

Bihar Assistant Professor English Sample Paper

Q1. From which poem are the following lines extracted?

"Once more the storm is hauling and half hid
Under this cradle-hood and coverlid,
My child sleeps on. There is no obstacle.
But Gregory's wood and one bare hill."

- (a) "The Second Coming"
- (b) "The Cold Heaven"
- (c) "A Prayer for My Daughter"
- (d) "Among School Children"

Ans.(c)

Sol. Explanation:

The correct answer is "A Prayer for My Daughter".

- The given lines are from the poem "A Prayer for My Daughter" by W.B. Yeats.
- This poem reflects Yeats' deep concern for his daughter's future and his desire for her to grow up in a world of peace and stability.
- In the lines provided, the image of a child sleeping peacefully in a cradle while the storm rages outside symbolizes the contrast between the peaceful innocence of childhood and the chaos and struggles of the external world.

Information Booster:

- "A Prayer for My Daughter" was written by W.B. Yeats in 1919, following the birth of his daughter, Anne.
- The poem was written in a time of personal turmoil for Yeats, as well as during the post-World War I period, a time filled with social unrest and political instability.
- The poem is an expression of Yeats' concern for his daughter's future in a world that was changing rapidly.
- The poem conveys Yeats' hope that his daughter grows up to have a life of peace, wisdom, and love in contrast to the chaotic and troubled world outside.
- The lines quoted in the question symbolize the sense of security that a child feels, even while the world around them is full of disorder.
- The child is depicted as sleeping peacefully, representing a sense of innocence and protection, while the external world remains turbulent.

Additional Knowledge:

"The Second Coming"

- This poem by Yeats deals with the chaos and turmoil of the modern world and the arrival of a new, frightening age.
- "The Second Coming" is centered on the symbol of the falcon and the vision of the coming apocalypse, which contrasts sharply with the peaceful image of the child in the question.

"The Cold Heaven"

- "The Cold Heaven" is another Yeats poem written after the death of his lover Maud Gonne.
- This poem is about death, loss, and the unanswered questions of life.

"Among School Children"

- "Among School Children" is a Yeats poem that reflects on the nature of life, youth, and the passage of time.
- The poem primarily explores the themes of education and the human body.

Q2. Which poem by William Wordsworth discusses the death of a young girl who went out one evening into a storm?

- (a) "Three years she grew in sun and shower"
- (b) "A slumber did my spirit seal"
- (c) "Lucy Gray"
- (d) "She dwelt among the untrodden ways"

Ans.(c)

Sol. The correct answer is "Lucy Gray".

In this poignant poem, William Wordsworth tells the story of a young girl, Lucy Gray, who, while walking out one evening during a snowstorm, is lost and ultimately dies.

The poem explores themes of innocence, nature, and the tragic loss of a young life, presenting Lucy as a figure whose spirit may still linger in the natural world.

Her disappearance in the storm is both literal and symbolic, as Wordsworth suggests that she becomes one with the wilderness, her spirit still visible in the natural elements.

Information Booster:

Lucy Gray by William Wordsworth:

In Lucy Gray, Wordsworth describes a tragic event where a young girl named Lucy, after being sent out by her parents to fetch some help, becomes lost in a fierce snowstorm.

The poem conveys a haunting and melancholic tone as it reflects on Lucy's innocent nature and her tragic fate.

The poem's narrative focuses on her disappearance, suggesting that she perished in the storm and was never found.

The final stanza implies that Lucy's spirit might still haunt the scene, with the "footsteps" of her movements remaining visible in the snow, suggesting her transcendence into nature.

Themes in Lucy Gray:

Nature and Transcendence: The poem emphasizes the connection between Lucy and the natural world, suggesting that she merges with it after her death.

Innocence and Loss: Lucy is depicted as pure and innocent, making her tragic death all the more poignant.

Isolation: Her death in the storm, away from human contact, underscores the theme of loneliness and the destructive power of nature.

Additional Knowledge:

"Three years she grew in sun and shower":

This poem, also written by Wordsworth, is part of his series of poems on the character Lucy. In it, he discusses the growth of the young girl Lucy in harmony with nature, showing how the natural world nurtures and shapes her. While it focuses on her development, it does not depict her death, unlike Lucy Gray.

"A slumber did my spirit seal":

This is another poem about the character of Lucy, where Wordsworth reflects on the death of Lucy. However, this poem does not depict a storm or an evening walk; instead, it is a meditation on the finality of death, where the speaker contemplates Lucy's transition into death and how she has become part of the natural world.

"She dwelt among the untrodden ways":

This poem also belongs to the series of Lucy poems. It portrays Lucy as a figure of solitude and isolation, living in a remote place, away from the rest of society. While it deals with the theme of death, it does not involve her going out into a storm, like in Lucy Gray.

Q3. Which character in *Hamlet* utters the line: "Something is rotten in the state of Denmark"?

- (a) Marcellus
- (b) Bernardo
- (c) Ghost
- (d) Horatio

Ans.(a)

Sol. Explanation:

The line "Something is rotten in the state of Denmark" is spoken by Marcellus, one of the guards, in Act I, Scene IV of William Shakespeare's *Hamlet*. Marcellus says this line after the Ghost of King Hamlet appears to Prince Hamlet, signifying the corruption and moral decay that pervades the state of Denmark under King Claudius' rule.

Information Booster:

The Ghost is the spirit of King Hamlet, who reveals that he was murdered by Claudius.

The line is often interpreted as a metaphor for the political and ethical corruption in Claudius' reign, Indicates the themes of corruption and deceit central to *Hamlet*.

Foreshadows the unraveling chaos in the play.

Context:

Marcellus, speaking to Horatio, reacts to the ominous appearance of the Ghost.

Reflects the underlying tension and moral disarray in Denmark's political sphere.

Hamlet is one of Shakespeare's most celebrated tragedies, exploring themes such as revenge, mortality, and political intrigue.

Additional Knowledge:

Bernardo: A fellow guard, but he does not utter this line.

Ghost: The Ghost appears but does not deliver this remark.

Horatio: Hamlet's confidant, present in the scene but does not say these words.

Q4. Who among the following was not associated with the Lake School of Poetry?

- (a) S.T. Coleridge
- (b) Robert Southey
- (c) William Blake
- (d) William Wordsworth

Ans.(c)

Sol. William Blake was not associated with the **Lake School of Poetry**. The Lake School consisted of three key poets: William Wordsworth, Samuel Taylor Coleridge, and Robert Southey. They were called

"Lake Poets" because they lived in the Lake District of England and shared some common themes and poetic styles, particularly their emphasis on nature, emotion, and the imagination.

Information Booster:

1. **S.T. Coleridge, William Wordsworth, and Robert Southey** were contemporaries and close friends who shared similar poetic philosophies, often focusing on the beauty of nature and the human mind's response to it.
2. The **Lake Poets** are often credited with shaping English Romanticism, especially through their use of simple language and focus on rural life and nature as a counterpoint to the industrialization of England.
3. **William Blake**, though a contemporary of the Lake Poets, was not part of this group. Blake was a visionary poet and artist whose work focused more on mysticism, religious themes, and social criticism. He is associated more with early Romanticism and is considered a unique figure in English literature.
4. The **Lake District** provided inspiration for much of the poetry produced by Wordsworth and Coleridge, with **Wordsworth's *Lyrical Ballads*** being one of the seminal works of Romantic poetry.

Additional Information:

- **A. S.T. Coleridge:** One of the founding members of the Lake School, known for poems like *The Rime of the Ancient Mariner* and *Kubla Khan*.
- **B. Robert Southey:** Another key member of the Lake School, Southey was known for his prolific writing, including both poetry and prose.
- **D. William Wordsworth:** Perhaps the most famous of the Lake Poets, Wordsworth is known for his works celebrating nature, such as *Lines Written a Few Miles Above Tintern Abbey* and *I Wandered Lonely as a Cloud*.

Q5. Identify the poet who has composed the following lines:

"Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Himavant.
The Jungle crouched, humped in silence."

- (a) Ralph Waldo Emerson
- (b) T. S. Eliot
- (c) Emily Dickinson
- (d) Sri Aurobindo

Ans.(b)

Sol. Explanation:

The correct answer is T. S. Eliot.

- The lines are taken from T. S. Eliot's poem "The Waste Land", which is one of the most important works of modernist poetry.
- The imagery of the Ganga, the jungle, and Himavant (Himalayas) reflects Eliot's fascination with Eastern culture and his exploration of cultural decay in the modern world.
- The poem presents an image of desolation, spiritual emptiness, and cultural disintegration, using vivid landscape imagery as metaphors for societal collapse.

Information Booster:

- The Waste Land (1922) is considered one of the most important modernist poems.

- The poem is filled with complex allusions, mythological references, and disjointed voices, all contributing to a vision of a world in moral and spiritual disarray.
- The use of Eastern references, such as the Ganga (the sacred river in India), reflects Eliot's interest in Eastern philosophies and his attempt to explore spiritual renewal through non-Western perspectives.
- Nature in Eliot's works, particularly in *The Waste Land*, often symbolizes death, decay, and spiritual desolation.
- The sunken Ganga and the black clouds represent spiritual drought and waiting for salvation in a world full of silence and inactivity.
- Major themes in the poem include spiritual desolation, fragmentation, and the loss of meaning in the modern world.

Additional Knowledge:

Ralph Waldo Emerson

- Emerson, an American essayist and poet, wrote about individualism, nature, and transcendentalism.

Emily Dickinson

- Emily Dickinson's poetry often revolves around solitude, death, and personal reflections, using concise and deeply emotional language. Her works are much more introspective and personal.

Sri Aurobindo

- Sri Aurobindo's poetry is deeply connected with spirituality and Indian mysticism.

Q6. To which mythological character is Faustus compared in the Prologue of *Dr. Faustus*?

- (a) Perseus
- (b) Theseus
- (c) Icarus
- (d) Achilles

Ans.(c)

Sol. Explanation:

In the Prologue of *Doctor Faustus* by Christopher Marlowe, the Chorus compares Faustus to Icarus from Greek mythology. This comparison emphasizes Faustus's overreaching ambition, which ultimately leads to his downfall. Like Icarus, who flew too close to the sun despite warnings, Faustus's insatiable quest for knowledge and power defies natural limits, resulting in his tragic demise.

Information Booster:

Icarus (Greek Mythology):

Son of Daedalus, Icarus attempted to escape Crete using wings made of feathers and wax.

Despite warnings, he flew too close to the sun, causing the wax to melt and leading to his fall.

Faustus's Tragic Flaw (Hubris):

Faustus's relentless ambition and disregard for divine boundaries are central to the play's theme.

His deal with Mephistopheles exemplifies his overconfidence and ultimate downfall.

Christopher Marlowe's *Doctor Faustus*:

A quintessential example of a tragedy where the protagonist's hubris results in a catastrophic end.

The play explores themes of ambition, morality, and divine justice.

The Chorus in *Doctor Faustus*:

Functions as a narrative device, providing commentary on Faustus's actions and foreshadowing his doom.

The comparison to Icarus symbolizes the dangers of overreaching.

Additional Knowledge:

Perseus:

Known for slaying Medusa, Perseus is associated with heroism and divine favor, contrasting Faustus's tragic hubris.

Theseus:

A Greek hero who defeated the Minotaur, Theseus is remembered for his bravery and intellect.

Achilles:

Famous for his role in the Trojan War, Achilles's downfall stems from his heel's vulnerability.

Q7. The phrase "Charmed magic casements, opening on the foam" is from John Keats's ____.

- (a) La Belle Dame sans Merci
- (b) Endymion
- (c) Ode to Nightingale
- (d) Hyperion

Ans.(c)

Sol. The correct answer is Ode to Nightingale.

The line "Charmed magic casements, opening on the foam" is a part of the famous poem Ode to a Nightingale by John Keats.

- In this poem, Keats uses the metaphor of the "charmed magic casements" to describe the windows of the imagination, through which the poet hopes to escape from the harsh realities of the world.
- The line evokes a sense of longing and transcendence, invoking a fantasy world that exists beyond the confines of the immediate, physical reality.
- Ode to a Nightingale is one of Keats's most famous Romantic poems, written in 1819. It reflects Keats's deep admiration for the nightingale, a symbol of immortality and artistic beauty.
- The poem also explores themes of mortality, the fleeting nature of beauty, and the contrast between idealism and reality.

This phrase occurs when Keats is attempting to escape from the limitations of his physical existence, as he contemplates the immortality of the nightingale's song, in contrast to the ephemeral nature of human life. The "foam" here may symbolize the sea of experience or the flow of life, which, like the foam on the waves, is constantly changing and slipping away.

Information Booster:

"Ode to a Nightingale":

- Written in May 1819, this poem is a product of Keats's experience of deep personal struggle and physical decline due to illness. It is an exploration of escape from pain and a search for transcendence.
- Keats uses the nightingale, a symbol of beauty, music, and freedom, to compare human suffering with a fleeting moment of ideal beauty represented by the bird's song.
- The bird itself contrasts with the human condition, embodying immortality and timelessness, especially as its song continues on forever in Keats's imagination.
- The charmed magic casements phrase is part of Keats's larger reflection on how the artist, through imagination and creativity, can access a transcendent world of beauty and art.

Keats's Influence:

- John Keats is widely regarded as one of the greatest poets of the English Romantic period.

- His works, particularly his odes, including Ode to a Nightingale, Ode on a Grecian Urn, and To Autumn, explore themes of beauty, death, immortality, and the transitory nature of life.
- His poetry is known for its vivid sensory imagery, musical quality, and philosophical depth. Keats's ability to blend beauty with melancholy makes him a central figure in Romanticism.

Additional Knowledge:

La Belle Dame sans Merci –

- La Belle Dame sans Merci is another well-known poem by John Keats. This poem explores themes of love, death, and abandonment, and centers around a knight who falls under the spell of a mystical woman.

Endymion –

- Endymion is an early narrative poem by John Keats, which delves into the Greek myth of the young shepherd Endymion and his love for the moon goddess Selene. The famous opening line, "A thing of beauty is a joy forever," captures the essence of Keats's belief in the eternal nature of beauty.

Hyperion –

- Hyperion is an unfinished epic poem by Keats, which deals with the myth of the Titans and their overthrow by the Olympian gods. While it contains themes of ambition, divine power, and art, the line in question does not appear in this work either.

Q8. Which of the following is the title of the first section in T.S. Eliot's *The Waste Land*?

- (a) The Fire Sermon
- (b) Death by Water
- (c) The Burial of the Dead
- (d) A Game of Chess

Ans.(c)

Sol. Explanation:

The first section of T.S. Eliot's *The Waste Land* is titled "The Burial of the Dead".

This section sets the stage for the entire poem, addressing the themes of death, decay, and the loss of spiritual direction.

It opens with a reference to spring, traditionally a symbol of rebirth, but Eliot immediately subverts it by presenting the natural cycle as an eerie, unwelcoming force.

The poem's tone suggests the barrenness and the spiritual death of modern civilization. The title itself alludes to the burial of both literal and metaphorical dead—symbolizing the decay of culture, religion, and meaning.

Information Booster:

T.S. Eliot (1888–1965) was a key figure in modernist literature.

His work, including *The Waste Land*, reflects the disillusionment and fragmentation of society following World War I. His poetry frequently explores themes of disillusionment, spiritual barrenness, and the decay of Western culture.

"The Burial of the Dead":

The section introduces the idea of death in a fragmented and deteriorating world.

It juxtaposes natural imagery, such as spring, with the concept of a dying world, suggesting that while nature may seem to renew itself, humanity's spirit is deeply scarred.

This section is rich in allusion, referencing a wide range of cultural, religious, and historical texts, including the Tarot and the myth of the Fisher King.

Allusions and Symbols:

- The "Burial of the Dead" symbolizes both literal death and the burial of meaningful spiritual life.
- The references to spring, typically a symbol of rebirth, feel like a cold resurrection of a dying world.
- The Fisher King myth and other medieval and religious allusions set the tone for a world in need of spiritual renewal.

Key Themes in the Section:

- The central idea of burial relates to the spiritual death of the world and humanity's disconnection from any divine meaning.
- The section emphasizes the collapse of civilization, reflected in its dark and fragmented imagery.

Overview of All Sections of The Waste Land:

The Burial of the Dead:

- This first section introduces the theme of death, spiritual decay, and the lost hope of rebirth.
- Eliot uses spring imagery to convey the disjointed cycle of life and death, which symbolically points to a world bereft of spiritual or cultural unity.

The Fire Sermon:

- The second section references the Buddha's fire sermon, which metaphorically addresses the fire of desire, lust, and human vice.
- It explores the disillusionment of human relationships and the emptiness of earthly desires. This section features the famous image of Tiresias, the blind prophet, witnessing the degradation of human life.

A Game of Chess:

This section depicts the breakdown of human communication and relationships.

Through a game of chess, Eliot symbolizes the emotional and intellectual disconnect between people in modern society. The section explores themes of love, power, and dysfunction in human intimacy.

Death by Water:

The fourth section uses the motif of drowning and water to symbolize death.

Water here signifies both destruction and spiritual cleansing, as the death by water represents the complete dissolution of the individual.

The section is also a commentary on the failure of Western civilization.

What the Thunder Said:

The final section of the poem brings forth an apocalyptic vision, ending with a suggestion of renewal.

Thunder, a symbol of divine voice, calls for both destruction and possible rebirth, hinting at the possibility of salvation.

This section is filled with a mixture of Eastern and Western religious references, pointing to the hope of spiritual healing through divine intervention.

Q9. In Shelley's "Ode to the West Wind," which line expresses the poet's desire to spread his thoughts and words across the world like the leaves of autumn?

- "Wild Spirit, which art moving everywhere"
- "Drive my dead thoughts over the universe"
- "Make me thy lyre, even as the forest is"

(d) "Thou, from whose unseen presence the leaves dead"

Ans.(b)

Sol. In *Ode to the West Wind*, Percy Bysshe Shelley uses the line "Drive my dead thoughts over the universe" to express his wish for the wind to scatter his ideas and writings throughout the world, much like the autumn leaves. The line reflects Shelley's belief in the power of poetry to inspire change and transcend boundaries, a central theme in his work.

Information Booster:

- *Ode to the West Wind* is one of Shelley's most famous poems, composed in 1819. It is divided into five cantos and utilizes the wind as a symbol of change and revolution.
- Shelley's use of imagery and personification illustrates his yearning for both personal and political transformation.
- The poem blends elements of nature, revolution, and the power of the poet, reflecting Shelley's radical ideas.
- Shelley's style is characterized by his lyrical intensity and his use of mythological and natural symbols to convey deep philosophical ideas.
- The "West Wind" serves as both a destroyer and a preserver, symbolizing the cycles of life, death, and rebirth.

Additional Information:

- **(a) "Wild Spirit, which art moving everywhere"**: Refers to the omnipresence of the West Wind.
- **(b) "Drive my dead thoughts over the universe"**: Expresses the poet's desire for his thoughts to spread like autumn leaves.
- **(c) "Make me thy lyre, even as the forest is"**: Desires to become an instrument through which the wind speaks.
- **(d) "Thou, from whose unseen presence the leaves dead"**: Describes the power of the West Wind over nature.

Q10. The first folio of Shakespeare's plays appeared in:

- (a) 1664
- (b) 1650
- (c) 1631
- (d) 1623

Ans.(d)

Sol. Explanation:

The correct answer is 1623.

- The First Folio of Shakespeare's plays was published in 1623, seven years after his death in 1616.
- It is a significant compilation of Shakespeare's plays and is considered one of the most important works in English literature.
- It was prepared by John Heminges and Henry Condell, two of Shakespeare's colleagues from the King's Men acting company, who sought to preserve the works of Shakespeare for future generations.

Information Booster:

- The First Folio was produced to preserve Shakespeare's plays, many of which were at risk of being lost.

- Before the First Folio, Shakespeare's plays were published in individual editions called quartos, which were often unreliable.
- Many of these plays had been printed with errors or in incomplete versions. There was a need to collect and publish Shakespeare's works in one definitive volume to ensure their preservation for future audiences.
- The First Folio was compiled by John Heminges and Henry Condell, two of Shakespeare's close friends and fellow actors from the King's Men, the theater company Shakespeare belonged to.
- They were committed to preserving Shakespeare's legacy, and the First Folio contains 36 of Shakespeare's plays, including some that had never been printed before.
- It was published by Edward Blount and William Jaggard.
- The First Folio contains 36 plays, and notably, 18 of them had never been published before, including Macbeth, Julius Caesar, The Tempest, Twelfth Night, and As You Like It.
- The publication not only saved iconic works such as Hamlet and Romeo and Juliet but also preserved Shakespeare's influence in English drama, ensuring that his works would continue to be performed and studied for generations to come.
- The First Folio is large and expensive, printed in folio format (a large page size). The book was printed in blackletter type, which was the standard typeface for English texts at the time.
- There are no modern punctuation marks in the First Folio, and the plays are presented as they were performed during Shakespeare's time, reflecting the performance-oriented nature of the plays.
- The First Folio played a major role in shaping Shakespeare's reputation as one of the greatest English dramatists. It contributed significantly to Shakespeare's status as an icon of English literature. The folio's publication helped preserve the original versions of Shakespeare's works, and it set the standard for later editions of Shakespeare's plays.

Q11. Which of the following characters instruct Faustus in the dark arts?

- (a) Robin and Rafe
- (b) Cornelius and Valdes
- (c) Wagner and Bruno
- (d) Old man and Evil Angel

Ans.(b)

Sol. Explanation:

In Christopher Marlowe's Doctor Faustus, Cornelius and Valdes are the two characters who instruct Dr. Faustus in the dark arts. They introduce him to the practices of necromancy and provide him with the foundational knowledge to summon Mephistopheles. Their influence marks Faustus's turn from scholarly pursuits to the forbidden magical arts, leading to his eventual tragic downfall.

Cornelius and Valdes: Practitioners of magic and necromancy, they tempt Faustus by describing the power and pleasures the dark arts can bring.

Their guidance reinforces Faustus's ambition to surpass human limitations, ultimately sealing his fate.

Information Booster:

Tired of scientific study, Faustus turns to Necromancy and makes a bargain with the devil through Mephistophilis. Signs for 24 years of life with Mephistophilis at his command, at the end of which the devil may take his soul.

Genre: Tragedy with elements of morality plays.

Themes: Human ambition and its consequences. Sin and redemption. Power as a corrupting influence. The conflict between good and evil.

The danger of overreaching knowledge.

Role of Cornelius and Valdes:

They serve as tempters, luring Faustus into necromancy, symbolizing the seductive nature of forbidden knowledge.

Their initial role is crucial in setting Faustus on his destructive path.

Additional Knowledge:

Robin and Rafe: Comic characters in the play, their dabbling in magic is used for humor, contrasting with Faustus's tragic use of the dark arts.

Wagner and Bruno: Wagner is Faustus's servant, not his instructor. Bruno is a minor character involved in political subplots.

Old Man and Evil Angel: The Old Man represents redemption, while the Evil Angel symbolizes temptation. They are spiritual allegories.

Q12. Who explicates the moral of the poem *The Rape of the Lock*?

- (a) Belinda
- (b) Clarissa
- (c) Miss Fermour
- (d) Arabella

Ans.(b)

Sol. The correct answer is **(b) Clarissa**. In *The Rape of the Lock*, it is Clarissa who delivers a moralizing speech about the importance of good sense and virtue over beauty, urging characters to rise above vanity and trivial conflicts.

1. **Clarissa's Role:** Although a minor character, Clarissa plays a significant part by providing a perspective that transcends the superficial concerns of the other characters.
2. **Moral of the Poem:** Her speech advises that good sense and virtue are more valuable and lasting than physical beauty and social standing.
3. **Satirical Tone:** Pope uses Clarissa's voice to insert a moralizing element into the poem, which is otherwise characterized by its light-hearted satire.
4. **Contrast with Belinda:** While Belinda represents the beauty and vanity of aristocratic women, Clarissa's speech stands as a counterpoint, advocating for deeper values.

Information Booster:

1. **Clarissa's Speech:** It reflects Pope's satirical approach, as it delivers a serious moral within a humorous mock-epic.
2. **Themes of the Poem:** *The Rape of the Lock* explores themes like vanity, superficiality, and the triviality of high society.
3. **Didactic Element:** Despite being a satire, Pope uses Clarissa's speech to subtly impart wisdom and critique aristocratic values.
4. **Influence of the Mock-Epic:** The poem combines elements of epic and satire, with Clarissa's speech serving as a moral anchor.

Additional Information:

- **(a) Belinda:** The protagonist whose lock of hair is the subject of the poem, representing the

superficiality of aristocratic society.

- **(b) Clarissa:** She provides a reflective, moral voice, advising others on virtue and good sense.
- **(c) Miss Fermour:** Believed to be the inspiration for Belinda's character in the poem but does not appear in the story.
- **(d) Arabella:** An alternative name associated with the original incident that inspired Pope's satirical work, but not a character who provides a moral lesson in the poem.

Q13. To which of these boarding schools is Jane Eyre sent by her aunt Mrs. Reed?

- (a) Lowood School
- (b) Hailsham School
- (c) Abbey Mount
- (d) Greyfriar's School

Ans.(a)

Sol. Explanation:

In Charlotte Brontë's *Jane Eyre*, Lowood School is the harsh boarding school where Jane is sent by her cruel aunt, Mrs. Reed. The school is characterized by its strict discipline, poor living conditions, and the harsh treatment of students by its headmaster, Mr. Brocklehurst. It represents a formative period in Jane's life, as she forms key relationships, such as her friendship with Helen Burns, and learns to endure hardships with resilience.

Key Characteristics of Lowood School:

Harsh Environment: Cold, poorly fed students, and unjust discipline.

Important Relationships: Helen Burns serves as a moral guide for Jane.

Transformation: Later reforms make the school a better place under new leadership.

Information Booster:

Jane Eyre was published in the year 1847.

Genre: Gothic Bildungsroman (coming-of-age story).

Themes: Social class, morality, independence, and gender roles.

Other Key Characters:

Mrs. Reed: Jane's cruel aunt who mistreats her.

Helen Burns: Jane's pious friend at Lowood who succumbs to illness.

Mr. Brocklehurst: Hypocritical headmaster of Lowood.

It was published under her pen name "Currer Bell" by Smith, Elder & Co. of London. The first American edition was published the following year by Harper & Brothers of New York. *Jane Eyre* is a bildungsroman that follows the experiences of its eponymous heroine, including her growth to adulthood and her love for Mr Rochester, the brooding master of Thornfield Hall.

The novel revolutionized prose fiction, being the first to focus on the moral and spiritual development of its protagonist through an intimate first-person narrative, where actions and events are colored by a psychological intensity. Charlotte Brontë has been called the "first historian of the private consciousness" and the literary ancestor of writers such as Marcel Proust and James Joyce.

The book contains elements of social criticism with a strong sense of Christian morality at its core, and it is considered by many to be ahead of its time because of Jane's individualistic character and how the novel approaches the topics of class, sexuality, religion and feminism.

Additional Knowledge:

Hailsham School: A fictional school in Kazuo Ishiguro's *Never Let Me Go*.

Abbey Mount: Featured in the film *St. Trinian's*.

Greyfriar's School: A fictional school in Billy Bunter stories by Charles Hamilton.

Q14. In *The Waste Land*, what do the "Unreal City" and its inhabitants represent?

- (a) Pastoral beauty and nostalgia for lost times
- (b) Urban alienation and spiritual decay
- (c) The idyllic life in post-war England
- (d) The triumph of modern industrialism

Ans.(b)

Sol. The correct answer is **(b) Urban alienation and spiritual decay**. The "Unreal City" in Eliot's *The Waste Land* symbolizes the disconnection and desolation of modern urban life, reflecting themes of fragmentation and spiritual emptiness.

Information Booster

1. The "Unreal City":

- The phrase, inspired by Baudelaire, refers to London and modern cities that lack authentic human connection.

2. Themes of Alienation:

- Eliot critiques the dehumanization of urban life and loss of spiritual values.

3. Symbolism in the Poem:

- The cityscape is a metaphor for the cultural and moral disintegration of post-World War I Europe.

4. Allusions:

- References to Dante's *Inferno* underline the sense of a spiritual wasteland.

Additional Information: **(a) Pastoral beauty:** *The Waste Land* rejects pastoral idealism. **(c) Idyllic life:** The poem critiques, not celebrates, post-war realities. **(d) Industrialism's triumph:** It portrays industrialism as a source of dehumanization.

Q15. The phrase "Justice was done, and the President of the Immortals had ended his sport with..." concludes which Hardy novel?

- (a) Henchard (*The Mayor of Casterbridge*)
- (b) Jude (*Jude the Obscure*)
- (c) Eustacia (*The Return of the Native*)
- (d) Tess (*Tess of the d'Urbervilles*)

Ans.(d)

Sol. The correct answer is Tess (*Tess of the d'Urbervilles*).

The concluding line of Thomas Hardy's *Tess of the d'Urbervilles* famously reads: "Justice was done, and the President of the Immortals had ended his sport with Tess."

This powerful and ironic sentence encapsulates Hardy's deterministic worldview, portraying Tess's tragic fate as the result of an indifferent and arbitrary cosmic justice.

Hardy depicts Tess as a victim of social hypocrisy, fate, and patriarchal oppression, and the phrase underscores the theme of human suffering as a kind of cruel "sport" of the gods or fate.

It is a hallmark of Hardy's fatalistic style, emphasizing the tension between individual innocence and societal judgment.

Information booster:

Thomas Hardy (1840–1928) was a seminal English novelist and poet, known for his tragic novels set in the semi-fictional region of Wessex.

Tess of the d'Urbervilles (1891) is one of his most celebrated works, exploring themes of purity, victimization, social injustice, and fate.

The novel belongs to the genre of naturalism and tragedy, examining how societal conventions and fatal circumstances shape human lives.

Hardy's narrative style combines detailed realism with symbolic and philosophical reflection, often highlighting the cruelty of fate and the injustices imposed by society.

Tess's story critiques Victorian moral rigidity and questions the nature of justice and innocence.

The novel traces Tess's life from innocence to tragedy, highlighting the harsh judgments and betrayals she suffers.

The closing line suggests that the cosmic forces (the "President of the Immortals") have arbitrarily decided her fate, framing her death as a grim but inevitable conclusion to her suffering.

Hardy's conclusion leaves readers contemplating the meaning of justice and the role of fate in human lives.

Additional knowledge:

Henchard (The Mayor of Casterbridge) focuses on Michael Henchard's tragic downfall but ends differently, emphasizing human flaws and redemption.

Jude (Jude the Obscure) also has a bleak ending with themes of despair and societal oppression but uses different closing imagery and tone.

Eustacia (The Return of the Native) features Eustacia Vye's tragic fate, but the novel concludes with reflections on human passion and nature rather than the "President of the Immortals."

Q16. A serene and blessed mood,
In which the affections gently lead us on
Until, the breath of this corporeal frame,
And even the motion of our human blood. Almost suspended,
we are laid asleep

In body, and become a living soul.

The above lines have been composed by

- (a) Byron
- (b) Keats
- (c) Wordsworth
- (d) Milton

Ans.(c)

Sol. The correct answer is Wordsworth.

The lines provided are from William Wordsworth's poem "Lines Composed a Few Miles Above Tintern Abbey" (1798).

This poem is one of his most famous works and is part of his Lyrical Ballads, which he co-authored with Samuel Taylor Coleridge.

The lines reflect Wordsworth's characteristic theme of nature's influence on the human soul, which is central to much of his poetry.

Wordsworth often explored how a connection with nature could elevate the mind and soul, leading to a serene, almost spiritual state.

The description of the "serene and blessed mood" aligns with his ideas about the transformative power of nature on human consciousness.

Information Booster:

William Wordsworth (1770–1850) was a central figure in the Romantic movement in English literature. He believed in the transformative power of nature and the importance of personal reflection.

His works are known for their exploration of emotion, individual experience, and the connection between humans and the natural world.

Tintern Abbey is a poem that describes Wordsworth's return to the Wye Valley after five years, where he recalls the peace and spiritual renewal he experienced as a young man in nature.

The poem reflects his belief that nature has the power to nourish the human soul, providing a kind of spiritual solace.

Lines Composed a Few Miles Above Tintern Abbey:

- The poem explores the effect that nature has on the poet's emotions and thoughts.
- Wordsworth reflects on his earlier, youthful experiences with nature, his present feelings of peace and wisdom, and the lasting influence of nature on his soul.
- The poem is a meditative reflection on memory, emotion, and spirituality.

Wordsworth is famous for his use of plain language and focus on nature, contrasting with the formal style of earlier poets.

His work often emphasized the connection between mind and nature, and he argued that the natural world could lead to moral and spiritual improvement.

Additional Knowledge:

Byron:

Lord Byron (1788–1824) was another major figure in the Romantic movement, but he is best known for his melancholic and satirical works, such as *Don Juan* and *Childe Harold's Pilgrimage*. Byron's themes often involve individualism, rebellion, and dark emotions, unlike Wordsworth's more serene and reflective approach to nature.

Keats:

John Keats (1795–1821) was also a Romantic poet, known for his lush and sensual poetry, such as *Ode to a Nightingale* and *Ode on a Grecian Urn*. While Keats explored themes of beauty and the transitory nature of life, his works tend to focus more on the sensory experience rather than the spiritual and meditative aspects of nature.

Milton:

John Milton (1608–1674) was an earlier poet, famous for his epic work *Paradise Lost*. Milton's poetry tends to focus on religious themes, the fall of man, and human struggle. His style is more grandiose and theological, contrasting with Wordsworth's focus on nature and individual reflection.

Q17. Which critic compared Shakespeare's use of wordplay to "luminous vapors to the traveler"?

- (a) Samuel Johnson
- (b) Alan Sinfield

- (c) Leo Tolstoy
- (d) A.C. Bradley

Ans.(a)

Sol. The critic Samuel Johnson made the comparison of Shakespeare's use of wordplay to "luminous vapors to the traveler."

Johnson, in his Preface to Shakespeare (1765), argued that Shakespeare's wordplay and witty language could at times appear distracting or misleading, like "luminous vapors" that dazzle and lead the traveler astray.

This metaphor reflects Johnson's complex view of Shakespeare's style, recognizing both its brilliance and potential for confusion.

Information Booster:

Samuel Johnson (1709–1784) was one of the most influential literary critics of the 18th century.

His work on Shakespeare, especially his Preface to Shakespeare, remains a foundational text in literary criticism.

In this preface, Johnson addresses the flaws and virtues of Shakespeare's writing, praising his natural talent for dramatic expression while also critiquing aspects of his plot construction and use of language. The comparison to "luminous vapors" highlights Johnson's ambivalence toward Shakespeare's penchant for wordplay, which could be both dazzling and confusing.

Additional Knowledge:

Alan Sinfield: A prominent literary critic, Sinfield is known for his work on Shakespeare and his approach to cultural and political analysis, but he did not use this particular metaphor.

Leo Tolstoy: A Russian novelist who critiqued Shakespeare's work from a moral and philosophical perspective but did not use this metaphor of wordplay.

A.C. Bradley: Known for his influential work on Shakespearean tragedy, particularly Shakespearean Tragedy (1904), Bradley did not make this comparison about wordplay.

Q18. The world dominated by cold and hypocritical materialists is represented by William Blake in the mythological figure of:

- (a) Urizen
- (b) Albion
- (c) Geryon
- (d) Satan

Ans.(a)

Sol. The correct answer is Urizen.

In William Blake's mythology, Urizen is a central figure that represents reason, law, and materialism. Urizen symbolizes the mechanistic, rational, and restrictive forces in the world.

Blake often depicted Urizen as the figure representing the cold and hypocritical materialists who prioritize reason over imagination and limit human potential through rigid systems of thought and social structure.

He is a symbol of a world dominated by control and restriction, particularly those stemming from religious, political, and intellectual authorities.

The myth of Urizen is a critical part of Blake's critique of the Enlightenment's emphasis on reason and the Industrial Revolution's dehumanizing tendencies.

Information Booster:

Urizen:

Urizen, created by Blake in his prophetic books, is a figure that embodies rationalism and materialism, representing the opposite of Blake's ideal of imagination and spiritual freedom.

In Blake's symbolic world, Urizen is often portrayed as a tyrant who imprisons humanity with his cold, logical, and mechanistic views of the world.

He is a representation of the Enlightenment's excesses, where intellectual reasoning dismisses emotion, imagination, and spiritualism.

Blake's Mythology:

Urizen's creation is part of Blake's larger mythological system, where characters like Los, Albion, and Enitharmon are involved in cosmic struggles that mirror Blake's views on human nature, politics, and society.

The fight between Urizen and Los, for example, represents the battle between materialism (Urizen) and creativity (Los).

Blake's Critique of Materialism:

Blake was a fierce critic of the Industrial Revolution and the rise of materialism, which he saw as a force that stifled the human spirit. Urizen's image in Blake's art and poetry encapsulates this conflict.

In works like "The Marriage of Heaven and Hell" and "The Four Zoas," Blake critiques the oppressive nature of Urizen, urging a return to the imagination as a source of freedom.

Additional Knowledge:

Albion: Albion is another important figure in Blake's mythology, representing the idealized human soul or the collective spirit of England. Unlike Urizen, who represents repression and materialism, Albion embodies the potential for human unity and spiritual awakening. Albion's fall into a divided state reflects the decline of idealism into materialism and rationalism, the very forces Urizen represents.

Geryon: Geryon is a figure from Greek mythology, a three-bodied monster slain by Hercules. He does not feature prominently in Blake's works and is not a symbol of materialism or rationalism in Blake's system.

Satan: While Satan is a powerful figure in many of Blake's works, he is often more symbolic of corruption and the misuse of power rather than the specific forces of materialism. In Blake's "The Marriage of Heaven and Hell," Satan plays a role in the contest between spiritual and worldly forces, but Urizen is the direct representation of the material, controlling forces in society.

Q19. In which of the following metaphysical poems by John Donne are the lovers symbolically represented through a series of extended conceits, including imagery of a fly, eagle, and dove?

- (a) The Sun Rising
- (b) The Dream
- (c) A Valediction: Forbidding Mourning
- (d) The Canonization

Ans.(d)

Sol. In "The Canonization", John Donne uses a series of extended conceits to represent the lovers

symbolically, including imagery of a fly, eagle, and dove.

In this poem, Donne uses metaphysical conceits, which are intricate and sometimes surprising comparisons, to explore the idea of love as both spiritual and transcendent.

The lovers, in the poem, are elevated to the level of saints, canonized for their love, and the conceits draw on religious and natural imagery to elevate their love to a sublime status.

The imagery of the fly represents the triviality of those who criticize the lovers, while the eagle and dove symbolize the purity and nobility of the lovers' devotion.

Through these comparisons, Donne is emphasizing the spiritual and immortal nature of their love, which transcends ordinary human understanding and is, in a sense, sanctified by its intensity and sincerity.

Information Booster

John Donne (1572–1631) was an English poet and cleric, best known for his metaphysical poetry, which is characterized by its use of intellectual, emotional, and often paradoxical language, as well as extended metaphors, or conceits.

The Canonization is a poem where Donne explores the idea of the lovers as saints, elevated and sanctified by their passionate love, which remains impervious to the judgments of society.

The conceits in The Canonization—including the fly, eagle, and dove—are used to represent different elements of the lovers' relationship: the fly symbolizes the petty critics, the eagle represents the lofty and noble nature of their love, and the dove points to the purity and sanctity of their bond.

The poem's central idea is that the lovers, despite being criticized by society, will be canonized (made saints) for their love, which will live on and inspire future generations.

The Canonization is part of Donne's early poetry, and it reflects his characteristic blend of intellectual sophistication and emotional intensity.

The poem is often read as a response to the societal conventions of Donne's time, rejecting the norms and asserting the superiority of true, transcendent love.

Additional Information

The Sun Rising:

This poem also deals with love but uses the sun and the changing world as metaphors to explore the speaker's experience with his lover. However, it does not involve the same extended conceits or imagery of a fly, eagle, or dove.

The Dream:

In this poem, Donne explores the theme of love through the metaphor of a dream, but it does not include the extended conceits or imagery mentioned in the question.

A Valediction: Forbidding Mourning:

In this famous poem, Donne uses the image of a compass to express the bond between lovers despite physical separation. While it employs metaphysical conceits, it does not include the specific imagery of a fly, eagle, or dove.

Q20. Identify the work containing this poetic defense: "Poetry sheds no tears 'such as Angels weep'... the same human blood circulates through the veins of them both."

- (a) Arnold's The Study of Poetry
- (b) Coleridge's Biographia Literaria
- (c) Wordsworth's Preface to Lyrical Ballads
- (d) Keats's Letters

Ans.(c)

Sol. The correct answer is Wordsworth's Preface to Lyrical Ballads.

The quote, "Poetry sheds no tears 'such as Angels weep'... the same human blood circulates through the veins of them both," is from William Wordsworth's Preface to Lyrical Ballads.

In this famous preface, Wordsworth defends the idea of poetry being grounded in human experience and emotion.

He argues that poetry, like the common feelings and experiences of people, reflects universal human emotions, rather than the lofty, exaggerated portrayals often found in earlier, more formal poetry.

Wordsworth emphasizes that poetry should be an expression of ordinary life and accessible to everyone, not just the elite or divine.

Information Booster:

Wordsworth's Preface to Lyrical Ballads (1800) is a foundational text in Romantic literary theory.

In it, Wordsworth lays out his poetic principles, including the belief that poetry should reflect the language and emotions of everyday people.

This preface is also a key moment in his attempt to redefine poetry as something accessible, sincere, and tied to real, human experiences, rather than something artificial or overly ornate.

The reference to "the same human blood circulates through the veins of them both" is part of Wordsworth's argument that poetry is both a natural and human expression, not a supernatural or divine one.

Additional Knowledge:

Arnold's The Study of Poetry: This work is a critical essay by Matthew Arnold, in which he discusses the qualities of great poetry, but it is not where this quote originates.

Coleridge's Biographia Literaria: Although Biographia Literaria by Samuel Taylor Coleridge contains important ideas about poetry, this particular quote is not found there.

Keats's Letters: John Keats' letters provide insight into his views on poetry and life, but this specific defense of poetry is not from Keats.

Q21. Which John Keats poem includes the line, "When old age shall this generation waste, Thou shalt remain, in midst of other woe"?

- (a) "Bright Star"
- (b) "Ode to a Nightingale"
- (c) "Ode on a Grecian Urn"
- (d) "To Autumn"

Ans.(c)

Sol. The line "When old age shall this generation waste, Thou shalt remain, in midst of other woe" is from John Keats's "Ode on a Grecian Urn." In this poem, Keats addresses an ancient Greek urn and reflects on its timeless beauty and the stories it depicts. The line emphasizes the urn's

permanence and ability to outlast generations, standing as a silent observer amid the passage of time and the suffering of humanity. Keats explores the paradox of art's eternal beauty and the transient nature of human life.

Information Booster:

- **"Ode on a Grecian Urn"** is one of Keats's great odes, written in 1819, and it deals with themes of **art, eternity, mortality, and the relationship between art and reality.**
- The poem is structured around the idea that the urn, as an art object, is a "foster-child of Silence and slow Time," able to freeze moments and emotions in time, in contrast to the fleeting nature of human life.
- The **urn** represents an idealized reality, capturing beauty and passion in a way that is untouched by time or decay.
- The poem concludes with the famous lines, **"Beauty is truth, truth beauty,"** underscoring Keats's philosophy that art's beauty is an enduring truth.

Additional Information:

- **"Bright Star"**: A sonnet expressing the poet's desire for eternal steadfastness, like a star.
- **"Ode to a Nightingale"**: Explores the theme of escapism through the nightingale's immortal song.
- **"To Autumn"**: Celebrates the beauty and richness of the autumn season, symbolizing maturity and the cycle of life.

Q22. What motto adorned Madame Eglantyne's brooch in Chaucer's The Canterbury Tales?

- (a) Hate always Wins
- (b) Love always wins
- (c) Love only God
- (d) Love Conquers all

Ans.(d)

Sol. The correct answer is (D) Love Conquers all.

In Geoffrey Chaucer's The Canterbury Tales, Madame Eglantyne, the Prioress in the General Prologue, wears a brooch that bears the motto "Amor Mundi", which translates to "Love Conquers All".

The Prioress is depicted as a character who is refined, elegant, and pious, yet Chaucer subtly critiques her superficial adherence to religious ideals.

The motto on her brooch highlights her attachment to worldly love, even as she is a nun.

The phrase "Love Conquers All" is traditionally associated with the Roman poet Virgil's Eclogues (10 BCE), and its presence on Madame Eglantyne's brooch adds an ironic touch, as it suggests the dominance of romantic or worldly love over the more spiritual devotion one might expect from a nun.

It serves as a satirical commentary on the gap between her religious vows and her worldly desires.

Information Booster:

Geoffrey Chaucer and The Canterbury Tales (1387–1400):

Geoffrey Chaucer (c. 1343–1400) was a pivotal figure in English literature, often called the Father of English Literature.

His most famous work, The Canterbury Tales, is a collection of stories told by a group of pilgrims on their way to Canterbury to visit the shrine of Saint Thomas Becket.

The tales cover a wide range of themes and styles, from religious devotion to courtly love and social satire.

The Canterbury Tales (1387–1400):

The collection consists of 24 stories, told by different pilgrims from various walks of life.

The Prioress (Madame Eglantyne) is one of these pilgrims.

Her tale reflects her religious values, but her characterization throughout the Prologue and her motto reveal a contrast between her outward religious persona and the materialistic and romantic tendencies she exhibits.

Chaucer's satirical portrayal of characters like the Prioress offers a critical commentary on the corruption and hypocrisy of the church in the medieval period.

Some of the key themes in The Canterbury Tales include social class, morality, corruption, and the clash between outward piety and inner desires.

Madame Eglantyne's brooch is an example of Chaucer's subtle critique of the church and religious figures who fail to live up to their spiritual ideals.

Q23. Who among the following refutes Plato's charge that poets are liars, by arguing that the poet "nothing affirms, and therefore never lieth"?

- (a) John Dryden
- (b) Philip Sidney
- (c) George Puttenham
- (d) Richard Hooker

Ans.(b)

Sol. Explanation:

The philosopher Plato once accused poets of being liars in his work "The Republic" because they present their works as truths, even though they are not. He argued that poets create illusions and do not provide knowledge or moral guidance. In response to this, Philip Sidney defends poetry in his famous work, "The Defence of Poesy", by challenging Plato's accusation. Sidney argues that poetry does not directly affirm anything as truth but rather creates "fiction" that can instruct and entertain. According to Sidney, since poets do not claim that their imaginative works are literal truth, they cannot be considered liars. Poetry, for Sidney, serves a higher purpose of teaching moral lessons and delighting the reader with its beauty.

Information Booster:

Philip Sidney (1554–1586) was a leading figure of the English Renaissance and a prominent poet, courtier, and soldier. His "The Defence of Poesy" (1595) is one of the first critical works that ardently defends the poet's art and the value of poetry in society, asserting that poetry transcends mere imitation and has the power to teach, move, and morally guide individuals.

The Defence of Poesy: Sidney's work is a passionate defense of poetry, arguing that it is a noble and valuable form of literature. He defends the poet's role as a truth-teller who does not lie but creates fiction that helps to understand and convey truth in an imaginative form. Sidney's critique of Plato's idea of poetry as mere falsification is one of the most influential in the history of literary criticism.

Poetry's Function: Sidney emphasizes that poetry does not claim to assert truths like history or philosophy but works by "delighting" and "teaching." In his view, it can capture the essence of universal truths in an accessible and engaging manner.

Additional Knowledge:

John Dryden was an important poet and playwright of the Restoration period.

George Puttenham was a writer of the Elizabethan period, best known for his work "The Art of English Poesy" (1589), which explored the theory of poetry and its forms.

Richard Hooker was an English theologian and philosopher known for his work "Of the Laws of Ecclesiastical Polity". He contributed to discussions about law and religion.

Q24. In which novel by Toni Morrison does the character Sethe appear, whose traumatic experiences as a former enslaved woman are explored through themes of motherhood, memory, and haunting?

- (a) The Bluest Eye
- (b) Beloved
- (c) Song of Solomon
- (d) Sula

Ans.(b)

Sol. **Sethe** is the protagonist in **Toni Morrison's** novel "**Beloved.**" The novel explores Sethe's traumatic experiences as a formerly enslaved woman who is haunted by the ghost of her dead daughter, whom she named Beloved. The story delves into themes of **motherhood, memory, slavery, trauma, and the struggle for identity** in the aftermath of slavery. Morrison uses the character of Sethe to reflect on the horrors of enslavement and the lingering effects of psychological scars.

Information Booster:

- "**Beloved**" was published in **1987** and won the **Pulitzer Prize for Fiction** in **1988**. It is considered one of the most significant works in American literature.
- The novel is known for its use of **magical realism** and a **non-linear narrative** that shifts between past and present to portray the characters' struggles.
- Morrison's work often addresses **African American history, identity, and community** through a powerful narrative style.

Additional Information:

- **(a) The Bluest Eye:** Focuses on Pecola Breedlove, a young black girl who longs for blue eyes, dealing with themes of racism and beauty standards.
- **(c) Song of Solomon:** Follows the life of Milkman Dead and explores African American identity and folklore.
- **(d) Sula:** Centers on the friendship and betrayal between two women, Sula Peace and Nel Wright.

Q25. Lord Petre snipped a lock of hair from the abundant curls of a pretty maid in "Rape of the Lock" in the honour of:

- (a) Boileau's Le Lutrin
- (b) Lord Petre
- (c) Arabella Fermor
- (d) La Secchia Rapita

Ans.(c)

Sol. In Alexander Pope's "The Rape of the Lock", the character Lord Petre snips a lock of hair from Arabella Fermor, which leads to the central conflict of the poem.

This event is the subject of Pope's mock-epic, where the triviality of a personal squabble over a lock of hair is exaggerated to a heroic level, reflecting the absurdities of high society during the 18th century.

The poem, filled with satirical elements, uses this incident as a way to comment on the superficial concerns of the aristocracy, highlighting the absurdity of their concerns through the mock-epic style.

Information Booster:

Alexander Pope (1688-1744) was a prominent English poet in the early 18th century, best known for his satirical verse and his use of the heroic couplet.

"The Rape of the Lock" is one of his most famous works, written in 1712 and revised in 1714.

It was inspired by a real-life incident involving the theft of a lock of hair from Arabella Fermor by Lord Petre, which caused a scandal at the time.

The poem is a satirical commentary on the petty concerns of the upper class, presented in the grand style of an epic poem.

Arabella Fermor was the real-life woman involved in this incident, a member of the English aristocracy. She became the subject of Pope's poem, which was intended to humorously dramatize the trivial nature of the dispute.

Additional Knowledge:

Boileau's *Le Lutrin*: This is a work by the French satirist Nicholas Boileau, who is often considered the French counterpart to Pope. *Le Lutrin* (The Lectern) is a satirical poem, but it has nothing to do with the specific incident involving Arabella Fermor and Lord Petre.

Lord Petre: While Lord Petre is the person who cut the lock of hair from Arabella Fermor, he is not the subject of the question asking who the lock was cut in honor of. The honor was associated with Arabella Fermor, the young woman who was the object of the attention in the poem.

La Secchia Rapita: This is an Italian mock-epic poem written by Alessandro Tassoni. It is not related to Pope's "The Rape of the Lock" and is not connected to the story of Lord Petre and Arabella Fermor.

Q26. Which two rivers are mentioned by Andrew Marvell at the beginning of *To His Coy Mistress*?

- A. The Ganges
- B. Thames
- C. Humber
- D. The Jhelum

Choose the correct answer from the options given below:

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

Ans.(c)

Sol. Explanation:

In Andrew Marvell's metaphysical poem *To His Coy Mistress*, the poet references two rivers to contrast the vastness of time and space:

The Ganges: Symbolizing exoticism and timeless grandeur, the Ganges is where the speaker imagines his mistress spending endless time.

The Humber: A local English river associated with the poet's origins, it symbolizes proximity and the immediacy of their love.

These rivers illustrate the poem's central theme of *carpe diem* (seizing the day) by contrasting vast geographical and temporal distances with the urgency of the present.

Information Booster:

Metaphysical Conceit: Marvell's use of rivers demonstrates a hallmark of metaphysical poetry, employing far-fetched imagery to present complex ideas.

Themes in *To His Coy Mistress*:

Carpe Diem: Urging action before time runs out.

Temporal Contrast: Juxtaposing vast, distant locations like the Ganges with local settings like the Humber emphasizes the fleeting nature of time.

Love and Mortality: The poem meditates on the relationship between human desire and the inevitability of death.

Marvell's Style: His wit, intellectual playfulness, and precision in imagery make this poem a classic example of metaphysical poetry.

Q27. The scene related to the seduction of the stenographer by the clerk in *The Waste Land* occurs in

- (a) *The Fire Sermon*
- (b) *The Burial of the Dead*
- (c) *A Game of Chess*
- (d) *What the Thunder Said*

Ans.(a)

Sol. The seduction of the typist by the young clerk occurs in the section *The Fire Sermon* in T.S. Eliot's *The Waste Land*. This scene symbolizes the mechanized, impersonal relationships of the modern world. The typist's passive submission reflects the spiritual and moral decay in post-World War I society. The title *The Fire Sermon* alludes to Buddha's sermon about detachment and purification.

Information Booster:

1. T.S. Eliot juxtaposes the sordid affair with mythological and religious references, such as Tiresias, who observes the scene.
2. The episode critiques the dehumanization and emptiness of modern relationships.
3. The clerk's mechanical actions and the typist's indifference highlight alienation in a fractured society.
4. Tiresias serves as a unifying figure, embodying both genders and witnessing human folly across time.
5. *The Fire Sermon* draws parallels with Buddha's call to renounce desires, underscoring the poem's spiritual concerns.

Additional Information:

- **(a) *The Fire Sermon***: Correct, as it contains the seduction scene and critiques modern relationships.
- **(b) *The Burial of the Dead***: Focuses on death, rebirth, and the desolation of modern civilization, not the seduction scene.
- **(c) *A Game of Chess***: Explores themes of disconnection and marital strife, not the clerk's seduction.
- **(d) *What the Thunder Said***: Concludes the poem with themes of hope and renewal, leaving behind the earlier despair.

Q28. Given below are two statements:

Statement I: Vladimir and Estragon represent complementary aspects of human existence—intellectual reflection and physical suffering, respectively.

Statement II: Pozzo and Lucky's master-slave relationship remains unchanged in both acts, symbolizing the static nature of power dynamics.

In light of the above statements, choose the correct answer from the options given below:

- (a) Both Statement I and II are true.
- (b) Both Statement I and II are false.
- (c) Statement I is true but Statement II is false.
- (d) Statement I is false but Statement II is true.

Ans.(c)

Sol. The correct answer is (C) Statement I is true but Statement II is false.

Statement I: Vladimir and Estragon represent complementary aspects of human existence—intellectual reflection and physical suffering, respectively.

This statement is true.

In *Waiting for Godot*, Vladimir and Estragon can indeed be seen as representing two complementary aspects of human existence.

Vladimir engages more with intellectual and philosophical concerns, often contemplating the nature of existence, time, and the human condition. His intellectual reflections often focus on abstract ideas and questions that seem unresolved.

Estragon, on the other hand, is more focused on physical suffering and bodily concerns. He is preoccupied with pain, especially the discomfort in his feet, and is more grounded in the immediate physical world.

His suffering is practical and constant, while Vladimir's suffering is more mental or existential.

These two characters, through their contrasting yet intertwined behaviors, represent the duality of human existence: the intellectual and the physical, or the mind and the body.

Statement II: Pozzo and Lucky's master-slave relationship remains unchanged in both acts, symbolizing the static nature of power dynamics.

This statement is false.

While the relationship between Pozzo (the master) and Lucky (the servant) is initially a clear master-slave dynamic, it does change between Acts I and II.

In Act I, Pozzo is in complete control of Lucky, using him as both a servant and a dehumanized object. Pozzo is assertive, dominating, and verbally abusive, while Lucky is silent and physically subjugated.

In Act II, however, the power dynamic between them shifts. Pozzo has become blind, and he is now dependent on Lucky for guidance and support.

Pozzo's physical vulnerability changes the nature of the relationship, though it does not completely reverse it. Lucky still obeys Pozzo, but the roles are now more interdependent rather than one-sided.

Pozzo's blindness and Lucky's temporary role as the guide create a more ambiguous and tragic power dynamic. Therefore, the relationship is not entirely static, as the change in Pozzo's condition introduces a shift in the power dynamic, though the basic subjugation remains.

Information Booster

Vladimir and Estragon's relationship is often interpreted as a representation of the human condition, where people are trapped in both mental reflection (symbolized by Vladimir) and physical suffering (represented by Estragon), without clear resolution or salvation.

The existential crisis that Vladimir and Estragon experience is central to Beckett's exploration of the absurd—the meaninglessness of life and the alienation inherent in human existence.

Pozzo and Lucky's master-slave dynamic initially suggests a rigid, oppressive relationship, but Beckett subtly critiques the fluidity of power in human relationships, highlighting how circumstances can alter even the most fixed social hierarchies.

The shift in the master-slave relationship in Act II is important in showing how vulnerability can challenge power dynamics, even if it doesn't completely upend them.

Power in *Waiting for Godot* is not portrayed as static but rather as unstable, shifting with external conditions and the internal states of the characters.

Q29. Which of the following meters consists of a sequence of an unstressed syllable followed by a stressed syllable, and is often used in English poetry, particularly in the works of Shakespeare?

- (a) Trochaic tetrameter
- (b) Anapestic trimeter
- (c) Iambic pentameter
- (d) Dactylic hexameter

Ans.(c)

Sol. The correct option is (c).

Iambic pentameter consists of a sequence of an unstressed syllable followed by a stressed syllable (an iamb), and it is a metrical pattern that includes five iambs per line. This meter is prominently used in English poetry, especially in the works of William Shakespeare, who employed it extensively in his plays and sonnets.

Explanation of the Other Options:

- (a) Trochaic tetrameter: This meter consists of a stressed syllable followed by an unstressed syllable, with four such pairs per line.
- (b) Anapestic trimeter: This meter consists of two unstressed syllables followed by a stressed syllable, with three such units per line.
- (d) Dactylic hexameter: This classical meter consists of a stressed syllable followed by two unstressed syllables, with six such units per line, often used in ancient Greek and Latin epic poetry.

Q30. In which poem does Keats say, "Heard melodies are sweet, but those unheard are sweeter"?

- (a) "Endymion"
- (b) "Hyperion"
- (c) "Ode on a Grecian Urn"
- (d) "Ode to a Nightingale"

Ans.(c)

Sol. Explanation:

This famous line appears in John Keats' "Ode on a Grecian Urn", one of his most well-known and beloved odes.

In this poem, Keats explores the themes of immortality, art, and the tension between the idealized and real world.

The line "Heard melodies are sweet, but those unheard are sweeter" reflects the poet's meditation on the permanence and perfection of art as depicted on the urn.

The urn, which holds still images of life, symbolizes a world where time does not pass and thus the melodies represented on it, although silent, seem eternal and more idealized than any actual sound that could be heard.

Information Booster:

"Ode on a Grecian Urn" was written in 1819 and is one of the five great odes composed by Keats in that period.

The urn in the poem acts as a symbol of timeless beauty, preserving an idealized version of life that remains untouched by time.

The famous line reflects the poet's fascination with the concept that things eternal, though they cannot be experienced directly, are more pleasing than transient or ephemeral experiences.

The poem contrasts the permanence of art with the transient nature of human life and experience, as the figures on the urn are captured in a moment of eternal bliss, frozen in time.

Keats' "Ode on a Grecian Urn" is a significant example of Romanticism, where beauty and nature are frequently explored through emotional and imaginative lenses.

Additional Knowledge:

"**Endymion**" is a narrative poem by Keats that opens with the famous line "A thing of beauty is a joy forever,".

"**Hyperion**" is an unfinished epic poem by Keats, inspired by Greek mythology,.

"**Ode to a Nightingale**" is another of Keats' well-known odes, filled with rich imagery, but it focuses more on themes of transience, death, and the contrast between the real world and the transcendent experiences of the imagination.