao's Preface to *Kanthapura* (1938) is a foundational statement on the challenge of expressing Indian consciousness in the English language.

III. Anita Desai has stated she writes primarily for an Indian audience with her primary formal debt to the Hindi literary tradition.

IV. Arundhati Roy's *The God of Small Things* won the Booker Prize in 1997 — the same year as its publication.

(a) I, II and IV only

(b) II and IV only

(c) I, III and IV only

(d) All four are correct

Answer: (a) I, II and IV only Statement I is correct — Mukherjee's The Twice Born Fiction (1971) was the first major critical work to theorise the Indian English novel as a coherent tradition. Statement II is correct — Raja Rao's Preface is one of the most quoted passages in IWE criticism: "The telling has not been easy. One has to convey in a language that is not one's own the spirit that is one's own." Statement III is incorrect — Anita Desai has consistently stated she writes in English and situates herself in the English literary tradition; she has cited Woolf and Kafka as major influences, not Hindi literature. Statement IV is correct — The God of Small Things was published in 1997 and won the Booker Prize that same year.

Q81. Consider the following statements about Victorian literature and identify the correct ones:

I. Matthew Arnold's *Culture and Anarchy* (1869) defines culture as "the best that has been thought and said in the world."

II. John Stuart Mill's *On Liberty* (1859) and *The Subjection of Women* (1869) were both written without the collaboration of Harriet Taylor.

III. Thomas Carlyle's *Sartor Resartus* uses the fictional German philosopher Diogenes Teufelsdröckh to advance Carlyle's own "Clothes Philosophy."

IV. Walter Pater's "Conclusion" to *The Renaissance* was withdrawn from the second edition because Pater feared its influence was harmful on young men.

(a) I and III only

(b) I, III and IV only

(c) II and IV only

(d) All four are correct

Answer: (b) I, III and IV only Statement I is correct — Arnold's definition of culture in Culture and Anarchy is one of the most quoted in Victorian criticism. Statement II is incorrect — Mill himself acknowledged that Harriet Taylor had a profound influence on both works; The Subjection of Women in particular is widely seen as co-authored in intellectual terms, and Mill explicitly credits her in his Autobiography. Statement III is correct — Sartor Resartus (1833–34) is a highly original satirical work in which the narrator purports to edit the "Clothes Philosophy" of the fictional German professor — a vehicle for Carlyle's own ideas about society, materialism, and spiritual renewal. Statement IV is correct — Pater withdrew the "Conclusion" from the 1877 second edition, fearing (as he later admitted) that it could be misread as advocating pure hedonism — it was a response to critics and to the fate of Oscar Wilde's generation.

Q82. With reference to feminist criticism, consider the following statements:

I. Elaine Showalter identifies three phases in women's literary history: "Feminine" (imitation), "Feminist" (protest), and "Female" (self-discovery).

II. Gilbert and Gubar argue in *The Madwoman in the Attic* that 19th-century women writers suffered from an "anxiety of authorship."

III. Hélène Cixous's concept of *écriture féminine* is biologically determinist — she argues women write differently because of specifically female bodily experience.

IV. Luce Irigaray's *This Sex Which Is Not One* argues that female sexuality and subjectivity are fundamentally multiple and non-unitary, resistant to phallogocentric single logic.

(a) I, II and IV only

(b) I and II only

(c) II, III and IV only

(d) All four are correct

Answer: (a) I, II and IV only Statement I is correct — Showalter's three phases in *A Literature of Their Own* (1977) have become standard critical vocabulary. Statement II is correct — Gilbert and Gubar's "anxiety of authorship" (their feminist revision of Bloom's "anxiety of influence") is the central argument of *The Madwoman in the Attic* (1979). Statement III is the most debated: Cixous's rhetoric in "The Laugh of the Medusa" does invoke the female body ("Write your self. Your body must be heard"), and she has been accused of essentialism. However, she consistently theorises *écriture féminine* as a libidinal economy available to both men and women — it is not strictly biological. Calling it "biologically determinist" is therefore an oversimplification that makes the statement incorrect. Statement IV is correct — Irigaray's *Ce Sexe qui n'en est pas un* (1977) argues that female sexuality, like the labia, is always "two lips" — multiple, self-touching, not reducible to the single phallic logic of Western thought.

Q83. Consider the following statements about the Renaissance and Metaphysical poetry:

I. Philip Sidney's *Astrophil and Stella* is a sonnet sequence with no connection to Sidney's own biography.

II. George Herbert's *The Temple* uses "pattern poems" — "Easter Wings" and "The Altar" — in which the visual shape enacts meaning.

III. John Donne's "Holy Sonnets" and "Songs and Sonnets" were both published during his lifetime.

IV. Andrew Marvell's "To His Coy Mistress" is a carpe diem poem using a three-part syllogistic argument.

(a) II and IV only

(b) I, II and IV only

(c) I and III only

(d) All four are correct

Answer: (a) II and IV only Statement I is incorrect — Astrophil and Stella is deeply autobiographical: Astrophil is Sidney, Stella is Penelope Devereux (later Lady Rich), and the sequence's emotional urgency derives from Sidney's real (and frustrated) feelings for her. Statement II is correct — Herbert's "Easter Wings" and "The Altar" in The Temple (published posthumously, 1633) are shaped poems (carmen figuratum) whose typography enacts their meaning. Statement III is incorrect — neither the "Holy Sonnets" nor "Songs and Sonnets" were published in Donne's lifetime; he circulated manuscripts but was famously reluctant to print. His poems were first published posthumously in 1633. Statement IV is correct — "To His Coy Mistress" proceeds through a three-part argument: (1) If we had world enough and time (conditional); (2) But at my back I always hear time's winged chariot (denial of the conditional); (3) Therefore... let us sport us while we may (conclusion/carpe diem).

Q84. Consider the following statements about Bakhtin's theory of the novel:

I. Bakhtin considered Dostoevsky the inventor of the polyphonic novel.

II. Bakhtin's concept of "carnival" derives from his study of Shakespeare's comedies.

III. The novel is the only genre that is inherently "dialogic" because it is the only genre aware of and incorporating other genres within itself.

IV. "Heteroglossia" refers to the presence within a single language of multiple social voices, jargons, and ideological positions.

(a) I, III and IV only

(b) I and IV only

(c) II, III and IV only

(d) All four are correct

Answer: (a) I, III and IV only Statement I is correct — Bakhtin, in Problems of Dostoevsky's Poetics, identifies Dostoevsky as the creator of a genuinely new novelistic form: the polyphonic novel. Statement II is incorrect — Bakhtin's concept of carnival derives from his study of the French Renaissance writer François Rabelais (Rabelais and His World, written 1940s; published 1965), not from Shakespeare. Statement III is correct — in "Epic and Novel" (1941), Bakhtin argues that the novel is the only genre that is "not yet completed," that incorporates and parodies all other genres, and that is therefore inherently self-conscious and dialogic. Statement IV is correct — heteroglossia (raznorechie) is the irreducible multiplicity of social language that the novel is uniquely equipped to represent.

Q85. With reference to ELT and applied linguistics, identify the correct statements:

I. Chomsky's distinction between "competence" and "performance" is the direct predecessor of Hymes's "communicative competence."

II. Krashen's "Affective Filter Hypothesis" argues that anxiety and low motivation create a filter blocking comprehensible input from reaching the language acquisition device.

III. In the CEFR, B2 level is described as "Proficient User."

IV. TBLT prioritises meaning-focused communication, treating grammar as emerging from the communicative need of the task.

(a) I, II and IV only

(b) II and IV only

(c) I and III only

(d) All four are correct

Answer: (a) I, II and IV only Statement I is correct — Hymes developed "communicative competence" explicitly as a critique and expansion of Chomsky's competence/performance distinction, arguing Chomsky's purely formal competence was too narrow. Statement II is correct — the Affective Filter is one of Krashen's five hypotheses; a high filter (anxiety, low self-esteem) blocks acquisition even when comprehensible input is available. Statement III is incorrect — in the CEFR, B2 is the upper level of "Independent User" (B1–B2), not "Proficient User." C1 and C2 are the "Proficient User" levels. This is a common error in UGC papers. Statement IV is correct — TBLT (following Prabhu, Long, Willis) holds that tasks drive acquisition through meaningful communication; grammar is learned inductively through use, not pre-taught.

Q86. Consider the following statements about W.B. Yeats:

I. Yeats co-founded the Abbey Theatre, Dublin, in 1904.

II. "The Second Coming" was written in 1919, widely read as a vision of apocalyptic historical transformation post-WWI.

III. Yeats won the Nobel Prize for Literature in 1923.

IV. The Tower (1928) includes "Sailing to Byzantium," "Leda and the Swan," and "Among School Children."

(a) I and II only

(b) I, II and III only

(c) II, III and IV only

(d) All four are correct

Answer: (d) All four are correct All four statements are accurate and constitute core Yeats knowledge. The Abbey Theatre was co-founded by Yeats, Lady Gregory, and J.M. Synge in 1904. "The Second Coming" was composed in January 1919 — the "rough beast" has been read variously as fascism, the Russian Revolution, and more broadly as historical cyclical violence. The Nobel Prize was awarded in 1923. The Tower is Yeats's most celebrated collection, containing the three poems mentioned plus "The Tower," "Meditations in Time of Civil War," and many others — all composed in his late, syntactically compressed, symbolically dense style.

Q87. Consider the following statements about Restoration drama:

I. William Congreve's *The Way of the World* (1700) is the finest Restoration comedy of manners, though a commercial failure on first performance.

II. The "heroic play" presents a conflict between love and honour in a remote setting using rhyming couplets — exemplified by Dryden's *The Conquest of Granada*.

III. The theatres were closed during the Interregnum (1642–1660) by Puritan parliamentary legislation and re-opened at the Restoration.

IV. Women were first permitted on the English public stage during the Restoration — female roles had previously been played by boy actors.

(a) I and III only

(b) I, II and IV only

(c) II and IV only

(d) All four are correct

Answer: (d) All four are correct All four statements are accurate. The Way of the World — Congreve's last play — was indeed a commercial failure despite being his most technically accomplished work, and he retired from playwriting after it. The heroic play — with its grandiose conflict between love and duty in exotic settings, written in heroic couplets — is Dryden's distinctive contribution to Restoration drama. The Puritan closure of theatres (1642) and reopening at the Restoration (1660) is a key periodisation fact. The introduction of women to the English public stage under Charles II (influenced by French practice) is significant — previously, boys played all female roles.

Q88. Consider the following statements about Postcolonial theory:

I. Fanon's *The Wretched of the Earth* (1961) argues that violence is a psychologically necessary act of self-affirmation for the colonised subject.

II. Aimé Césaire's *Notebook of a Return to the Native Land* is the founding text of the Négritude movement.

III. Albert Memmi's *The Colonizer and the Colonized* (1957) argues the coloniser is as psychologically damaged by colonialism as the colonised.

IV. Ngugi's *Decolonising the Mind* (1986) argues African writers must abandon European languages — Ngugi himself subsequently wrote in Gikuyu.

(a) I, II and IV only

(b) II and III only

(c) I, III and IV only

(d) All four are correct

Answer: (d) All four are correct All four statements are accurate. Fanon's argument about the psychic necessity of anti-colonial violence — most fully stated in the chapter "On Violence" — is one of the most debated positions in postcolonial theory; Sartre's preface amplified it. Césaire's Cahier (1939; definitive version 1956) is the founding text of Négritude, the movement affirming Black African cultural values against European assimilation — co-founded with Senghor and Damas. Memmi's analysis of the "colonial situation" in Portrait du colonisé précédé du portrait du colonisateur (1957) is a psychosociological portrait of both coloniser and colonised as mutually deformed. Ngugi's Decolonising the Mind (1986) is his farewell to the English language — he subsequently wrote Matigari (1986) and Wizard of the Crow (2004) in Gikuyu.

Q89. Consider the following statements about prosody and poetic form:

I. An iamb consists of an unstressed syllable followed by a stressed syllable — iambic pentameter has five such feet, making ten syllables per line.

II. The "caesura" is a pause within a line, typically marked by punctuation, particularly prominent in Old English alliterative verse.

III. "Enjambment" occurs when a line of verse ends at a natural syntactic boundary, with a pause coinciding with the end of the line.

IV. The Spenserian stanza consists of eight lines of iambic pentameter followed by a final alexandrine, rhyming ABABBCBCC.

(a) I, II and IV only

(b) I and IV only

(c) II, III and IV only

(d) All four are correct

Answer: (a) I, II and IV only Statement I is correct — the iamb (da-DUM) is the basic foot of iambic pentameter; five iambs = ten syllables. Statement II is correct — the caesura (from Latin: "cutting") is a mid-line pause; in Old English alliterative verse (Beowulf), each line is divided into two half-lines (hemistichs) by a mandatory caesura. Statement III is incorrect — this is the definition of an "end-stopped" line, not enjambment. Enjambment is the opposite: when the syntactic unit continues past the line ending without a pause, carrying the sense into the next line. Statement IV is correct — the Spenserian stanza (nine lines: ABABBCBCC) consists of eight lines of iambic pentameter and a closing alexandrine (iambic hexameter), used in The Faerie Queene and later by Keats (The Eve of St Agnes), Byron (Childe Harold), and Shelley (Adonais).

Q90. Consider the following statements about Gramsci's concept of "hegemony" and its applications:

I. Gramsci developed "hegemony" in his Prison Notebooks to explain how ruling-class domination is maintained through manufactured consent rather than primarily through force.

II. Raymond Williams extended Gramsci's concept, arguing hegemony is a dynamic process of negotiation between "dominant," "residual," and "emergent" cultural formations.

III. Stuart Hall applied Gramscian hegemony to popular culture and media, arguing texts encode dominant meanings but audiences can negotiate or oppose these in decoding.

IV. Terry Eagleton's *Marxism and Literature* (1977) is the foundational text for applying Gramscian hegemony to literary criticism in the British context.

(a) I, II and III only

(b) I and III only

(c) II, III and IV only

(d) All four are correct

Answer: (a) I, II and III only Statement I is correct — Gramsci distinguishes "domination" (force/coercion) from "hegemony" (consent/leadership) as two distinct but complementary modes of class rule. Statement II is correct — Williams's "dominant/residual/emergent" framework in *Marxism and Literature* (1977) is his major contribution to Gramscian cultural theory. Statement III is correct — Hall's encoding/decoding model (1980 essay) is his application of hegemony theory to media studies, identifying dominant, negotiated, and oppositional decoding positions. Statement IV is incorrect — *Marxism and Literature* (1977) is Raymond Williams's book, not Eagleton's. Eagleton's major early work is *Criticism and Ideology* (1976) and *Marxism and Literary Criticism* (1976). This is a high-frequency UGC confusion.

Q91. A: Milton's Paradise Lost is written in blank verse rather than rhyming couplets fashionable in his Restoration context.

R: In his prefatory note, Milton calls rhyme "the invention of a barbarous age" and argues blank verse achieves "ancient liberty recovered."

choose the correct option:

- (a) Both A and R are true, and R is the correct explanation of A**
- (b) Both A and R are true, but R is NOT the correct explanation of A**
- (c) A is true but R is false**
- (d) A is false but R is true**

Answer: (a) Both A and R are true, and R is the correct explanation of A Milton's defence of blank verse in the prefatory "Note on the Verse" is precisely the explanation for his choice. He situates blank verse in the tradition of Homer, Virgil, and Italian Renaissance epic, and frames rhyme as a medieval barbarism — a position that was genuinely polemical in the context of Dryden's dominance. The note is one of the most famous statements of prosodic principle in English literature. Dryden famously "rhymed" Paradise Lost in a dramatic version called The State of Innocence — which can be seen as a direct counterstatement to Milton's position.

Q92. A: Chaucer's Canterbury Tales remains incomplete — The Parson's Tale is generally considered the last tale told, with no return to the Tabard Inn.

R: Chaucer died in 1400 before completing the work; had it been finished according to the General Prologue's plan, each pilgrim would have told four tales — over 120 in total.

choose the correct option:

- (a) Both A and R are true, and R is the correct explanation of A**
- (b) Both A and R are true, but R is NOT the correct explanation of A**
- (c) A is true but R is false**
- (d) A is false but R is true**

Answer: (a) Both A and R are true, and R is the correct explanation of A The incompleteness of the Canterbury Tales is directly explained by Chaucer's death in 1400. The General Prologue states each pilgrim will tell two tales going to Canterbury and two returning, and the Host will judge the best. With 30 pilgrims (including the Host and Chaucer himself as narrator) — potentially 120 tales. Only 24 tales were completed (some unfinished), and the framing return journey never occurs. The Parson's Tale — a prose treatise on penitence — brings the collection to a solemn close, followed by Chaucer's "Retraction," in which he appears to recant his secular writings. The "Retraction" is itself much debated — genuine recantation or literary device?

Q93. A: Salman Rushdie's The Satanic Verses (1988) resulted in a fatwa issued against Rushdie by Ayatollah Khomeini of Iran in February 1989.

R: The fatwa was issued because the novel explicitly mocked the Prophet Muhammad and was intended by Rushdie as a deliberate act of blasphemy against Islam.

choose the correct option:

- (a) Both A and R are true, and R is the correct explanation of A**
- (b) Both A and R are true, but R is NOT the correct explanation of A**
- (c) A is true but R is false**
- (d) A is false but R is true**

Answer: (c) A is true but R is false The Assertion is correct — Khomeini's fatwa of 14 February 1989 is a historical fact. However, the Reason is incorrect in a critical respect: the fatwa was not issued because Rushdie intended blasphemy. Rushdie consistently maintained that The Satanic Verses is a work of imaginative fiction exploring themes of migration, identity, and faith — not a deliberate anti-Islamic polemic. The title refers to a disputed episode in Islamic history (the "Satanic verses" episode involving Quranic revelation). The offence was taken, but the characterisation of "deliberate blasphemy" as Rushdie's intention falsifies the Reason. The controversy also involved the novel's burning in Bradford, protests across the Muslim world, and the murder of its Japanese translator.

Q94. A: In The Waste Land, T.S. Eliot uses five different languages within a single poem — English, German, French, Italian, and Sanskrit.

R: The multilingualism of The Waste Land enacts the poem's central thematic concern with cultural fragmentation and the collapse of a unified civilisational inheritance after World War I.

choose the correct option:

- (a) Both A and R are true, and R is the correct explanation of A**
- (b) Both A and R are true, but R is NOT the correct explanation of A**
- (c) A is true but R is false**
- (d) A is false but R is true**

Answer: (a) Both A and R are true, and R is the correct explanation of A The Waste Land quotes in English, German (Frisch weht der Wind from Wagner's Tristan und Isolde; the hyacinth garden passage; Marie's lines), French (Verlaine's "Art Poétique"), Italian (Dante), and Sanskrit (the Brihadaranyaka Upanishad's "Shantih shantih shantih" closes the poem). The R is the critical consensus: the poem's Babel-like multiplicity of voices, languages, and literary traditions performs the very fragmentation it laments — there is no single language, tradition, or mythological framework adequate to the post-war world. Eliot's notes (which he added partly to pad the poem for book publication) identify many of the allusions and have themselves become a subject of criticism.

Q95. A: Jane Austen's novels consistently reveal marriage as fundamentally an economic transaction rather than a romantic union in early 19th-century England.

R: Austen's biography confirms this critique — she refused a financially advantageous proposal from Harris Bigg-Wither in 1802, and never married.

choose the correct option:

- (a) Both A and R are true, and R is the correct explanation of A**
- (b) Both A and R are true, but R is NOT the correct explanation of A**
- (c) A is true but R is false**
- (d) A is false but R is true**

Answer: (b) Both A and R are true, but R is NOT the correct explanation of A. The Assertion is broadly correct — Austen's novels (especially *Pride and Prejudice*, *Sense and Sensibility*, *Mansfield Park*) consistently expose the economic basis of marriage: Mrs Bennet's urgency, Charlotte Lucas's pragmatic acceptance of Mr Collins, Mary Crawford's calculations in *Mansfield Park*. However, the Reason — Austen's own biography — is not the correct explanation of the novels' critique. Literary criticism does not derive the meaning of a text from the author's biography (the intentional fallacy). Austen did refuse Harris Bigg-Wither (accepting his proposal one evening and withdrawing acceptance the next morning) but this biographical fact does not explain the novels' social critique, which arises from their formal construction, irony, and social observation. The R is true but not the explanation of A.

Q96. A: Virginia Woolf's "A Room of One's Own" (1929) argues that a woman needs money and a room of her own to write fiction.

R: Woolf argues that the material condition of poverty and dependence directly shapes what can be thought and written — the uninterrupted, private space is an epistemic necessity for the imaginative freedom great fiction requires.

choose the correct option:

- (a) Both A and R are true, and R is the correct explanation of A**
- (b) Both A and R are true, but R is NOT the correct explanation of A**
- (c) A is true but R is false**
- (d) A is false but R is true**

Answer: (a) Both A and R are true, and R is the correct explanation of A Woolf's central argument in A Room of One's Own is materialist in a specific sense: the conditions of production matter for the conditions of thought. She traces the history of women's poverty, exclusion from universities (memorably turned away from the Oxbridge library), and lack of private space — all of which are not incidental but constitutive of what women have been unable to write. The "five hundred a year" and the room of one's own are not luxuries but the material prerequisites for the kind of sustained, uninterrupted imaginative activity that the novel requires. The essay's most famous invention — Judith Shakespeare, William's equally gifted sister, who kills herself without ever writing — embodies this argument with devastating clarity.

Q97. A: Beckett's plays become progressively shorter and more minimal — from Waiting for Godot (1953) to Happy Days (1961) to Breath (1969) — enacting a formal reduction that mirrors the philosophical diminishment of the human.

R: This trajectory is entirely accidental — Beckett wrote shorter plays simply because producers and theatres preferred shorter works that could be paired on a double bill.

choose the correct option:

- (a) Both A and R are true, and R is the correct explanation of A**
- (b) Both A and R are true, but R is NOT the correct explanation of A**
- (c) A is true but R is false**
- (d) A is false but R is true**

Answer: (c) A is true but R is false The Assertion is correct — Beckett's formal trajectory is one of progressive stripping-away: Godot has two acts and four characters with some physical movement; Happy Days buries Winnie first to the waist, then to the neck, with a virtually inert Willie; Not I (1972) reduces the stage to a disembodied mouth lit in darkness; Breath (1969) lasts 35 seconds with no human characters — just a cry, a pile of rubbish, an inhale, an exhale, a cry. The Reason is false: this trajectory is not accidental but the result of Beckett's deliberate aesthetic programme — "to express nothing with nothing," as he reportedly said. Critical consensus (Martin Esslin, James Knowlson's biography) identifies it as a purposeful philosophical and formal exploration.

Q98. A: Edward Said's Orientalism has been criticised from within postcolonial studies — notably by Aijaz Ahmad — for homogenising "the West" as monolithic and leaving little room for agency or heterogeneity within Oriental discourse.

R: Said was a Palestinian intellectual writing from within the American academy, which, according to Ahmad in In Theory (1992), meant Said was ultimately reproducing the very metropolitan frameworks he sought to critique.

choose the correct option:

- (a) Both A and R are true, and R is the correct explanation of A**
- (b) Both A and R are true, but R is NOT the correct explanation of A**
- (c) A is true but R is false**
- (d) A is false but R is true**

Answer: (a) Both A and R are true, and R is the correct explanation of A Aijaz Ahmad's critique in *In Theory: Classes, Nations, Literatures* (1992) is one of the most sustained attacks on Said from a Marxist postcolonial perspective. Ahmad argues that Said's reliance on Foucault (a metropolitan European theorist) and his institutional location in the American academy shape the limitations of *Orientalism*: it tends to treat "the Orient" and "the West" as undifferentiated monoliths, leaves little room for resistant or heterogeneous voices within Oriental cultures, and ultimately operates within the very paradigms of high Western theory it critiques. Ahmad also critiques the class position of Third World intellectuals writing for Western academic audiences — a critique that applies to Said himself. Both A and R are accurate, and R does explain A.

Q99. A: Harold Pinter's dramatic language is characterised by "strategic silences" — pauses that carry more meaning than the words spoken around them.

R: Pinter was deeply influenced by Beckett's dramatic minimalism and the Cockney vernacular of his East London upbringing — the pauses encode class anxiety, power struggle, and the impossibility of direct communication.

choose the correct option:

- (a) Both A and R are true, and R is the correct explanation of A**
- (b) Both A and R are true, but R is NOT the correct explanation of A**
- (c) A is true but R is false**
- (d) A is false but R is true**

Answer: (b) Both A and R are true, but R is NOT the correct explanation of A The Assertion is correct and central to all Pinter criticism — his stage directions carefully distinguish between "pause" and "silence" as different durations and qualities of non-speech. The Reason contains true biographical information (Pinter was born in Hackney, East London; he has acknowledged Beckett as a major influence, most famously calling *The Castaways* — Beckett's *Molloy* — "the most courageous, remorseless writing I know"). However, the Reason does not correctly explain the function of pauses — it describes influences and social content but does not provide the dramaturgical explanation for why silence functions as it does in Pinter. The more precise explanation is that Pinter's characters use language as a weapon of concealment rather than revelation — what is not said is what cannot safely be said, and the pause is the trace of that unsayable. The R is true but not the correct explanation.

Q100. A: The concept of Weltliteratur (World Literature) was first proposed by Goethe in his conversations with Eckermann (1827).

R: Goethe's concept was revived in the 20th century by Franco Moretti and Pascale Casanova, who use it not as a Goethean ideal of cultural dialogue but as a framework for analysing the unequal global literary marketplace and centre-periphery dynamics.

choose the correct option:

- (a) Both A and R are true, and R is the correct explanation of A**
- (b) Both A and R are true, but R is NOT the correct explanation of A**
- (c) A is true but R is false**
- (d) A is false but R is true**

Answer: (b) Both A and R are true, but R is NOT the correct explanation of A. The Assertion is correct — Goethe used the term Weltliteratur in his conversations with Eckermann in January 1827, predicting that a world literature was forming in which national literatures would interact and fertilise each other. The Reason is also true — Moretti's "Conjectures on World Literature" (2000) and Casanova's The World Republic of Letters (1999) both engage with the concept of world literature while fundamentally transforming it from Goethe's humanist ideal of dialogue into a structural analysis of literary inequality. However, the R does not explain the A — it is a separate historical fact about later reception. The two statements are connected but the R is not the causal explanation of A; it is an addendum to the history of the concept. Hence: both true, R not the correct explanation.

1. Who among the following wrote the play *Volpone, or the Fox*, and what is its primary satirical target?

- (a) Christopher Marlowe — satire on religious hypocrisy**
- (b) Thomas Kyd — satire on courtly ambition**
- (c) Ben Jonson — satire on human greed and avarice**
- (d) John Webster — satire on political corruption**

Answer: (c) Ben Jonson — satire on human greed and avarice

Ben Jonson's Volpone (1606) is a Comedy of Humours centred on Volpone (the Fox) and his parasite Mosca who trick legacy-hunters out of their wealth. Jonson's sharpest satirical blade is directed at avarice — the overwhelming desire for money — which distorts every character's behaviour. Jonson named his characters 'aptronymically' — names that reflect the character's dominant trait (Volpone = fox; Mosca = fly; Corvino = crow)

2. Given below are two statements:

Assertion (A): Samuel Beckett's *Waiting for Godot* belongs to the Theatre of the Absurd.

Reason (R): The play presents characters engaged in purposeful, goal-directed activity that culminates in a meaningful resolution.

- (a) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (b) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (c) Both (A) and (R) are true but (R) contradicts (A).**
- (d) (A) is true, but (R) is false.**

Answer: (d) (A) is true, but (R) is false.

Assertion (A) is correct — Waiting for Godot (1953) is the paradigmatic text of the Theatre of the Absurd, a term coined by Martin Esslin. However, Reason (R) is false. The play is defined precisely by the absence of purposeful activity and meaningful resolution. Vladimir and Estragon wait endlessly; nothing happens and no resolution arrives. The play dramatises futility, not purposeful goal-directed action.

3. Match List – I (Playwright) with List – II (Play):

List – I

A. William Congreve

B. August Strindberg

C. Vaclav Havel

D. Sean O'Casey

List – II

I. Temptation

II. The Way of the World

III. Juno and the Paycock

IV. Miss Julie

(a) A – I, B – II, C – III, D – IV

(b) A – IV, B – III, C – I, D – II

(c) A – III, B – I, C – IV, D – II

(d) A – II, B – IV, C – I, D – III

Answer: (d) A – II, B – IV, C – I, D – III

William Congreve wrote *The Way of the World* (1700), a pinnacle of Restoration Comedy of Manners. August Strindberg wrote the naturalistic *Miss Julie* (1888). Vaclav Havel, the Czech playwright-dissident, wrote *Temptation* (1985). Sean O'Casey wrote *Juno and the Paycock* (1924), set during the Irish Civil War.

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4. Arrange the following plays in the correct chronological order of their publication/first performance:

A. The Spanish Tragedy by Thomas Kyd

B. Volpone by Ben Jonson

C. The School for Scandal by Richard Brinsley Sheridan

D. The Birthday Party by Harold Pinter

(a) B, A, C, D

(b) A, C, B, D

(c) A, B, C, D

(d) C, A, B, D

Answer: (c) A, B, C, D

The Spanish Tragedy (c.1587) by Kyd established the revenge tragedy genre.

Volpone (1606) by Jonson followed in the Jacobean period. The School for Scandal

(1777) by Sheridan is an 18th-century Comedy of Manners. The Birthday Party

(1958) by Pinter is a 20th-century Absurdist drama. The correct order is A → B →

C → D.

5. Which of the following statements are TRUE about Harold Pinter's dramatic technique?

A. His plays use menace as an atmospheric device that is rarely explained or resolved.

B. He is known for 'Pinter pause' — the strategic use of silence to convey subtext and power.

C. His plays uniformly end with optimistic resolutions and restored social order.

D. He was significantly influenced by Samuel Beckett and the Theatre of the Absurd.

E. The Caretaker and Betrayal are among his most celebrated plays.

(a) A, B and C only

(b) B, C and D only

(c) C, D and E only

(d) A, B, D and E only

Answer: (d) A, B, D and E only

Statements A, B, D, and E are all true of Pinter. His plays are defined by atmospheric menace never satisfactorily explained (A), by the strategic use of silence — the 'Pinter pause' (B), by his acknowledged debt to Beckett (D), and The Caretaker and Betrayal are indeed among his finest works (E). Statement C is false — Pinter's plays characteristically end ambiguously, without reassuring resolutions.

- 6. Which of the following is NOT a feature of the Theatre of the Absurd?**
- (a) Presentation of futile actions devoid of any goal**
 - (b) Characters existing in a state of drift without definite purpose**
 - (c) A strict adherence to Aristotelian unity of action and time**
 - (d) Incoherent or circular dialogue suggesting existential despair**

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Answer: (c) A strict adherence to Aristotelian unity of action and time

The Theatre of the Absurd deliberately rejects Aristotelian dramatic conventions — there is no unified action moving toward a clear resolution, no rising action and catharsis. Instead, it presents stasis, circularity, and meaninglessness. Features A, B, and D are all characteristic of Absurdist drama. The strict Aristotelian framework is precisely what the Absurd dismantles.

7. Match List – I (Play) with List – II (Character):

List – I

A. Doctor Faustus (Marlowe)

B. Volpone (Jonson)

C. The Duchess of Malfi (Webster)

D. The Way of the World (Congreve)

(a) A – II, B – I, C – III, D – IV

(b) A – I, B – III, C – IV, D – II

(c) A – III, B – IV, C – II, D – I

(d) A – IV, B – II, C – I, D – III

List – II

I. Mosca

II. Cornelius and Valdes

III. Bosola

IV. Millamant

Answer: (a) A – II, B – I, C – III, D – IV

In Doctor Faustus, Cornelius and Valdes instruct Faustus in the dark arts. In Volpone, Mosca is the parasite who assists and eventually betrays Volpone. In The Duchess of Malfi, Bosola is the spy hired by Cardinal and Ferdinand to watch the Duchess. In The Way of the World, Millamant is the witty heroine whose Proviso Scene with Mirabell in Act IV is one of the finest scenes in Restoration drama.

8. Arrange the following playwrights in the correct chronological order of their birth:

A. Christopher Marlowe

B. William Congreve

C. Henrik Ibsen

D. Harold Pinter

(a) B, A, C, D

(b) C, A, B, D

(c) A, C, B, D

(d) A, B, C, D

Answer: (d) A, B, C, D

Christopher Marlowe was born in 1564. William Congreve was born in 1670.

Henrik Ibsen was born in 1828. Harold Pinter was born in 1930. The correct

chronological order is A (1564) → B (1670) → C (1828) → D (1930).



9. Which of the following statements are TRUE about A Midsummer Night's Dream?

A. The play contains a play-within-a-play performed by the 'mechanicals.'

B. Oberon and Titania are the King and Queen of the Fairies.

C. The love potion is administered by Puck on the orders of Oberon.

D. Bottom is transformed into a man with the head of a horse.

E. The play ends with Puck's epilogue addressed directly to the audience.

(a) A, B, C and E only

(b) B, C, D and E only

(c) A, C, D and E only

(d) A, B, D and E only

Answer: (a) A, B, C and E only

Statements A, B, C, and E are all correct. The mechanicals perform the play-within-a-play 'Pyramus and Thisbe' (A). Oberon and Titania are the Fairy King and Queen (B). Puck administers the love potion under Oberon's instructions (C). Puck delivers the closing epilogue to the audience (E). Statement D is false — Bottom is given the head of an ass (donkey), not a horse.

10. Who among the following is the author of The Revenger's Tragedy (c. 1606), long attributed to Cyril Tourneur but now widely accepted as the work of another playwright?

(a) John Webster

(b) John Fletcher

(c) Francis Beaumont

(d) Thomas Middleton

Answer: (d) Thomas Middleton

Modern scholarship through linguistic and stylistic analysis has established that The Revenger's Tragedy is almost certainly by Thomas Middleton, not Cyril Tourneur. The Oxford Middleton edition (2007) formally included it in his canon. The play features Vindice as the revenge protagonist and is one of the darkest Jacobean tragedies.

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11. Given below are two statements:

Assertion (A): Oscar Wilde's The Importance of Being Earnest is described by W.H. Auden as the purest example in English literature of a 'verbal opera.'

Reason (R): Wilde's play is celebrated for its brilliant, witty, paradoxical dialogue that operates almost independently of plot or character psychology, creating pleasure purely through verbal performance.

- (a) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (b) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (c) (A) is true, but (R) is false.**
- (d) (A) is false, but (R) is true.**

Answer: (b) Both (A) and (R) are true and (R) is the correct explanation of (A). Auden's description of the play as a 'verbal opera' captures exactly what the Reason describes — Wilde's play is driven by the musicality and wit of its language rather than realistic plot or psychology. The sparkling epigrams, paradoxes, and inversions of social wisdom constitute the play's primary aesthetic pleasure, making R the precise explanation of A.

12. Which of the following statements are TRUE about King Lear?

- A. The play opens with Lear dividing his kingdom between his three daughters based on a love test.**
- B. Cordelia is Lear's eldest daughter and speaks the most extravagant words of love.**
- C. The subplot involving Gloucester, Edgar, and Edmund mirrors the main plot's themes of filial ingratitude and betrayal.**
- D. The Fool is one of the most important characters, providing commentary on Lear's folly through wit and riddles.**
- E. The line 'Something is rotten in the state of Denmark' is spoken by Marcellus in King Lear.**

(a) A, C and D only

(b) B, C and D only

(c) A, B and E only

(d) A, D and E only

Answer: (a) A, C and D only

Statements A, C, and D are correct. Lear divides his kingdom based on a love test (A). The Gloucester-Edgar-Edmund subplot mirrors the parent-child betrayal theme (C). The Fool is central to commentary on Lear's misjudgement (D).

Statement B is false — Cordelia is the youngest, not eldest daughter; it is Goneril and Regan who speak extravagant, insincere love. Statement E is false — that line is from Hamlet, spoken by Marcellus, not from King Lear.

13. Which Greek playwright authored the Oresteia trilogy, and what are the three plays that constitute it?

(a) Sophocles — Oedipus Rex, Oedipus at Colonus, Antigone

(b) Euripides — Agamemnon, Electra, Orestes

(c) Aristophanes — The Clouds, The Wasps, The Birds

(d) Aeschylus — Agamemnon, Choephoroi (Libation Bearers), Eumenides

Answer: (d) Aeschylus — Agamemnon, Choephoroi (Libation Bearers), Eumenides
The Oresteia (458 BCE) by Aeschylus is the only complete surviving trilogy from ancient Greek drama. The three plays are: Agamemnon (the king's return from Troy and his murder by Clytemnestra); Choephoroi/The Libation Bearers (Orestes avenges his father by killing Clytemnestra); and Eumenides (Orestes is tried at the Areopagus and acquitted by Athena's casting vote, transforming the Furies into the Kindly Ones).

14. In T.S. Eliot's The Love Song of J. Alfred Prufrock, the epigraph is taken from which work?

- (a) Dante's Inferno**
- (b) Homer's Odyssey**
- (c) Virgil's Aeneid**
- (d) Milton's Paradise Lost**

Answer: (a) Dante's Inferno

The epigraph to 'The Love Song of J. Alfred Prufrock' (1915) is drawn from Dante's Inferno (Canto XXVII), spoken by Guido da Montefeltro — a soul in Hell who speaks freely because he believes the listener can never return to earth. This frames Prufrock's confessional, fearful self-revelation, speaking from a kind of spiritual paralysis akin to damnation.

15. Given below are two statements:

Assertion (A): John Milton invokes his Heavenly Muse 'Urania' at the beginning of Books I and VII of Paradise Lost.

Reason (R): Milton's choice of epic invocation signals his ambition to write in the classical epic tradition while giving it a Christian theological purpose.

- (a) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (b) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (c) (A) is true, but (R) is false.**
- (d) (A) is false, but (R) is true.**

Answer: (a) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are true and related. Milton invokes Urania (Christianised as the Muse of heavenly wisdom) at the beginning of Books I and VII of Paradise Lost. The Reason correctly explains this — Milton was consciously positioning himself within the epic tradition of Homer and Virgil while asserting that his argument (the Fall of Man) superseded classical subjects: 'Things unattempted yet in Prose or Rhyme.'

16. Match List – I (Lines from Poems) with List – II (W.B. Yeats Poems):

List – I

A. "Turning and turning in the widening gyre"

B. "I will arise and go now, and go to Innisfree"

C. "That is no country for old men"

D. "Things fall apart; the centre cannot hold"

(a) A – III, B – II, C – I, D – IV

(b) A – II, B – III, C – IV, D – I

(c) A – I, B – IV, C – II, D – III

(d) A – IV, B – I, C – III, D – II

List – II

I. Sailing to Byzantium

II. The Lake Isle of Innisfree

III. The Second Coming

IV. The Second Coming

Answer: (a) A – III, B – II, C – I, D – IV

'Turning and turning in the widening gyre' opens 'The Second Coming' (1919). 'I will arise and go now' opens 'The Lake Isle of Innisfree' (1888). 'That is no country for old men' opens 'Sailing to Byzantium' (1928). 'Things fall apart; the centre cannot hold' is also from 'The Second Coming.' Note that both A and D come from the same poem.



17. Arrange the following poems in the correct chronological order of their publication:

A. Edmund Spenser's The Faerie Queene (Books I–III)

B. Alexander Pope's The Rape of the Lock

C. John Keats's Lamia and Other Poems

D. Gerard Manley Hopkins's Poems (posthumous edition)

(a) B, A, C, D

(b) A, C, B, D

(c) C, A, D, B

(d) A, B, C, D

Answer: (d) A, B, C, D

The Faerie Queene Books I–III were published in 1590. The Rape of the Lock appeared in 1712 (extended version 1714). Lamia and Other Poems by Keats was published in 1820. Hopkins's Poems were published posthumously in 1918, edited by Robert Bridges. The correct sequence is A → B → C → D.

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18. Which of the following statements are TRUE about Seamus Heaney's Bog Poems?

- A. The Bog Poems are primarily found in the collection North (1975).**
- B. They draw on P.V. Glob's archaeological study The Bog People for their imagery.**
- C. Heaney uses the bog bodies to explore contemporary political violence in Northern Ireland.**
- D. 'Punishment' describes a Viking bog body and expresses the speaker's guilt-ridden understanding of communal revenge.**
- E. 'Tollund Man' is set in a Dublin museum, not in Denmark.**

(a) A, B, C and D only

(b) B, C, D and E only

(c) A, C, D and E only

(d) A, B and E only

Answer: (a) A, B, C and D only

Statements A, B, C, and D are all correct. The Bog Poems are concentrated in North (A). Heaney drew on P.V. Glob's The Bog People (B). He used the preserved bodies as an oblique lens on The Troubles (C). 'Punishment' engages with public shaming and violence (D). Statement E is false — 'Tollund Man' imagines a journey to Jutland in Denmark, not Dublin.

19. Which poem by P.B. Shelley ends with the lines: "If Winter comes, can Spring be far behind?"

- (a) "Ode to the West Wind"**
- (b) "To a Skylark"**
- (c) "Adonais"**
- (d) "Alastor"**

Answer: (a) "Ode to the West Wind"

"Ode to the West Wind" (1819) concludes with the famous question "If Winter comes, can Spring be far behind?" — an expression of hope and regeneration after destruction. The poem is written in terza rima (five linked sonnets) and invokes the West Wind as a force of both destruction and preservation. "Adonais" is Shelley's pastoral elegy for Keats. The skylark in "To a Skylark" is addressed as "Blithe Spirit."

20. Match List – I (Metaphysical Poet) with List – II (Poem):

List – I

List – II

A. John Donne

I. The Retreat

B. Andrew Marvell

II. The Collar

C. George Herbert

III. To His Coy Mistress

D. Henry Vaughan

IV. A Valediction: Forbidding Mourning

(a) A – III, B – IV, C – I, D – II

(b) A – IV, B – III, C – II, D – I

(c) A – I, B – II, C – IV, D – III

(d) A – II, B – I, C – III, D – IV

Answer: (b) A – IV, B – III, C – II, D – I

John Donne's 'A Valediction: Forbidding Mourning' uses the famous compass conceit. Andrew Marvell's 'To His Coy Mistress' is a carpe diem poem mentioning the rivers Ganges and Humber. George Herbert's 'The Collar' is a dramatic monologue about rebellion against God. Henry Vaughan's 'The Retreat' expresses longing for childhood's spiritual purity and influenced Wordsworth's 'Immortality Ode.'

21. In Wordsworth's Preface to Lyrical Ballads (1800), poetry is famously defined as:

(a) "The best words in the best order"

(b) "A criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and beauty"

(c) "The spontaneous overflow of powerful feelings recollected in tranquility"

(d) "That which presents an intellectual and emotional complex in an instant of time"

Answer: (c) "The spontaneous overflow of powerful feelings recollected in tranquility"

Wordsworth's definition in the Preface to Lyrical Ballads (1800) is one of the most quoted formulations in English criticism. Option (a) is Coleridge's definition distinguishing prose from poetry. Option (b) is Matthew Arnold's definition of poetry. Option (d) is Ezra Pound's definition of the Image from "A Retrospect."

22. Given below are two statements:

Assertion (A): Edmund Spenser's The Faerie Queene is a moral and political allegory in which the twelve knights represent twelve private moral virtues.

Reason (R): Spenser outlined this plan in his letter to Sir Walter Raleigh prefixed to the 1590 edition, though he completed only six books of the projected twelve.

(a) (A) is true, but (R) is false.

(b) (A) is false, but (R) is true.

(c) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).

(d) Both (A) and (R) are true and (R) is the correct explanation of (A).

Answer: (d) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are true and the Reason directly supports the Assertion. Spenser's letter to Raleigh (prefixed to the 1590 edition) explains that each of the twelve projected books would feature a knight embodying one of twelve private moral virtues — only six books were completed. The Reason explains both the allegorical intention and the incompleteness of the plan.

23. Match List – I (Poem) with List – II (Poet):

List – I

A. "The Darkling Thrush"

B. "The Windhover"

C. "Church Going"

D. "Aubade"

(a) A – III, B – I, C – II, D – IV

(b) A – I, B – III, C – IV, D – II

(c) A – II, B – IV, C – I, D – III

(d) A – IV, B – II, C – III, D – I

List – II

I. Gerard Manley Hopkins

II. Philip Larkin

III. Thomas Hardy

IV. Philip Larkin

Answer: (a) A – III, B – I, C – II, D – IV

"The Darkling Thrush" (1900) is by Thomas Hardy, written on the last day of the nineteenth century. "The Windhover" is by Gerard Manley Hopkins, his most celebrated poem using sprung rhythm, dedicated 'To Christ Our Lord.' "Church Going" is by Philip Larkin, a meditation on the diminishing role of religion.

"Aubade" is also by Larkin — his bleak meditation on the fear of death. Note that C and D both map to Larkin.

24. Arrange the following Romantic poets in the correct chronological order of their birth:

A. William Blake

B. John Keats

C. William Wordsworth

D. George Gordon, Lord Byron

(a) A, C, D, B

(b) C, A, B, D

(c) B, A, D, C

(d) A, B, C, D

Answer: (a) A, C, D, B

William Blake was born in 1757. William Wordsworth was born in 1770. Lord Byron was born in 1788. John Keats was born in 1795. The correct chronological order is A (1757) → C (1770) → D (1788) → B (1795).



25. Which of the following statements are TRUE about John Donne's poetry?

A. Donne's love poetry is characterised by the use of elaborate intellectual conceits drawn from fields like astronomy, law, and cartography.

B. "The Flea" uses the conceit of a flea to argue against the beloved's resistance to the speaker's advances.

C. Donne's religious sonnets are collectively titled Songs and Sonnets.

D. "A Valediction: Forbidding Mourning" uses the image of a compass to describe the spiritual unity of separated lovers.

E. Donne's poetry exemplifies what T.S. Eliot called the 'unified sensibility' — a fusion of thought and feeling.

(a) B, C and D only

(b) A, B, D and E only

(c) A, C, D and E only

(d) B, D and E only

Answer: (b) A, B, D and E only

Statements A, B, D, and E are correct. Donne's conceits draw on diverse fields of knowledge (A). "The Flea" uses its central conceit exactly as described (B). The compass conceit in "A Valediction: Forbidding Mourning" is one of the most famous in English poetry (D). Eliot's essay "The Metaphysical Poets" (1921) rehabilitated Donne through the concept of unified sensibility (E). Statement C is false — Songs and Sonnets is Donne's love poetry collection, not his religious sonnets. His religious sonnets are known as the Holy Sonnets (or Divine Meditations).

26. In Charlotte Brontë's Jane Eyre, Jane is sent by her Aunt Mrs. Reed to which school?

- (a) Hailsham School**
- (b) Thornfield Academy**
- (c) Lowood School**
- (d) Greyfriar's School**



Answer: (c) Lowood School

Lowood School is the charitable institution to which Mrs. Reed sends the orphaned Jane Eyre. It is modelled partly on the Clergy Daughters' School at Cowan Bridge, which Charlotte and her sisters attended. Lowood is depicted as a place of deprivation and suffering; Jane's friend Helen Burns dies there of tuberculosis. It later serves as a place of education and employment for Jane.

27. Given below are two statements:

Assertion (A): Henry Fielding's Joseph Andrews (1742) began as a parody of Samuel Richardson's Pamela.

Reason (R): Fielding was critical of Richardson's sentimental treatment of virtue as a commercial transaction and wished to expose what he saw as its moral hypocrisy.

- (a) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (b) (A) is true, but (R) is false.**
- (c) (A) is false, but (R) is true.**
- (d) Both (A) and (R) are true and (R) is the correct explanation of (A).**

Answer: (d) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are true and the Reason correctly explains the Assertion. Fielding began Joseph Andrews as a burlesque of Richardson's Pamela (1740). Fielding found the equation of virtue and reward morally dubious. He created Joseph Andrews as Pamela's brother, who also resists his mistress's advances. The parody gradually evolved into an independent comic epic.

28. Match List – I (Character) with List – II (Novel by Charles Dickens):

List – I

A. Harold Skimpole

B. Mr. Josiah Bounderby

C. Miss Havisham

D. Mr. Pumblechook

(a) A – III, B – IV, C – I, D – II

(b) A – I, B – II, C – IV, D – III

(c) A – II, B – III, C – I, D – IV

(d) A – IV, B – I, C – III, D – II

List – II

I. Great Expectations

II. Bleak House

III. Hard Times

IV. Great Expectations

Answer: (c) A – II, B – III, C – I, D – IV

Harold Skimpole is the charming, irresponsible freeloader in Bleak House. Mr. Josiah Bounderby is the self-made braggart industrialist of Hard Times. Miss Havisham, the jilted bride who stopped all her clocks, is in Great Expectations. Mr. Pumblechook, Pip's pompous Uncle, is also in Great Expectations.

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29. Arrange the following novels in the correct chronological order of their publication:

A. Jane Austen's Pride and Prejudice

B. Thomas Hardy's Tess of the d'Urbervilles

C. Virginia Woolf's Mrs Dalloway

D. D.H. Lawrence's Sons and Lovers

(a) A, D, B, C

(b) B, A, D, C

(c) A, B, D, C

(d) D, A, C, B

Answer: (c) A, B, D, C

Pride and Prejudice was published in 1813. Tess of the d'Urbervilles appeared in 1891. Sons and Lovers by D.H. Lawrence was published in 1913. Mrs Dalloway by Virginia Woolf came out in 1925. The correct order is A (1813) → B (1891) → D (1913) → C (1925).

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30. Which of the following statements are TRUE about Emily Brontë's Wuthering Heights (1847)?

A. The novel was published under the pseudonym Ellis Bell.

B. Lockwood and Nelly Dean are the two principal narrators of the story.

C. The novel is unique for its complex double narrative structure and absence of authorial intrusion.

D. Heathcliff is a character found in Jane Austen's Mansfield Park. E. Wuthering Heights was Emily Brontë's only published novel.

(a) A, B, C and E only

(b) B, D and E only

(c) A, C and D only

(d) B, C and E only

Answer: (a) A, B, C and E only

Statements A, B, C, and E are correct. Emily Brontë published under the pseudonym Ellis Bell (A). The principal narrators are Lockwood and Nelly Dean (B). The novel's layered narrative structure is distinctive (C). Wuthering Heights was Emily Brontë's only novel, as she died in 1848 (E). Statement D is false — Heathcliff is the protagonist of Wuthering Heights, not Mansfield Park.

31. Which novel by Joseph Conrad is narrated by Marlow and follows his journey into the African interior to find Kurtz, a brilliant ivory trader who has 'gone native'?

- (a) Lord Jim**
- (b) Nostromo**
- (c) The Secret Agent**
- (d) Heart of Darkness**

Answer: (d) Heart of Darkness

Heart of Darkness (1899, published as novella 1902) is narrated by Charlie Marlow aboard a boat on the Thames. Marlow recounts his journey up the Congo River to find Kurtz, whose last words are "The horror! The horror!" Conrad uses the journey to explore colonialism, moral corruption, and the darkness within European civilisation. Chinua Achebe famously critiqued the novel in "An Image of Africa" (1977) for its dehumanising representation of Africans.

32. Given below are two statements:

32. Assertion (A): George Eliot's Middlemarch (1871–72) was first published in eight separate instalments.

Reason (R): Victorian novels were commonly published in serial form or in multiple volumes because the three-volume ('triple-decker') format was commercially advantageous for circulating libraries.

- (a) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (b) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (c) (A) is false, but (R) is true.**
- (d) (A) is true, but (R) is false.**

Answer: (b) Both (A) and (R) are true but (R) is NOT the correct explanation of (A). Both statements are true. Middlemarch was indeed published in eight separate half-volume instalments (1871–72). The Reason is also true generally about Victorian publishing. However, R does not precisely explain A because Middlemarch used an unusual eight-part format specifically devised by Eliot and her publisher Blackwood's — not the standard triple-decker. The Reason is true generally but does not account for the specific format mentioned in A.

33. Match List – I (Novel) with List – II (Narrative Technique or Feature):

List – I

A. Tristram Shandy by Laurence Sterne

B. Pamela by Samuel Richardson

C. Wuthering Heights by Emily Brontë

D. Vanity Fair by Thackeray

List – II

I. Epistolary novel

**II. Unreliable narrator, digression,
anti-novel conventions**

**III. Frame narrative with two
principal narrators**

**IV. Narrator addresses reader as
"the Manager of the Performance"**

(a) A – I, B – III, C – II, D – IV

(b) A – III, B – IV, C – I, D – II

(c) A – IV, B – II, C – III, D – I

(d) A – II, B – I, C – III, D – IV

Answer: (d) A – II, B – I, C – III, D – IV

Tristram Shandy is famous for its digressive, anti-conventional narrative — Tristram cannot get to his own birth until Volume III (II). Pamela is a landmark epistolary novel told through letters (I). Wuthering Heights employs a frame narrative with Lockwood and Nelly Dean as its two principal narrators (III). Thackeray in Vanity Fair addresses the reader through the persona of "the Manager of the Performance" (IV).

34. Arrange the following novels in the correct chronological order of their publication:

A. Daniel Defoe's Robinson Crusoe

B. Henry Fielding's Tom Jones

C. Jane Austen's Emma

D. Thomas Hardy's Far from the Madding Crowd

(a) B, A, C, D

(b) A, C, B, D

(c) A, C, B, D

(d) A, B, C, D

Answer: (d) A, B, C, D

Robinson Crusoe was published in 1719. Tom Jones was published in 1749. Emma was published in 1815. Far from the Madding Crowd was published in 1874. The correct order is A (1719) → B (1749) → C (1815) → D (1874).

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35. Which of the following statements are TRUE about Oscar Wilde's The Picture of Dorian Gray (1890)?

A. The novel is Wilde's only published novel.

B. Dorian Gray makes a Faustian bargain whereby his portrait ages while he remains young.

C. Lord Henry Wotton is the primary moral influence on Dorian, introducing him to the philosophy of the New Hedonism.

D. Basil Hallward is the painter who creates Dorian's portrait and is eventually murdered by Dorian.

E. At the end of the novel, Dorian destroys the portrait and it is restored to its original beauty while Dorian himself is found withered and dead.

(a) A, C and D only

(b) B, C and E only

(c) A, B, C and D only

(d) A, B, C, D and E only

Answer: (d) A, B, C, D and E only

All five statements are true. The novel is Wilde's only novel (A). Dorian's portrait ages in his place — a Faustian pact (B). Lord Henry introduces Dorian to hedonism (C). Basil Hallward paints the portrait and Dorian kills him (D). At the novel's end, Dorian stabs the portrait; servants find the portrait restored to beauty and Dorian himself aged and dead on the floor (E).

36. Which of the following novels employs the device of a dystopian society controlled by 'Big Brother'?

- (a) Aldous Huxley's Brave New World**
- (b) George Orwell's Nineteen Eighty-Four**
- (c) Anthony Burgess's A Clockwork Orange**
- (d) Margaret Atwood's The Handmaid's Tale**

Answer: (b) George Orwell's Nineteen Eighty-Four

George Orwell's Nineteen Eighty-Four (1949) is the definitive dystopian novel centred on Winston Smith, living under the totalitarian surveillance of 'Big Brother' in Oceania. The novel explores themes of mass surveillance, propaganda ('Newspeak'), and psychological manipulation ('doublethink'). Brave New World depicts control through pleasure and genetic engineering; The Handmaid's Tale depicts theocratic patriarchal control.

37. Given below are two statements:

Assertion (A): Stream of Consciousness as a literary technique captures the unedited, flowing nature of a character's thoughts, perceptions, and memories without conventional narrative ordering.

Reason (R): The term 'Stream of Consciousness' was coined by the novelist May Sinclair, who used it to describe Dorothy Richardson's narrative technique in Pilgrimage.

- (a) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (b) (A) is true, but (R) is false.**
- (c) (A) is false, but (R) is true.**
- (d) Both (A) and (R) are true and (R) is the correct explanation of (A).**

Answer: (d) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are true. Stream of Consciousness does capture the unfiltered flow of thought (A). The term was originally a psychological concept from William James (Principles of Psychology, 1890), but in literary criticism it was May Sinclair who applied it to Dorothy Richardson's Pilgrimage, and this application became standard. The Reason correctly provides the origin of the literary term.

38. George Orwell's essay Inside the Whale (1940) is primarily a review and critical assessment of which author's work?

- (a) D.H. Lawrence's Lady Chatterley's Lover**
- (b) James Joyce's Ulysses**
- (c) Henry Miller's Tropic of Cancer**
- (d) Aldous Huxley's Brave New World**

Answer: (c) Henry Miller's Tropic of Cancer

In 'Inside the Whale' (1940), Orwell begins with a detailed assessment of Henry Miller's Tropic of Cancer (1934). Orwell praises Miller's raw, honest, apolitical, autobiographical prose as a kind of passive acceptance of reality — like being 'inside the whale' (Jonah) — protected from the chaos outside. Orwell uses this as a springboard to discuss the relationship between the writer and politics in the 1930s.

39. Given below are two statements:

Assertion (A): Samuel Pepys's Diary (1660–1669) is one of the most important personal documents in English literature, describing events of major historical significance.

Reason (R): The Diary describes among other events the Plague of London (1665), the Great Fire of London (1666), and the Second Anglo-Dutch War.

- (a) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (b) (A) is true, but (R) is false.**
- (c) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (d) (A) is false, but (R) is true.**

Answer: (c) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are true and the Reason substantiates the Assertion. Pepys's Diary is a literary and historical treasure (A), and the Reason correctly identifies the major events it records — the Plague, the Great Fire, and the Anglo-Dutch War — which give the diary its exceptional historical value (R). The specific events listed in R are precisely what make A true.

40. Match List – I (Essayist) with List – II (Periodical Founded or Associated With):

List – I

List – II

A. Richard Steele I. The Rambler

B. Samuel Johnson II. The Spectator

C. Joseph Addison III. The Tatler

D. Charles Lamb IV. The London Magazine

(a) A – II, B – III, C – I, D – IV

(b) A – III, B – I, C – II, D – IV

(c) A – IV, B – II, C – III, D – I

(d) A – I, B – IV, C – III, D – II

Answer: (b) A – III, B – I, C – II, D – IV

Richard Steele founded The Tatler (1709). Samuel Johnson wrote The Rambler (1750–52). Joseph Addison is most closely associated with The Spectator (1711–12), which he co-founded with Steele. Charles Lamb published his 'Elia' essays primarily in The London Magazine from 1820.



41. Francis Bacon's essay "Of Studies" contains the famous line about tasting, swallowing, and chewing books. In which edition of Bacon's Essays did this essay first appear?

- (a) The 1597 edition**
- (b) The 1612 edition**
- (c) The 1625 edition**
- (d) The 1601 edition**

Answer: (a) The 1597 edition

"Of Studies" appeared in Bacon's first edition of Essays in 1597 — one of ten essays published that year. The 1612 and 1625 editions expanded the collection to 38 and 58 essays respectively, with "Of Studies" being revised across editions. The famous line about tasting, swallowing, and chewing books encapsulates Bacon's practical philosophy of reading.

42. Which of the following statements are TRUE about Thomas Carlyle's prose style known as 'Carlylese'?

- A. It is characterised by the use of capital letters for abstract nouns and concepts.**
- B. It frequently employs exclamation marks and rhetorical questions.**
- C. It incorporates phrases and words drawn from German.**
- D. It uses classical Latin quotations exclusively and avoids vernacular expression.**
- E. It is known for its compressed, explosive energy and prophetic tone.**

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

Answer: (c) A, B, C and E only

Statements A, B, C, and E are all characteristic of 'Carlylese.' Carlyle capitalised abstract nouns (A), used heavy punctuation including exclamation marks (B), drew on German vocabulary (C), and his style has a compressed, prophetic energy (E). Statement D is false — Carlyle did not rely on classical Latin quotations; his style mixed vernacular energy with German philosophical vocabulary, not Latin.

43. Given below are two statements:

Assertion (A): Oscar Wilde's essay The Decay of Lying (1889) argued that 'Life imitates Art far more than Art imitates Life.'

Reason (R): Wilde was a committed realist who believed that literature's highest duty was the faithful reproduction of observed social reality.

- (a) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (b) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (c) (A) is true, but (R) is false.**
- (d) (A) is false, but (R) is true.**

Answer: (c) (A) is true, but (R) is false.

Assertion (A) is correct — 'The Decay of Lying' famously inverted the Aristotelian mimetic principle: Wilde argued that art does not imitate life but that life imitates art. He also declared 'realism is a complete failure as a method.' Reason (R) is therefore false — Wilde was not a realist. He was an Aesthete who championed 'Art for Art's Sake,' arguing that art should have no social utility and that beauty is its own justification.

44. Which of the following correctly defines the term 'morpheme'?

- (a) The smallest unit of sound that distinguishes meaning in a language**
- (b) The smallest unit of grammatical meaning or function in a language**
- (c) The study of the distribution and patterning of speech sounds**
- (d) A variant pronunciation of a phoneme in different phonological environments**

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Answer: (b) The smallest unit of grammatical meaning or function in a language
A morpheme is the smallest meaningful unit in language. For example,
'unbreakable' contains three morphemes: 'un-' (negative prefix), 'break' (free
morpheme — the root), and '-able' (suffix). Option (a) defines a phoneme. Option
(c) defines phonology. Option (d) defines an allophone. Morphology is the study of
morphemes and word structure.

45. In Saussurean linguistics, which of the following correctly pairs the term with its definition?

- (a) Parole — the abstract linguistic system shared by a community of speakers**
- (b) Langue — an individual's actual act of speaking at a specific moment**
- (c) Langue — the organised system of linguistic differences underlying all speech**
- (d) Parole — the set of rules that governs the phonological system of a language**

Answer: (c) Langue — the organised system of linguistic differences underlying all speech

Ferdinand de Saussure distinguished between langue (the social, abstract, rule-governed system of language shared by a speech community) and parole (the individual's actual use of language in specific utterances). Options (a) and (b) reverse the definitions. Option (d) is incorrect because parole refers to individual performance, not rule-systems. Noam Chomsky's equivalent distinction is between 'competence' (langue) and 'performance' (parole).

46. Given below are two statements:

Assertion (A): Noam Chomsky's distinction between 'deep structure' and 'surface structure' explains how sentences with the same surface form can have different meanings.

Reason (R): The sentence "Flying planes can be dangerous" is an example of structural ambiguity because it has two different deep structures corresponding to two different meanings.

- (a) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (b) (A) is false, but (R) is true.**
- (c) (A) is true, but (R) is false.**
- (d) Both (A) and (R) are true and (R) is the correct explanation of (A).**

Answer: (d) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are true and directly linked. Chomsky's Transformational Generative Grammar posits that deep structure is transformed into surface structure. "Flying planes can be dangerous" can mean either 'planes that are flying are dangerous' or 'piloting planes is dangerous' — two meanings from two different deep structures underlying a single surface structure, which is exactly what A claims.

47. Match List – I (Linguistic Concept) with List – II (Linguist/Scholar):

List – I

A. Cooperative Principle and Maxims

B. Linguistic Relativity Hypothesis

C. Speech Acts

D. Cardinal Vowels

(a) A – II, B – III, C – IV, D – I

(b) A – I, B – II, C – III, D – IV

(c) A – IV, B – I, C – II, D – III

(d) A – III, B – I, C – II, D – IV

List – II

I. Edward Sapir and Benjamin Lee Whorf

II. J.L. Austin

III. Paul Grice

IV. Daniel Jones

Answer: (d) A – III, B – I, C – II, D – IV

Paul Grice proposed the Cooperative Principle and its four Maxims (Quantity, Quality, Relation, Manner) in "Logic and Conversation" (1975). The Linguistic Relativity (Sapir-Whorf) Hypothesis argues that language shapes thought and perception. J.L. Austin developed Speech Act Theory in How to Do Things with Words (1962). Daniel Jones developed the Cardinal Vowel system as a reference framework for describing vowel sounds.

48. Which of the following statements are TRUE about Pidgin and Creole languages?

A. A Pidgin is a contact language that develops between speakers of mutually unintelligible languages for limited communicative purposes.

B. A Creole emerges when a Pidgin becomes the first language (mother tongue) of a speech community.

C. Pidgin begins as Creole and is later simplified for trade use.

D. Creoles are richer in grammatical complexity than the Pidgin from which they derive.

E. Pidgin and Creole evolve successively from a situation of contact between speakers of different language systems.

(a) A, C and E only

(b) B, C and D only

(c) A, B, D and E only

(d) A, C, D and E only

Answer: (c) A, B, D and E only

Statements A, B, D, and E are correct. A Pidgin is a simplified contact language (A); when it becomes the native tongue of a community it becomes a Creole (B); Creoles develop richer grammar and vocabulary than the Pidgin (D); and Pidgin/Creole evolution is sequential, arising from language contact (E). Statement C is false — it reverses the developmental sequence. Pidgins precede Creoles, not the other way around.

49. Which of the following statements are TRUE about the concept of 'register' in linguistics?

A. Register refers to the variation in language use according to the social situation and context.

B. A formal register and an informal register represent different ends of a stylistic continuum.

C. Register is determined solely by the speaker's geographical origin.

D. Legal language, medical discourse, and sports commentary are examples of different registers.

E. The study of register is entirely separate from the study of dialect.

(a) A, B and D only

(b) B, C and E only

(c) A, C and D only

(d) A, B, C and D only

Answer: (a) A, B and D only

Statements A, B, and D are correct. Register is variation according to social context (A). Formal and informal registers represent stylistic range (B). Legal, medical, and sports discourses are classic register examples (D). Statement C is false — register is determined by social situation, not geographical origin; geographical variation is 'dialect.' Statement E is false — register and dialect are related sociolinguistic concepts that overlap in the study of language variation.

50. Macaulay's Minute of 1835 recommended which of the following for the education of Indians?

- (a) Promotion of Oriental learning in Sanskrit and Arabic alongside English**
- (b) A bilingual system giving equal importance to vernacular and English**
- (c) Promotion of European literature and science through English as the medium of instruction**
- (d) Continuation of expenditure on Oriental publications while adding English as a supplementary subject**

Answer: (c) Promotion of European literature and science through English as the medium of instruction

Thomas Babington Macaulay's Minute (1835) decisively favoured English as the medium of instruction. He argued that 'a single shelf of a good European library was worth the whole native literature of India.' He recommended forming 'a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect.' The Minute effectively settled the controversy between Anglicists and Orientalists in favour of English education.

51. Who among the following was the first Director of the Central Institute of English and Foreign Languages (CIEFL), Hyderabad?

- (a) Prof. C.D. Narasimhaiah**
- (b) Prof. K.R.S. Iyengar**
- (c) Prof. V.K. Gokak**
- (d) Prof. C.J. Daswani**

Answer: (c) Prof. V.K. Gokak

Prof. Vinayaka Krishna Gokak was the first Director of CIEFL, Hyderabad, when it was established in 1958. He was a distinguished Kannada and English writer, literary critic, and poet who also received the Jnanpith Award (1990). CIEFL was renamed EFL University in 2007. It remains a central institution for the teaching and research of English and foreign languages in India.

52. Given below are two statements:

Assertion (A): Rammohan Roy's letter of 1823 to Lord Amherst argued in favour of Western scientific and literary education for Indians rather than traditional Sanskrit and Persian learning.

Reason (R): Rammohan Roy believed that traditional Oriental learning produced scholars ignorant of modern science, mathematics, and progressive thought, and thus hindered India's development.

- (a) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (b) (A) is false, but (R) is true.**
- (c) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (d) (A) is true, but (R) is false.**

Answer: (c) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are true. Roy's 1823 letter to Lord Amherst called for Western scientific and literary education (A). The Reason accurately explains Roy's motivation — he felt traditional learning was disconnected from modern scientific and practical knowledge (R). R is the direct explanation of Roy's advocacy, placing him firmly on the Anglicist side of the Anglicist-Orientalist debate.

53. Match List – I (Text on English in India) with List – II (Author):

List – I

- A. The Indianization of English**
- B. Translating India**
- C. The Otherness of English**
- D. The Queen's Hinglish**

List – II

- I. Braj B. Kachru**
- II. Probal Dasgupta**
- III. Rita Kothari**
- IV. Baljinder K. Mahal**

- (a) A – II, B – I, C – IV, D – III**
- (b) A – IV, B – III, C – II, D – I**
- (c) A – I, B – III, C – II, D – IV**
- (d) A – III, B – II, C – IV, D – I**

Answer: (c) A – I, B – III, C – II, D – IV

Braj B. Kachru wrote The Indianization of English (1983). Rita Kothari wrote Translating India (2003). Probal Dasgupta wrote The Otherness of English (1993). Baljinder K. Mahal wrote The Queen's Hinglish (2006). Kachru is also known for his influential 'Three Circles Model' of World Englishes.

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54. Which of the following statements are TRUE about Nissim Ezekiel's poetry?

A. Ezekiel is widely regarded as the founding figure of modern Indian English poetry.

B. His collection *The Unfinished Man* (1960) marked a significant maturation of his poetic voice.

C. His poem "Night of the Scorpion" describes his mother's suffering after being stung, with the village community gathering to pray and perform rituals.

D. He wrote 'Very Indian Poems in Indian English' as a satirical portrayal of Indian English usage.

E. Ezekiel was born in Kolkata and spent most of his literary life there.

(a) A, B, C and E only

(b) B, C, D and E only

(c) A, B, C and D only

(d) A, C, D and E only

Answer: (c) A, B, C and D only

Statements A, B, C, and D are correct. Ezekiel is the founding figure of modern Indian English poetry (A). The Unfinished Man represents his mature period (B). "Night of the Scorpion" is exactly as described (C). The 'Very Indian Poems' satirise Indian English (D). Statement E is false — Ezekiel was born in Mumbai (Bombay), not Kolkata, and spent his literary life there.

55. Who coined the dictum 'the medium is the message' and what does it assert?

- (a) Stuart Hall — it asserts that encoding determines how a message is decoded by audiences**
- (b) Raymond Williams — it asserts that culture is ordinary and found in everyday experience**
- (c) Roland Barthes — it asserts that all media reproduce the myths of dominant ideology**
- (d) Marshall McLuhan — it asserts that the form of a medium shapes social interaction more than the content it carries**

Answer: (d) Marshall McLuhan — it asserts that the form of a medium shapes social interaction more than the content it carries

Marshall McLuhan coined 'the medium is the message' in Understanding Media (1964). He argued that the technical and social effects of a medium (print, television, internet) transform human perception and social organisation regardless of the content being transmitted. The medium itself restructures social patterns independent of what it broadcasts.

56. Given below are two statements:

Assertion (A): Stuart Hall's 'Encoding/Decoding' model proposes that the meaning of a media text is encoded by producers and decoded by audiences, but the two processes do not always align.

Reason (R): Hall identified three reading positions: dominant-hegemonic, negotiated, and oppositional — corresponding to whether the audience accepts, partially accepts, or rejects the preferred meaning encoded in the text.

- (a) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (b) (A) is false, but (R) is true.**
- (c) (A) is true, but (R) is false.**
- (d) Both (A) and (R) are true and (R) is the correct explanation of (A).**

Answer: (d) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are accurate and the Reason elaborates the Assertion precisely. Hall's model argues that encoding and decoding are distinct moments that need not coincide (A). The Reason correctly identifies his three reading positions — dominant-hegemonic, negotiated, and oppositional — which explain how and why audiences may decode texts differently from how they were encoded (R).

57. Match List – I (Cultural Theorist) with List – II (Key Work):

List – I

List – II

A. Richard Hoggart

I. The Practice of Everyday Life

B. Michel de Certeau

II. The Uses of Literacy

C. Laura Mulvey

III. Visual Pleasure and Narrative Cinema

D. Benedict Anderson

IV. Imagined Communities

(a) A – III, B – I, C – IV, D – II

(b) A – II, B – I, C – III, D – IV

(c) A – IV, B – III, C – II, D – I

(d) A – I, B – IV, C – II, D – III

Answer: (b) A – II, B – I, C – III, D – IV

Richard Hoggart wrote *The Uses of Literacy* (1957). Michel de Certeau wrote *The Practice of Everyday Life* (1980), examining how ordinary people resist dominant culture through 'tactics.' Laura Mulvey's "Visual Pleasure and Narrative Cinema" (1975) introduced the concept of the 'male gaze.' Benedict Anderson's *Imagined Communities* (1983) theorised nationalism as a cultural construction enabled by print capitalism.

58. Which of the following statements are TRUE about the Birmingham Centre for Contemporary Cultural Studies (CCCS)?

- A. The CCCS was founded at the University of Birmingham in 1964.**
- B. Richard Hoggart played the most significant role in its founding.**
- C. Stuart Hall succeeded Richard Hoggart as its director and shaped its political direction.**
- D. The CCCS was based at Oxford University.**
- E. The Centre published a journal called Working Papers in Cultural Studies.**

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

Answer: (a) A, B, C and E only

Statements A, B, C, and E are correct. The CCCS was founded at Birmingham in 1964 (A). Richard Hoggart was its founding director (B). Stuart Hall succeeded him and brought Gramscian Marxism and semiotics into its work (C). The Centre published Working Papers in Cultural Studies (E). Statement D is false — the CCCS was at Birmingham, not Oxford.

59. Given below are two statements:

Assertion (A): Pierre Bourdieu's concepts of 'habitus' and 'cultural capital' have become influential in Cultural Studies.

Reason (R): Bourdieu argued that social class is reproduced not only through economics but through culturally acquired dispositions, tastes, and credentials that confer social advantage.

(a) (A) is true, but (R) is false.

(b) (A) is false, but (R) is true.

(c) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).

(d) Both (A) and (R) are true and (R) is the correct explanation of (A).

Answer: (d) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are correct and the Reason explains the Assertion precisely. Bourdieu's Distinction (1979) showed that cultural preferences (music, art, food, lifestyle) serve to reproduce class hierarchies. 'Habitus' is the internalised system of durable dispositions; 'cultural capital' refers to educational credentials, cultural knowledge, and aesthetic sensibilities. R explains exactly why these concepts became influential in Cultural Studies.

60. To whom is the concept of 'thick description' in cultural analysis attributed, and in which work was it elaborated?

- (a) Raymond Williams, in Culture and Society**
- (b) Stuart Hall, in Encoding/Decoding**
- (c) Clifford Geertz, in The Interpretation of Cultures**
- (d) Pierre Bourdieu, in Distinction**



Answer: (c) Clifford Geertz, in The Interpretation of Cultures

'Thick description' is the anthropological method developed by Clifford Geertz in The Interpretation of Cultures (1973). He borrowed the term from philosopher Gilbert Ryle and used it to mean interpreting cultural behaviour in its full social and historical context — not merely describing what people do (thin description) but interpreting what it means within the web of significance they themselves have spun.

61. Which of the following statements are TRUE about the Frankfurt School of Critical Theory?

- A. The Frankfurt School is associated with thinkers such as Theodor Adorno, Max Horkheimer, and Herbert Marcuse.**
- B. Their concept of the 'culture industry' argued that mass culture produces passivity and conformity among audiences.**
- C. The Frankfurt School celebrated popular culture as a liberating force that empowered the working class.**
- D. Walter Benjamin offered a more ambivalent view of mass reproduction in "The Work of Art in the Age of Mechanical Reproduction."**
- E. Jurgen Habermas, a second-generation Frankfurt School thinker, developed the theory of the 'public sphere.'**

(a) A, B and D only

(b) B, C and E only

(c) A, B, D and E only

(d) A, C, D and E only

Answer: (c) A, B, D and E only

Statements A, B, D, and E are correct. Adorno, Horkheimer, and Marcuse are core Frankfurt School figures (A). Their critique of the culture industry as producing conformity is a central argument (B). Benjamin's essay offered a complex, ambivalent view of mass reproduction — seeing both loss of 'aura' and democratic possibility (D). Habermas developed the public sphere concept (E). Statement C is false — it is the exact opposite of their position. They were deeply critical, not celebratory, of mass/popular culture.

62. Match List – I (Concept) with List – II (Scholar/Source):

List – I

A. Cultural Materialism

B. Thick Description

C. The medium is the message

D. Structure of Feeling

(a) A – III, B – II, C – IV, D – I

(b) A – II, B – III, C – I, D – IV

(c) A – IV, B – III, C – II, D – I

(d) A – I, B – II, C – III, D – IV

List – II

I. Raymond Williams

II. Clifford Geertz

III. Marshall McLuhan

IV. Raymond Williams

Answer: (d) A – I, B – II, C – III, D – IV

Cultural Materialism was theorised by Raymond Williams in *Marxism and Literature* (1977). 'Thick Description' is from Clifford Geertz's *The Interpretation of Cultures* (1973). 'The medium is the message' is Marshall McLuhan's. 'Structure of Feeling' is also Raymond Williams's concept from *Marxism and Literature* — the emergent, lived experience that precedes formal articulation in a culture. Note that A and D both map to Williams.

63. According to Longinus in On the Sublime, which of the five sources of the Sublime is the MOST important?

- (a) Vigorous and inspired passion**
- (b) Nobility and greatness of mind (lofty cast of mind)**
- (c) Skilful use of figures of speech**
- (d) Dignified and elevated word arrangement**

Answer: (b) Nobility and greatness of mind (lofty cast of mind)

Longinus in On the Sublime (1st century CE) identifies five sources of sublimity: (1) nobility/loftiness of mind — the most important; (2) vehement and inspired emotion; (3) skilful use of figures; (4) noble diction; and (5) dignified word arrangement. He stresses that the first two are gifts of nature while the last three can be acquired through art. Great writing must come from a great mind.

64. Given below are two statements:

Assertion (A): Matthew Arnold in "The Function of Criticism at the Present Time" proposed that the aim of criticism is to see the object as in itself it really is, practised with 'disinterestedness.'

Reason (R): Arnold believed that criticism should be free from the practical and political concerns of the moment, operating as a free play of the mind on all subjects.

- (a) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (b) (A) is true, but (R) is false.**
- (c) (A) is false, but (R) is true.**
- (d) Both (A) and (R) are true and (R) is the correct explanation of (A).**

Answer: (d) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are accurate. Arnold's definition of criticism as seeing "the object as in itself it really is" and his insistence on 'disinterestedness' are both from "The Function of Criticism at the Present Time" (1864). The Reason correctly identifies what disinterestedness means for Arnold — freedom from practical and political pressures, a free play of the mind. R explains precisely what A asserts.

65. Match List – I (Critics) with List – II (Critical Works):

List – I

A. Matthew Arnold

B. T.S. Eliot

C. I.A. Richards

D. F.R. Leavis

List – II

I. The Great Tradition

II. Practical Criticism

III. The Function of Criticism at the Present Time

IV. Tradition and the Individual Talent

(a) A – IV, B – III, C – I, D – II

(b) A – I, B – II, C – IV, D – III

(c) A – II, B – I, C – III, D – IV

(d) A – III, B – IV, C – II, D – I

Answer: (d) A – III, B – IV, C – II, D – I

Matthew Arnold wrote "The Function of Criticism at the Present Time" (1864). T.S. Eliot wrote "Tradition and the Individual Talent" (1919). I.A. Richards wrote Practical Criticism (1929). F.R. Leavis wrote The Great Tradition (1948), canonising Jane Austen, George Eliot, Henry James, and Joseph Conrad as the 'great' English novelists.

66. In Aristotle's Poetics, 'hamartia' refers to which of the following?

- (a) The moment of sudden recognition in tragedy when the protagonist discovers the truth**
- (b) The reversal of fortune that moves the protagonist from happiness to misery**
- (c) The purgation of pity and fear in the audience through witnessing a tragedy**
- (d) The fatal flaw or error of judgement that brings about the protagonist's downfall**

Answer: (d) The fatal flaw or error of judgement that brings about the protagonist's downfall

In Aristotle's Poetics, hamartia is the tragic flaw or error of judgement that triggers the protagonist's fall from good fortune to misery. Option (a) describes anagnorisis (recognition). Option (b) describes peripeteia (reversal of fortune). Option (c) describes catharsis (purgation). Distinguishing among these four key Aristotelian concepts is frequently tested.

67. Match List – I (Critical Concept) with List – II (Critic/Source):

List – I

A. Objective Correlative

B. Heresy of Paraphrase

C. Mythoi of Comedy, Romance, Tragedy, Irony

D. Practical Criticism

(a) A – II, B – IV, C – I, D – III

(b) A – IV, B – III, C – II, D – I

(c) A – I, B – II, C – IV, D – III

(d) A – III, B – IV, C – I, D – II

List – II

I. Northrop Frye

II. I.A. Richards

III. T.S. Eliot

IV. Cleanth Brooks

Answer: (d) A – III, B – IV, C – I, D – II

T.S. Eliot coined 'objective correlative' in "Hamlet and His Problems" (1919). The 'Heresy of Paraphrase' is from Cleanth Brooks's The Well Wrought Urn (1947) — the argument that a poem's meaning cannot be paraphrased without losing its essential poetic quality. Northrop Frye's Anatomy of Criticism (1957) proposed the four mythoi (narrative archetypes). I.A. Richards developed Practical Criticism.

68. Arrange the following critical texts in the correct chronological order of their publication:

A. Aristotle's Poetics

B. John Dryden's Of Dramatic Poesy: An Essay

C. I.A. Richards's Practical Criticism

D. Northrop Frye's Anatomy of Criticism

(a) A, C, B, D

(b) B, A, D, C

(c) A, B, C, D

(d) A, B, D, C

Answer: (c) A, B, C, D

Aristotle's Poetics was written around 335 BCE. Dryden's Of Dramatic Poesy was published in 1668. Richards's Practical Criticism was published in 1929. Frye's Anatomy of Criticism was published in 1957. The correct order is A (335 BCE) → B (1668) → C (1929) → D (1957).



69. Which of the following statements are TRUE about Philip Sidney's An Apology for Poetry (c. 1580, pub. 1595)?

- A. Sidney argues that poetry is superior to philosophy because it gives concrete examples, not mere precepts.**
- B. Sidney argues that poetry is inferior to history because history deals with actual events.**
- C. Sidney refutes Plato's charge that poets are liars by arguing the poet 'nothing affirms, and therefore never lieth.'**
- D. Sidney divides poetry into three kinds: religious, philosophical, and imaginative.**
- E. Sidney responds to Stephen Gosson's attack on poetry in The School of Abuse (1579).**

(a) B, C and E only

(b) A, C and D only

(c) A, C and E only

(d) B, D and E only

Answer: (c) A, C and E only

Statements A, C, and E are correct. Sidney argues the poet surpasses both the philosopher (who gives abstract precepts) and the historian (bound to imperfect facts) (A). He deflects the charge that poets are liars because the poet does not assert factual truth (C). The Apology was written partly in response to Gosson's The School of Abuse (1579) (E). Statement B reverses Sidney's argument — he argues poetry is superior to both history and philosophy. Statement D slightly misrepresents his categories.

70. Which of the following statements are TRUE about T.S. Eliot's critical theory?

A. In "Tradition and the Individual Talent" Eliot argued that the truly original poet must have a thorough knowledge of literary tradition.

B. Eliot's 'impersonal theory of poetry' held that poetry is an expression of the poet's personality and intense personal emotions.

C. Eliot described Shakespeare's Hamlet as an 'artistic failure' because Hamlet's emotion lacked an adequate 'objective correlative.'

D. In "The Metaphysical Poets" Eliot argued that a 'dissociation of sensibility' set in after the 17th century. E. Eliot praised Milton as one of the great unified sensibilities

in English poetry.

(a) A, B and D only

(b) A, C and D only

(c) B, C and E only

(d) A, C, D and E only

Answer: (b) A, C and D only

Statements A, C, and D are correct. Eliot's 'impersonal theory' held that poetry is an escape from personality, not an expression of it — so Statement B is false. He argued that Milton and Dryden initiated a 'dissociation of sensibility,' so E is also false — Eliot was critical of Milton, not celebratory. The correct true statements are: A (tradition), C (Hamlet/objective correlative), and D (dissociation of sensibility).

71. Who among the following is associated with the theory of Deconstruction and his key concept of différance?

- (a) Roland Barthes — 'the death of the author'**
- (b) Jacques Derrida — différance and the critique of logocentrism**
- (c) Michel Foucault — the Panopticon and the archaeology of knowledge**
- (d) Louis Althusser — Ideological State Apparatuses**

Answer: (b) Jacques Derrida — différance and the critique of logocentrism

Jacques Derrida is the originator of Deconstruction. His key concept is différance — combining 'to differ' and 'to defer' — which captures the idea that meaning in language is never fully present but always deferred through an infinite chain of signifiers. He also critiqued logocentrism (the privileging of speech over writing and the assumption of stable, centred meaning). All other options list correct theorist-concept pairs but none is associated with Deconstruction.

72. Match List – I (Theorist/Concept) with List – II (Associated Scholar/Work):

List – I

A. Hegemony

B. Mirror Stage

C. Habitus

D. Postcolonial Hybridity / Third Space

List – II

I. Pierre Bourdieu

II. Homi K. Bhabha

III. Jacques Lacan

IV. Antonio Gramsci

(a) A – III, B – I, C – IV, D – II

(b) A – I, B – II, C – III, D – IV

(c) A – II, B – IV, C – III, D – I

(d) A – IV, B – III, C – I, D – II

Answer: (d) A – IV, B – III, C – I, D – II

Hegemony is Antonio Gramsci's concept — cultural domination achieved through consent rather than coercion. The Mirror Stage is Jacques Lacan's concept — the moment when an infant recognises its own reflection and forms its first (mis)identification of a unified self. Habitus is Pierre Bourdieu's concept of internalised social dispositions. Hybridity and the Third Space are key concepts from Homi K. Bhabha's *The Location of Culture* (1994).

73. Arrange the following theoretical works in the correct chronological order of their publication:

A. Roland Barthes, Mythologies

B. Ferdinand de Saussure, Course in General Linguistics

C. Jacques Derrida, Of Grammatology

D. Judith Butler, Gender Trouble

(a) A, B, C, D

(b) B, A, C, D

(c) B, C, A, D

(d) C, B, A, D

Answer: (b) B, A, C, D

Saussure's Course in General Linguistics was published posthumously in 1916.

Barthes's Mythologies appeared in French in 1957. Derrida's Of Grammatology was published in French in 1967. Butler's Gender Trouble appeared in 1990. The correct order is B (1916) → A (1957) → C (1967) → D (1990).



74. Given below are two statements:

Assertion (A): Michel Foucault argued that knowledge is never neutral or purely objective but is always intimately bound up with power.

Reason (R): Foucault's genealogical method demonstrated that what counts as 'knowledge' or 'truth' in any historical period is determined by underlying 'discursive formations' that serve existing power structures.

- (a) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (b) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (c) (A) is true, but (R) is false.**
- (d) (A) is false, but (R) is true.**

Answer: (a) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are true and the Reason accurately explains the Assertion. Foucault's insistence that knowledge and power are inseparable (his hyphenated term 'power/knowledge') is central to his thought. His genealogical analyses showed how institutions and discourses normalise particular forms of knowledge while marginalising others. 'Discursive formations' govern what can be said, thought, and known in a given episteme.

75. Who among the following proposed that 'the death of the author' liberates the text from the tyranny of authorial intention, allowing the reader to produce meaning freely?

- (a) Michel Foucault**
- (b) Harold Bloom**
- (c) Roland Barthes**
- (d) Jacques Derrida**

Answer: (c) Roland Barthes

Roland Barthes's essay "The Death of the Author" (1967) argued that fixing a final meaning to a text by appealing to the author's intention forecloses interpretation. Once the text is released into the world, the author is 'dead' and the reader is born as the site of meaning production. Foucault responded with "What is an Author?" (1969), introducing the concept of the 'author-function.' Bloom is associated with the 'Anxiety of Influence.'

76. Match List – I (Feminist Theorist) with List – II (Key Work or Concept):

List – I

A. Simone de Beauvoir

B. Sandra Gilbert and Susan Gubar

C. Elaine Showalter

D. Judith Butler

(a) A – III, B – I, C – IV, D – II

(b) A – II, B – I, C – III, D – IV

(c) A – I, B – II, C – IV, D – III

(d) A – IV, B – III, C – II, D – I

List – II

I. The Madwoman in the Attic

II. The Second Sex

III. Gynocriticism

IV. Gender as Performativity

Answer: (b) A – II, B – I, C – III, D – IV

Simone de Beauvoir wrote *The Second Sex* (1949), introducing "One is not born, but rather becomes, a woman." Sandra Gilbert and Susan Gubar wrote *The Madwoman in the Attic* (1979). Elaine Showalter coined 'gynocriticism' — the study of women as writers. Judith Butler in *Gender Trouble* (1990) argued that gender is performed, not innate.

77. Arrange the following works of postcolonial theory in the correct chronological order of their publication:

A. Frantz Fanon's *The Wretched of the Earth*

B. Edward Said's *Orientalism*

C. Homi Bhabha's *The Location of Culture*

D. Ngugi wa Thiong'o's *Decolonising the Mind*

(a) A, B, D, C

(b) B, A, C, D

(c) A, D, B, C

(d) A, B, C, D

Answer: (a) A, B, D, C

Fanon's The Wretched of the Earth was published in French in 1961. Said's Orientalism was published in 1978. Ngugi's Decolonising the Mind was published in 1986. Bhabha's The Location of Culture was published in 1994. The correct order is A (1961) → B (1978) → D (1986) → C (1994).



78. Given below are two statements:

Assertion (A): Julia Kristeva's concept of 'intertextuality' proposes that every text is a mosaic of quotations, absorbing and transforming other texts.

Reason (R): Kristeva developed this concept drawing on Mikhail Bakhtin's ideas of dialogism and heteroglossia — the idea that all utterances are in dialogue with prior utterances.

- (a) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (b) (A) is true, but (R) is false.**
- (c) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (d) (A) is false, but (R) is true.**

Answer: (a) Both (A) and (R) are true and (R) is the correct explanation of (A). Both statements are accurate and the Reason directly explains the origin and theoretical basis of the Assertion. Kristeva introduced 'intertextuality' while translating and developing Bakhtin's concepts of dialogism and heteroglossia. R correctly explains the Bakhtinian source of Kristeva's concept.



79. Which of the following statements are TRUE about New Historicism?

A. New Historicism was developed by Stephen Greenblatt and is associated with his concept of 'cultural poetics.'

B. New Historicism insists on a strict separation between literary texts and their historical contexts.

C. New Historicism reads literary texts and non-literary documents side by side as equally valid cultural artefacts.

D. Greenblatt's *Shakespearean Negotiations* (1988) is a foundational New Historicist work.

E. New Historicism shares methodological ground with Cultural Materialism in its attention to power and ideology.

(a) B, C and D only

(b) A, B and E only

(c) A, C, D and E only

(d) B, D and E only

Answer: (c) A, C, D and E only

Statements A, C, D, and E are correct. Greenblatt coined 'cultural poetics' as a term for New Historicism (A). New Historicists read literary and non-literary texts together as cultural documents (C). Shakespearean Negotiations is foundational (D). New Historicism and Cultural Materialism share attention to power and ideology (E). Statement B is false — New Historicism rejects the separation of text and history; it insists on situating texts within their historical moment.

80. Which of the following statements are TRUE about Postcolonial Theory?

A. Edward Said's Orientalism (1978) argued that Western representations of the 'Orient' were instruments of colonial domination.

B. Homi Bhabha's concept of 'mimicry' describes the colonised subject's perfect reproduction of colonial culture.

C. Gayatri Chakravorty Spivak's essay 'Can the Subaltern Speak?' examined whether the marginalised can make their voices heard within colonial discourse.

D. Ngugi wa Thiong'o's Decolonising the Mind argues for African writers to abandon European languages in favour of indigenous languages.

E. Frantz Fanon's The Wretched of the Earth celebrated colonialism's civilising mission in Africa.

(a) A, B, C and D only

(b) B, C, D and E only

(c) A, C and D only

(d) A, C, D and E only

Answer: (c) A, C and D only

Statements A, C, and D are correct. Said's Orientalism is foundational postcolonial theory (A). Spivak's essay examines subaltern voicelessness (C). Ngugi argues African writers should write in African languages (D). Statement B is partially wrong — Bhabha's mimicry is 'almost the same, but not quite' — it is never a perfect reproduction; the imperfection is itself subversive. Statement E is false — Fanon's text is a fierce anti-colonial work that justified revolutionary violence against colonialism.

81. According to the MLA Handbook (9th Edition), when is a block quotation used in prose?

- (a) If a quotation runs to more than three lines**
- (b) If a quotation runs to more than five lines**
- (c) If a quotation runs to more than four lines**
- (d) If a quotation runs to more than two lines**

Answer: (c) If a quotation runs to more than four lines

According to the MLA Handbook (both 8th and 9th editions), a block quotation is used for prose quotations that exceed four lines. The block quotation is indented half an inch from the left margin, and no quotation marks are used around it. The parenthetical citation follows the final punctuation mark.



82. Given below are two statements:

Assertion (A): The inductive method of research moves from specific observations and particular instances to general conclusions.

Reason (R): The deductive method begins with particular instances and works upward toward general laws, making it the same as the inductive method.

- (a) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (b) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (c) (A) is false, but (R) is true.**
- (d) (A) is true, but (R) is false.**

Answer: (d) (A) is true, but (R) is false.

Assertion (A) is correct — inductive reasoning moves from specific observations to general conclusions ('bottom-up' reasoning). However, Reason (R) is false. The deductive method is the opposite: it begins with general principles and applies them to specific cases ('top-down' reasoning). Classic example of deduction: 'All humans are mortal. Socrates is a human. Therefore, Socrates is mortal.' The two methods are directional opposites, not the same.

83. Which of the following Works Cited entries are CORRECT according to the MLA Handbook, 9th Edition?

A. Morrison, Toni. *Beloved*. Alfred A. Knopf, 1987.

B. Said, Edward W. *Orientalism*. New York: Pantheon Books, 1978. Print.

C. Achebe, Chinua. "The Novelist as Teacher." *Morning Yet on Creation Day*, Heinemann, 1975, pp. 27–31.

D. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, New York, 1990.

E. Eliot, T.S. "Tradition and the Individual Talent." *The Sacred Wood*, Methuen, 1920, pp. 47–59.

(a) A, C and E only

(b) B, C and D only

(c) B, D and E only

(d) A, B and C only

Answer: (a) A, C and E only

A is correct — standard MLA 9th format for a novel (no place of publication, no 'Print.'). C is correct — an essay in a book, properly formatted with page range. E is correct — same format. B is incorrect — it includes place of publication (New York) and 'Print.' which were removed from the 8th and 9th editions. D is incorrect — 'Routledge, New York' includes the place of publication after the publisher, which is not required in MLA 9th edition.

84. Match List – I (Research Concept) with List – II (Correct Description):

List – I

List – II

A. Research Hypothesis

I. The philosophical rationale governing the choice of research methods

B. Research Methodology

II. A provisional, testable proposition assumed for the purposes of investigation

C. Peer Review

III. A pre-publication process evaluating submitted work for quality by field experts

D. Working Bibliography

IV. A preliminary list of sources assembled during the early stages of research

(a) A – III, B – I, C – IV, D – II

(b) A – I, B – III, C – II, D – IV

(c) A – II, B – I, C – III, D – IV

(d) A – IV, B – II, C – I, D – III

Answer: (c) A – II, B – I, C – III, D – IV

A research hypothesis is a provisional, testable statement assumed for investigation (II). Research methodology is the broader philosophical/theoretical rationale governing method selection (I). Peer review is the pre-publication expert evaluation process (III). A working bibliography is the preliminary list of sources assembled during early research stages (IV).

85. Which of the following statements are TRUE about the MLA Handbook (9th Edition)?

A. The 9th edition emphasises a set of nine core elements that apply flexibly across source types.

B. Place of publication is a required core element for books in the 9th edition.

C. The 9th edition includes a chapter titled "Principles of Inclusive Language."

D. Words from a language other than English are written in italics in a research paper.

E. The 'hanging indent' in Works Cited entries is half an inch ($\frac{1}{2}$ inch).

(a) A, B and C only

(b) B, D and E only

(c) A, C, D and E only

(d) A, B, D and E only

Answer: (c) A, C, D and E only

Statements A, C, D, and E are correct. The 9th edition uses nine flexible core elements (A). It includes a chapter on Inclusive Language (C). Foreign words are italicised (D). The hanging indent is $\frac{1}{2}$ inch (E). Statement B is false — place of publication was removed as a required element from the 8th edition onwards and is not required in the 9th edition.

86. Given below are two statements:

Assertion (A): Ethnographic research is a qualitative method that involves immersive observation of a community to understand its cultural practices and meanings from an insider perspective.

Reason (R): Janice A. Radway's *Reading the Romance* (1984) is a pioneering example of ethnographic research methodology applied to the study of popular literature.

- (a) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (b) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (c) (A) is false, but (R) is true.**
- (d) (A) is true, but (R) is false.**

Answer: (a) Both (A) and (R) are true but (R) is NOT the correct explanation of (A). Both statements are true. Ethnographic research is a qualitative, immersive method (A). Radway's Reading the Romance is a pioneering ethnographic study of romance readers (R). However, R does not explain A — it provides an example of the method rather than explaining what the method is or why it works. An example illustrates but does not explain a definition.

87. Walt Whitman's elegy O Captain! My Captain! was written to mourn the death of which American figure?

- (a) Ralph Waldo Emerson**
- (b) Henry David Thoreau**
- (c) Frederick Douglass**
- (d) Abraham Lincoln**



Answer: (d) Abraham Lincoln

'O Captain! My Captain!' (1865) is Walt Whitman's famous elegy for President Abraham Lincoln, assassinated in April 1865. The 'Captain' is Lincoln, the 'ship' is the United States, and the 'fearful trip' is the American Civil War. The poem uses the extended metaphor of a ship returning to port with its captain fallen — a moment of victory shadowed by grief.

88. Which of the following statements are TRUE about Gabriel García Márquez?

A. He was a Colombian novelist, short-story writer, and journalist.

B. He received the Nobel Prize in Literature in 1982.

C. His novel One Hundred Years of Solitude was published in 1967 and established Magic Realism as a global literary mode.

D. He was affectionately known as 'Gabo' throughout Latin America.

E. Love in the Time of Cholera is a memoir he wrote about his own life.

(a) A, B, C and D only

(b) B, C, D and E only

(c) A, C, D and E only

(d) A, B and E only

Answer: (a) A, B, C and D only

Statements A, B, C, and D are all correct. García Márquez was Colombian (A), won the Nobel Prize in 1982 (B), published One Hundred Years of Solitude in 1967 (C), and was known as 'Gabo' (D). Statement E is false — Love in the Time of Cholera (1985) is a novel, not a memoir. It follows Florentino Ariza's 53-year wait for Fermina Daza.

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89. Match List – I (Play/Work) with List – II (Playwright/Author):

List – I

A. Life of Galileo

B. A Streetcar Named Desire

C. Oedipus Rex

D. The Caucasian Chalk Circle

(a) A – IV, B – II, C – III, D – I

(b) A – III, B – II, C – I, D – IV

(c) A – I, B – III, C – II, D – IV

(d) A – II, B – IV, C – III, D – I

List – II

I. Sophocles

II. Tennessee Williams

III. Bertolt Brecht

IV. Bertolt Brecht

Answer: (b) A – III, B – II, C – I, D – IV

Life of Galileo is one of Brecht's most celebrated Epic Theatre plays. A Streetcar Named Desire is by Tennessee Williams (1947). Oedipus Rex is by Sophocles (c. 429 BCE). The Caucasian Chalk Circle is also by Brecht (1944). Note that A and D both map to Brecht.



90. Arrange the following works of Toni Morrison in the correct chronological order of their publication:

A. The Bluest Eye

B. Song of Solomon

C. Beloved

D. Jazz

E. Tar Baby

(a) A, B, E, C, D

(b) B, A, C, E, D

(c) A, E, B, C, D

(d) E, A, B, D, C

Answer: (a) A, B, E, C, D

The Bluest Eye was published in 1970. Song of Solomon in 1977. Tar Baby in 1981. Beloved in 1987 (Pulitzer Prize, 1988). Jazz in 1992. The correct order is A (1970) → B (1977) → E (1981) → C (1987) → D (1992).



91. Given below are two statements:

Assertion (A): Bertolt Brecht developed the concept of 'Epic Theatre' as a deliberate alternative to the Aristotelian dramatic tradition.

Reason (R): Brecht wanted audiences to experience catharsis and full emotional identification with characters, thereby deepening empathy for their plight.

- (a) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (b) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (c) (A) is false, but (R) is true.**
- (d) (A) is true, but (R) is false.**

Answer: (d) (A) is true, but (R) is false.

Assertion (A) is correct — Brecht explicitly positioned Epic Theatre against the Aristotelian model. However, Reason (R) is precisely the opposite of Brecht's intention. Brecht wanted to PREVENT emotional identification and catharsis. His Verfremdungseffekt (estrangement/alienation effect) was designed to keep audiences intellectually alert and critically distanced, encouraging them to recognise social conditions as changeable rather than inevitable.

92. Which of the following plays by Henrik Ibsen was described as 'an open sewer' by critics on its first publication?

- (a) A Doll's House**
- (b) Hedda Gabler**
- (c) Ghosts**
- (d) The Wild Duck**

Answer: (c) Ghosts

Ibsen's Ghosts (1881) caused a scandal because it dealt openly with inherited venereal disease (syphilis), the hypocrisy of conventional marriage, and the moral cowardice of respectable society. It was described by outraged critics as 'an open sewer.' A Doll's House (1879) caused controversy for Nora's departure from her family. Hedda Gabler (1890) explored female entrapment and psychological manipulation.

93. Which of the following statements are TRUE about Fyodor Dostoevsky's The Brothers Karamazov (1880)?

A. Ivan Karamazov's essay on ecclesiastical courts is a central controversial document within the novel.

B. The 'Grand Inquisitor' section is a prose poem narrated by Ivan in which Christ returns to 16th-century Seville and is imprisoned by the Inquisitor.

C. Alyosha Karamazov is the eldest brother and represents a life of rational scepticism and rebellion.

D. Christ responds to the Grand Inquisitor's long speech by kissing him on his lips.

E. The Brothers Karamazov was Dostoevsky's last novel.

(a) A, C and E only

(b) A, B, D and E only

(c) B, C and D only

(d) A, B, C and E only

Answer: (b) A, B, D and E only

Statements A, B, D, and E are correct. Ivan's essay on ecclesiastical courts is debated in the novel (A). The Grand Inquisitor section describes Christ's return to Seville (B). Christ's only response is to kiss the Inquisitor silently on the lips (D). The Brothers Karamazov was Dostoevsky's last novel, published the year before his death in 1881 (E). Statement C is false — Alyosha is the youngest brother and represents spiritual faith; it is Ivan who represents rational scepticism and rebellion.

94. Which of the following statements are TRUE about the Harlem Renaissance?

- A. The Harlem Renaissance refers to the flourishing of African American cultural, literary, and artistic life primarily in the 1920s and 1930s.**
- B. Langston Hughes, Zora Neale Hurston, and Alain Locke were prominent figures of the movement.**
- C. The movement had no connection to Jazz or music — it was purely a literary phenomenon.**
- D. Alain Locke's anthology *The New Negro* (1925) is considered a defining document of the Harlem Renaissance.**
- E. The movement is associated with the flourishing of African American consciousness and a drive for racial equality.**

(a) A, C and D only

(b) B, C, D and E only

(c) A, C and E only

(d) A, B, D and E only

Answer: (d) A, B, D and E only

Statements A, B, D, and E are all correct. The Harlem Renaissance was an African American cultural flourishing of the 1920s–30s (A). Hughes, Hurston, and Locke were key figures (B). Locke's *The New Negro* (1925) is a foundational anthology (D). The movement championed African American consciousness and civil rights aspirations (E). Statement C is false — the Harlem Renaissance was deeply intertwined with Jazz, the Blues, and musical innovation.

95. Match List – I (Post-Colonial Writer) with List – II (Key Work):

List – I

A. Ngugi wa Thiong'o

B. Aime Cesaire

C. Frantz Fanon

D. Chinua Achebe

List – II

I. Toward the African Revolution

II. There Was a Country

III. Decolonising the Mind

IV. Discourse on Colonialism

(a) A – II, B – I, C – III, D – IV

(b) A – III, B – IV, C – I, D – II

(c) A – IV, B – I, C – II, D – III

(d) A – I, B – III, C – IV, D – II

Answer: (b) A – III, B – IV, C – I, D – II

Ngugi wa Thiong'o wrote Decolonising the Mind (1986). Aime Cesaire wrote Discourse on Colonialism (1950). Frantz Fanon wrote Toward the African Revolution (collected essays). Chinua Achebe wrote There Was a Country (2012), his memoir about the Biafran War. This question tests precise author-work matching within the postcolonial canon.

96. Which of the following are plays written by William Faulkner?

A. Sanctuary

B. Color Struck

C. Light in August

D. Absalom, Absalom!

E. As I Lay Dying

(a) A, B and C only

(b) C, D and E only

(c) A, C and D only

(d) A, C, D and E only

Answer: (d) A, C, D and E only

Sanctuary (1931), Light in August (1932), Absalom, Absalom! (1936), and As I Lay Dying (1930) are all novels by William Faulkner. Statement B is false — Color Struck (1926) is a play by Zora Neale Hurston, not Faulkner. Faulkner is known for his stream-of-consciousness technique and his fictional Yoknapatawpha County in Mississippi.

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97. Which of the following statements are TRUE about Margaret Atwood's fiction?

A. The Handmaid's Tale (1985) is set in a theocratic totalitarian state called Gilead.

B. The Blind Assassin (2000) won the Booker Prize.

C. Surfacing and The Edible Woman are among Atwood's earliest novels.

D. The Testaments (2019) is a sequel to The Handmaid's Tale and also won the Booker Prize.

E. Atwood is Canadian and her work frequently engages with Canadian national identity.

(a) A, B and E only

(b) A, C and D only

(c) B, C and E only

(d) A, B, C, D and E only

Answer: (d) A, B, C, D and E only

All five statements are correct. The Handmaid's Tale is set in Gilead (A). The Blind Assassin won the Booker Prize in 2000 (B). The Edible Woman (1969) and Surfacing (1972) are her earliest novels (C). The Testaments won the Booker Prize in 2019, jointly with Bernardine Evaristo's Girl, Woman, Other (D). Atwood is Canadian and her engagement with Canadian identity is a consistent thread (E).

98. Given below are two statements:

Assertion (A): Sophocles is revered in Greek literature as the 'Father of Tragedy' and is best known for Oedipus Rex and Antigone.

Reason (R): Aeschylus is generally considered the 'Father of Tragedy' because he transformed tragedy from a choral performance into a dramatic form by adding a second actor and giving individual characters greater prominence.

- (a) Both (A) and (R) are true and (R) is the correct explanation of (A).**
- (b) Both (A) and (R) are true but (R) is NOT the correct explanation of (A).**
- (c) (A) is false, but (R) is true.**
- (d) (A) is true, but (R) is false.**

Answer: (c) (A) is false, but (R) is true.

Assertion (A) is false — it is Aeschylus, not Sophocles, who is traditionally revered as the 'Father of Tragedy.' Sophocles is indeed best known for Oedipus Rex and Antigone, but the title 'Father of Tragedy' belongs to Aeschylus. Reason (R) is true — Aeschylus added the second actor, reducing the chorus's dominance and enabling genuine dramatic dialogue, which is why he earns that title.

99. Which of the following are characteristics of Magic Realism as a literary mode?

A. The matter-of-fact narration of magical or supernatural events as if they were part of ordinary reality.

B. An exclusive focus on European settings and European literary traditions.

C. The blending of the real and the fantastical without signalling that one is more 'real' than the other.

D. It is predominantly associated with Latin American literature but has practitioners worldwide.

E. Gabriel García Márquez's *One Hundred Years of Solitude* and Salman Rushdie's *Midnight's Children* are canonical examples.

(a) A, C and D only

(b) B, C and E only

(c) A, B and D only

(d) A, C, D and E only

Answer: (d) A, C, D and E only

Statements A, C, D, and E are correct. Magic Realism narrates magical events matter-of-factly without marking them as extraordinary (A). The real and fantastical are blended without hierarchy (C). While associated with Latin America, Magic Realism has global practitioners including Rushdie, Toni Morrison, and Angela Carter (D). García Márquez and Rushdie are canonical examples (E). Statement B is false — Magic Realism is not confined to European settings; it is in fact most strongly associated with non-European, postcolonial literatures.

100. Which of the following statements are TRUE about the concept of 'Stream of Consciousness' in fiction?

- A. The term as a literary-critical concept was first applied by May Sinclair to Dorothy Richardson's Pilgrimage.**
- B. James Joyce's Ulysses (1922) is the most technically demanding and celebrated example of the technique.**
- C. Virginia Woolf's Mrs Dalloway and To the Lighthouse use stream of consciousness to render characters' interior experience.**
- D. Stream of consciousness and free indirect discourse are identical techniques with no distinction between them.**
- E. Marcel Proust's In Search of Lost Time is associated with a related technique of involuntary memory and interior narration in French literature.**

(a) A, B, C and D only

(b) B, C, D and E only

(c) A, B, C and E only

(d) A, B, D and E only

Answer: (c) A, B, C and E only

Statements A, B, C, and E are correct. May Sinclair applied the term to Richardson's Pilgrimage (A). Joyce's Ulysses is the supreme example (B). Woolf's major novels employ the technique (C). Proust is the French equivalent with involuntary memory and interior narration (E). Statement D is false — stream of consciousness and free indirect discourse are related but distinct. Free indirect discourse blends narrator and character voice without full interiority; stream of consciousness attempts to render the unfiltered flow of a character's consciousness directly.

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