

PAPER-III ENGLISH

Signature and Name of Invigilator

1. (Signature) _____

(Name) _____

2. (Signature) _____

(Name) _____

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Time : 2 ½ hours]

OMR Sheet No. :
(To be filled by the Candidate)

Roll No.

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(In figures as per admission card)

Roll No. _____
(In words)

[Maximum Marks : 150

Number of Pages in this Booklet : 16

Number of Questions in this Booklet : 75

Instructions for the Candidates

1. Write your roll number in the space provided on the top of this page.
2. This paper consists of seventy five multiple-choice type of questions.
3. At the commencement of examination, the question booklet will be given to you. In the first 5 minutes, you are requested to open the booklet and compulsorily examine it as below :
 - (i) To have access to the Question Booklet, tear off the paper seal on the edge of this cover page. Do not accept a booklet without sticker-seal and do not accept an open booklet.
 - (ii) **Tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to pages/questions missing or duplicate or not in serial order or any other discrepancy should be got replaced immediately by a correct booklet from the invigilator within the period of 5 minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time will be given.**
 - (iii) After this verification is over, the OMR Sheet Number should be entered on this Test Booklet.
4. Each item has four alternative responses marked (A), (B), (C) and (D). You have to darken the circle as indicated below on the correct response against each item.
Example : (A) (B) (C) (D)
where (C) is the correct response.
5. Your responses to the items are to be indicated in the **OMR Sheet given inside the Booklet only**. If you mark at any place other than in the circle in the OMR Sheet, it will not be evaluated.
6. Read instructions given inside carefully.
7. Rough Work is to be done in the end of this booklet.
8. If you write your Name, Roll Number, Phone Number or put any mark on any part of the OMR Sheet, except for the space allotted for the relevant entries, which may disclose your identity, or use abusive language or employ any other unfair means such as change of response by scratching or using white fluid, you will render yourself liable to disqualification.
9. You have to return the test question booklet and Original OMR Sheet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall. You are, however, allowed to carry duplicate copy of OMR Sheet on conclusion of examination.
10. Use only **Blue/Black Ball point pen**.
11. Use of any calculator or log table etc., is prohibited.
12. There is no negative marks for incorrect answers.

परीक्षार्थियों के लिए निर्देश

1. इस पृष्ठ के ऊपर नियत स्थान पर अपना रोल नम्बर लिखिए ।
2. इस प्रश्न-पत्र में पचहत्तर बहुविकल्पीय प्रश्न हैं ।
3. परीक्षा प्रारम्भ होने पर, प्रश्न-पुस्तिका आपको दे दी जायेगी । पहले पाँच मिनट आपको प्रश्न-पुस्तिका खोलने तथा उसकी निम्नलिखित जाँच के लिए दिये जायेंगे, जिसकी जाँच आपको अवश्य करनी है :
 - (i) प्रश्न-पुस्तिका खोलने के लिए उसके कवर पेज पर लगी कागज की सील को फाड़ लें । खुली हुई या बिना स्टीकर-सील की पुस्तिका स्वीकार न करें ।
 - (ii) **कवर पृष्ठ पर छपे निर्देशानुसार प्रश्न-पुस्तिका के पृष्ठ तथा प्रश्नों की संख्या को अच्छी तरह चैक कर लें कि ये पूरे हैं । दोषपूर्ण पुस्तिका जिनमें पृष्ठ/प्रश्न कम हों या दुबारा आ गये हों या सीरियल में न हों अर्थात् किसी भी प्रकार की त्रुटिपूर्ण पुस्तिका स्वीकार न करें तथा उसी समय उसे लौटाकर उसके स्थान पर दूसरी सही प्रश्न-पुस्तिका ले लें । इसके लिए आपको पाँच मिनट दिये जायेंगे । उसके बाद न तो आपकी प्रश्न-पुस्तिका वापस ली जायेगी और न ही आपको अतिरिक्त समय दिया जायेगा ।**
 - (iii) इस जाँच के बाद OMR पत्रक की क्रम संख्या इस प्रश्न-पुस्तिका पर अंकित कर दें ।
4. प्रत्येक प्रश्न के लिए चार उत्तर विकल्प (A), (B), (C) तथा (D) दिये गये हैं । आपको सही उत्तर के वृत्त को पेन से भरकर काला करना है जैसा कि नीचे दिखाया गया है ।
उदाहरण : (A) (B) (C) (D)
जबकि (C) सही उत्तर है ।
5. प्रश्नों के उत्तर केवल प्रश्न पुस्तिका के अन्दर दिये गये OMR पत्रक पर ही अंकित करने हैं । यदि आप OMR पत्रक पर दिये गये वृत्त के अलावा किसी अन्य स्थान पर उत्तर चिह्नित करते हैं, तो उसका मूल्यांकन नहीं होगा ।
6. अन्दर दिये गये निर्देशों को ध्यानपूर्वक पढ़ें ।
7. कच्चा काम (Rough Work) इस पुस्तिका के अन्तिम पृष्ठ पर करें ।
8. यदि आप OMR पत्रक पर नियत स्थान के अलावा अपना नाम, रोल नम्बर, फोन नम्बर या कोई भी ऐसा चिह्न जिससे आपकी पहचान हो सके, अंकित करते हैं अथवा अभद्र भाषा का प्रयोग करते हैं, या कोई अन्य अनुचित साधन का प्रयोग करते हैं, जैसे कि अंकित किये गये उत्तर को मिटाना या सफेद स्याही से बदलना तो परीक्षा के लिये अयोग्य घोषित किये जा सकते हैं ।
9. आपको परीक्षा समाप्त होने पर प्रश्न-पुस्तिका एवं मूल OMR पत्रक निरीक्षक महोदय को लौटाना आवश्यक है और परीक्षा समाप्त के बाद उसे अपने साथ परीक्षा भवन से बाहर न लेकर जायें । हालांकि आप परीक्षा समाप्त पर OMR पत्रक की डुप्लीकेट प्रति अपने साथ ले जा सकते हैं ।
10. केवल नीले/काले बाल प्वाइंट पेन का ही इस्तेमाल करें ।
11. किसी भी प्रकार का संगणक (कैलकुलेटर) या लाग टेबल आदि का प्रयोग वर्जित है ।
12. गलत उत्तरों के लिए कोई नकारात्मक अंक नहीं है ।

**ENGLISH
PAPER – III**

Note : This paper contains **seventy five (75)** objective type questions of **two (2)** marks each.
All questions are compulsory.

1. In which of the following novels *Harikatha* is strategically used as a medium of ‘consciousness raising’ ?
(A) *Waiting for the Mahatma*
(B) *The Serpent and the Rope*
(C) *A Bend in the Ganges*
(D) *Kanthapura*

2. Identify the text in the following list which offers a fictionalized survey of English Literature from Elizabethan times to 1928 :
(A) E.M. Forster, *The Eternal Moment*
(B) Virginia Woolf, *Orlando*
(C) Robert Graves, *Goodbye to All That*
(D) David Jones, *In Parenthesis*

3. Match List – I with List – II according to the code given below :

List – I	List – II
i. John Ruskin	1. <i>London Labour and the London Poor</i>
ii. Henry Mayhew	2. <i>The Golden Bough</i>
iii. Sir Charles Lyell	3. <i>Unto The Last</i>
iv. Sir James George Frazer	4. <i>The Principles of Geology</i>

Codes :

	i	ii	iii	iv
(A)	3	2	1	4
(B)	2	1	3	4
(C)	2	3	4	1
(D)	3	1	4	2

4. Which of the following poems DOES NOT begin in the first person pronoun ?
(A) Shelley’s “Adonais”
(B) Byron’s “Don Juan”
(C) Keats’s “Lamia”
(D) Coleridge’s ‘The Aeolian Harp’

5. In his *Anatomy of Melancholy* Robert Burton proposes the following two principal kinds :
I. Love II. Death
III. Spiritual IV. Religious
The correct combination according to the code is :
(A) I and II are correct.
(B) I and III are correct.
(C) I and IV are correct.
(D) II and IV are correct.

6. Listed below are some English journals widely read by professionals : *Screen, Critical Quarterly, Review of English, Wasafiri*.
One of the above founded by C.B. Cox, and now being edited by Colin MacCabe, carries not only critical and scholarly essays in English Studies but reviews film, culture, language and contemporary political issues. Identify the journal :
(A) *Wasafiri*
(B) *Screen*
(C) *Critical Quarterly*
(D) *Review of English Studies*

7. In Marvell’s “A Dialogue between Soul and Body”, who/which of the following has the last word ?
(A) Body (B) God
(C) Soul (D) Satan

8. In Blake’s poem “A Poison Tree” the speaker’s anger grows and becomes _____.
(A) a cherry (B) an apple
(C) an orange (D) a rose

9. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R) :

Assertion (A) : For deconstructive critics how human beings read and interpret signs they receive will determine their modes of knowing and being, whether those signs come in the form of literary texts or bank statements.

Reason (R) : The fact of the matter is that human beings use signs to function in the world and are always likely to do so.

In the context of the two statements, which one of the following is correct ?

- (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
- (B) Both (A) and (R) are true and (R) is not the correct explanation of (A).
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.
10. Ian McEwan's *Saturday* spans one day in the life of
- (A) a divorce lawyer
- (B) an ageing pianist
- (C) a London neurosurgeon
- (D) a famous poet
11. "Open Forum" as applied to poetry, is the same as _____. It is poetry that is not written according to traditional fixed patterns. (Fill up)
- (A) Blank verse
- (B) Concrete poetry
- (C) L = A = N = G = U = A = G = E poetry
- (D) Free verse

12. The author of the book observes "I have attempted, through the medium of biography, to present some Victorian visions to the modern eye". The four main characters in this book are Cardinal Manning, Florence Nightingale, Dr. Arnold and General Gordon. Who is this author ?

- (A) Mathew Arnold
- (B) Robert Browning
- (C) Lytton Strachey
- (D) Oscar Wilde

13. In his attack delivered on the theatre in *A Short View of the Immorality and Profaneness of the English Stage*, Jeremy Collier specially arraigned _____ and _____.

- (A) Congreve and Vanbrugh
- (B) Farquhar and Vanbrugh
- (C) Wycherley and Farquhar
- (D) Congreve and Etherege

14. I.A. Richards' *Practical Criticism* (1929) inaugurated a new phase in the history of English critical thought. What was this book's subtitle ?

- (A) *Studies in Poetry*
- (B) *A Study in Literary Judgement*
- (C) *Essays and Studies*
- (D) *A Theoretical Guide*

15. Which of the following arrangements is in the correct chronological sequence ?

- (A) *The Castle of Otranto* – *Melmoth the Wanderer* – *The Monk* – *The Mysteries of Udolpho*
- (B) *The Castle of Otranto* – *The Mysteries of Udolpho* – *The Monk* – *Melmoth the Wanderer*
- (C) *The Mysteries of Udolpho* – *The Castle of Otranto* – *The Monk* – *Melmoth the Wanderer*
- (D) *Melmoth the Wanderer* – *The Castle of Otranto* – *The Mysteries of Udolpho* – *The Monk*

16. Select from among the following plays, the one that best suits the description below :

- I. Alyque Padamsee invited its author to write it.
- II. The play had communalism as its theme.
- III. This play was banned from the *Deccan Herald* Theatre Festival for dealing with a sensitive issue.
- IV. The play, however, was produced by Playpen in Bangalore on July 1993.

The play is _____.

- (A) *Dance Like a Man*
- (B) *Where There's a Will*
- (C) *Final Solutions*
- (D) *The Wisest Fool on Earth*

17. I have known three generations of John Smiths. The type breeds true. John Smith II and III went to the same school, university and learned profession as John Smith I. Yet John Smith I wrote pseudo-Swinburne; John Smith II wrote pseudo-Brooke; and John Smith III is now writing pseudo-Eliot. But unless John Smith can write John Smith, however unfashionable the result, why does he bother to write at all ? Surely one Swinburne; one Brooke, and one Eliot are enough in any age ? (Robert Graves, "The Poet and his Public")

- 1. Graves is critical of blind adulation and imitation of successful poets.
 - 2. Graves is critical of blind conformity to standards set by Swinburne, Brooke, and Eliot.
 - 3. Swinburne, Brooke, and Eliot represent the movements : Decadence, the Georgian, and Modernist respectively.
 - 4. The poets in question are Algernon Charles Swinburne, Stopford Brooke, and Thomas Stearns Eliot.
- (A) Only 1 and 2 are correct.
 - (B) Only 4 is incorrect.
 - (C) Only 3 and 4 are correct.
 - (D) Only 3 is incorrect.

18. During the colonial era, the British used to call the Indian Languages *vernaculars*. We do not use this word for our *bhashas* because :

- I. we consider English to be equally vernacular.
 - II. *verna* is, literally a home-born slave.
 - III. not all Indian languages are languages of the Indo-European family, and therefore not all vernacular.
 - IV. the natives of India were never slaves.
- (A) IV
 - (B) II and IV
 - (C) III
 - (D) I and III

19. More's *Utopia* displays strong influence of
- I. The Arthurian legends
 - II. Plato's *Republic*
 - III. Amerigo Vespucci's account of the travels
 - IV. The teachings of John Wycliffe
- The correct combination according to the code is
- (A) I and III are correct.
 - (B) II and III are correct.
 - (C) II and IV are correct.
 - (D) I and IV are correct.
20. By 'language transfer' is meant
- (A) Knowledge generated in the development of a learner on account of other domains of knowledge.
 - (B) The carryover of rules of the mother tongue syntax, phonology, or semantic system to the Second language in question.
 - (C) The carryover of rules of the Second language syntax, phonology, or semantic system to the mother tongue in question.
 - (D) The vocabulary and sentence-structure transferred haphazardly during Second language acquisition from any other language accessed by the learner.
21. Which of the following descriptions is NOT true of Peter Carey's *The True History of the Kelly Gang* ?
- (A) It is an epistolary novel.
 - (B) It has such characters as Edward Kelly, his mother, and his wife.
 - (C) It is also about the Bush and the frontier.
 - (D) The novel is dedicated to Edward Kelly's father.
22. Identify the poem that opens with the lines :
- I walk through the long schoolroom questioning;
A kind old nun in a white hood replies;
The children learn to cipher and to sing ...
- (A) "Among the Schoolchildren"
 - (B) "Among School Children"
 - (C) "A Man Young and Old"
 - (D) "The Man Young, and Old"
23. Which of the following statements is NOT true of Foucault's position in *History of Sexuality* ?
- (A) Modern sexuality is produced through and as discourse.
 - (B) The proliferation of modern discourses of sexuality is more striking than their suppression.
 - (C) To write historically about sexuality involves increasingly direct, immediate knowledge or understanding of an unchanging sexual essence.
 - (D) Modern sexuality is intimately entangled with the historically distinctive contexts and structures now called 'knowledge'.
24. The following is an exchange between two characters, husband and wife, in a famous play. The lines appear at the very end of an emotionally-charged sequence of the last scene :
- "... I've stopped believing in miracles."
"But I'll believe. Tell me ! Transform ourselves to the point that?"
"That our living together could be a true marriage."
(*She goes out down the hall.*)
Which play ? Name the characters.
- (A) *Othello*. Othello, Desdemona
 - (B) *Sure Thing*. Bill, Betty
 - (C) *A Doll's House*. Helmer, Nora
 - (D) *Death of a Salesman*. Willy, Linda

25. The following statements relate to the early history of the English language. Identify the set that gives INCORRECT statements :

1. English has borrowed words such as *sky*, *give*, *law*, and *leg* from Norse.
2. English has also borrowed some pronouns like *they*, *their*, *them* from Norse.
3. In grammar, Modern English is much more highly inflected than Old English.
4. After the Norman Conquest, French became the language of the court, the language of nobility and polite society, and literature.
5. Following the Norman Conquest, French virtually replaced English as the language of the people.
6. Among the French words that came into English are : study, logic, grammar, noun, etc.

- (A) 1, 2, 3
(B) 3, 5
(C) 4, 5, 6
(D) 2, 4

26. Choices of linguistic forms in using a language, or how a language is actually spoken/written, especially one that differs from its prescribed grammar, is called

- (A) Utterance
(B) Use
(C) Usage
(D) Deviation

27. Jamaica Kincaid's narrative *A Small Place*

- (A) is all about learning Farsi and meeting young people in modern Iran.
(B) is an essay that discusses the politics of tourism and other neo-colonial modes of foreign intervention.
(C) is a collection of tiny narratives about gender relations and includes stories concerning the Sumerian goddess Inanna.
(D) a novella that looks unblinkingly at marital ceremonies and maternity in Antigua.

28. Identify the correctly-matched poets and their works from the following :

- (A) Nissim Ezekiel - *Hymns in Darkness*, Kamala Das - *The Sirens*, R. Parthasarthy - *Rough Passage*, A.K. Ramanujan - *The Striders*
(B) Nissim Ezekiel - *The Striders*, Kamala Das - *Rough Passage*, R. Parthasarthy - *Hymns in Darkness*, A.K. Ramanujan - *The Sirens*
(C) Nissim Ezekiel - *The Sirens*, Kamala Das - *Hymns in Darkness*, R. Parthasarthy - *The Striders*, A.K. Ramanujan - *Rough Passage*
(D) Nissim Ezekiel - *Rough Passage*, Kamala Das - *The Striders*, R. Parthasarthy - *The Striders*, A.K. Ramanujan - *Hymns in Darkness*

29. William Wordsworth had a deep influence on Thomas Hardy. According to Hardy a particular poem by Wordsworth was his 'best cure for despair'. Which is that poem ?
 (A) "Michael"
 (B) "Tintern Abbey Revisited"
 (C) "The Idiot Boy"
 (D) "The Leechgatherer"
30. In Henry James's *Ambassadors*, there is a character who never appears in the novel. We get to know about this significant person, however, from the other characters. Who is this character ?
 (A) Maria Gostrey
 (B) Madame de Vionette
 (C) Mrs. Newsome
 (D) Mrs. Sarah Pocock
31. Why are Scott's novels called "Waverley Novels" ?
 (A) His novels are all set in Waverley.
 (B) The Waverley Castle has a significant role in his novels.
 (C) Waverley (in his first novel of that name) is a model hero for the protagonists of Scott's novels.
 (D) Scott started his novel-writing career in his 43rd year with the novel, *Waverley*.
32. Which of these descriptions/statements best suits the idea of the 'Renaissance Man' ?
 I. A fop, a scoundrel, who enjoys enormous power in Renaissance courts and aristocratic families.
 II. A near-mythical figure : a knight, courtier, musician, poet, scholar and statesman.
 III. One who ploughs a lonely furrow and keeps away from politicking and scandals.
 IV. Someone like Sir Philip Sydney best suits the ideal of the Renaissance Man.
 (A) I (B) IV
 (C) I & III (D) II & IV
33. Maxim Gorky, the great Russian writer of fiction and drama, was in real life a man called _____.
 (A) Goliardic Kreshkov
 (B) Ronsardo Felixikov
 (C) Malthias Serpieri
 (D) Aleksei Peshkov
34. After the prediction of the oracle that he was destined to kill his father, Oedipus could have avoided patricide
 I. had he not determined in horror never to return to the only parents he knew.
 II. had he been a man of unusual self-control.
 III. had he remembered the prediction and had he been more cautious having recognized that possibly after all Polybos was not his father.
 IV. had he never struck any man who was older than himself saying at the moment of provocation 'This insolent man is grey-haired; let him have the road'.
 Find the correct combination according to the code :
 (A) I, II and III are correct.
 (B) I, II and IV are correct.
 (C) I, III and IV are correct.
 (D) II, III and IV are correct.
35. Identify the Post-Apartheid novel by Nadine Gordimer.
 (A) *The Conservationist*
 (B) *The House of Gun*
 (C) *The Lying Days*
 (D) *Burger's Daughter*

36. The *Duchess of Malfi* married her steward, Antonio. For the Elizabethan audience her marriage was a triple offence. Which of the following is NOT one ?
- (A) She was a widow marrying a second time.
- (B) She married on her own outside the Church.
- (C) She married beneath her status in disregard of 'degree'.
- (D) She married against the wishes of her brothers who almost acted like her guardians.
37. Who among the following has written the essay, "The Indian Jugglers" ?
- (A) Charles Lamb
- (B) William Hazlitt
- (C) Thomas de Quincey
- (D) Thomas Love Peacock
38. How would you best describe George Meredith's *Modern Love* (1862) ?
- (A) A ballad
- (B) A lyric travelogue
- (C) A verse romance
- (D) A sonnet sequence
39. The play was written in 1881 when its author was in Italy. This is considered to be his most remarkable intellectual effort. The softening of the brain as a result of a disease inherited from his father is the subject. Which is the play ?
- (A) *An Enemy of the People*
- (B) *Ghosts*
- (C) *Rhinoceros*
- (D) *Six Characters in Search of an Author*
40. In many ways, grammatical categories remain mysterious. What does it mean to speak a language that in every sentence requires you to locate yourself in time, or specify your source of knowledge, or the shape of what you are talking about ? We still don't know. But putting the question like this suggests a clear and limited way of interpreting the idea that different languages represent different worlds. Which of the following statements on this passage interprets it most accurately ?
- (A) The passage reflects the unreliability of grammatical categories of a language generally.
- (B) The passage concedes that the Sapir-Whorf hypothesis cannot be discounted entirely.
- (C) The passage upholds the reliability of grammatical categories of a language generally.
- (D) The passage suggests that the Sapir-Whorf hypothesis is largely discredited today.
41. Tolstoy's *War and Peace* carries a lengthy discussion of determinism and free will in _____.
- (A) its prologue
- (B) an exchange between Pierre and Natasha
- (C) an exchange between Nikolai Rostof and Princess Bezukhoi
- (D) its epilogue
42. Which from among the following is NOT true of *Nagmandala* ?
- (A) It does not have multiple narratives.
- (B) It is open-ended.
- (C) It combines conventional and subversive modes.
- (D) Story is personified in the play.

43. Arrange the following literary journals chronologically :

- (A) *The London Magazine*
The Quarterly Review
Blackwood's Magazine
The Saturday Review
The Tatler
- (B) *The Tatler*
The Saturday Review
Blackwood's Magazine
The Quarterly Review
The London Magazine
- (C) *The Quarterly Review*
Blackwood's Magazine
The Tatler
The Saturday Review
The London Magazine
- (D) *The Tatler*
The London Magazine
The Quarterly Review
Blackwood's Magazine
The Saturday Review

44. Pick out the two relevant and correct descriptions of Caryl Churchill's *Serious Money* (1987) :

1. This play proposes the foundation of a monastery for the education of British gentlewomen.
 2. This narrative deals with children who are sick of their "enforced idleness."
 3. This play is subtitled "City Comedy."
 4. In this play, the state of the British economy is symbolized by a takeover bid by an international cartel.
 5. This narrative details the adventures of an Anglo-Indian orphan.
 6. Money is the only criterion for success for the players in this play's share-market.
- (A) 1 and 6 are correct.
(B) 2 and 5 are correct.
(C) 4 and 6 are correct.
(D) 5 and 6 are correct.

45. Identify from among the following FALSE statements :

1. Eric Arthur Blair became the famous British novelist, George Orwell.
 2. Orwell was conversant in Hindustani and fond of Indian food.
 3. Young Eric Blair lived in Myanmar's trading town, Katha.
 4. This town gave him the model for the fictional district of Kyauktada in *Burmese Days*.
 5. Orwell was born on June 25, 1903 in Motihari, Bihar.
 6. The Orwell Commemorative Committee in Motihari has been demanding a restoration of Orwell's birthplace as a heritage site.
 7. Orwell never returned to his birth place.
 8. The British journalist Ian Jack was mainly responsible for our knowledge of Orwell's antecedents relating to Katha and Motihari.
- (A) 2, 4, 8 are false.
(B) 7 and 8 are false.
(C) 3, 6 and 8 are false.
(D) All statements above are true.

46. Virginia Woolf borrowed the idea of the common reader from Dr. Johnson. To which particular work of Johnson's does she remain indebted ?

- (A) *The Lives of the Most Eminent English Poets*; the essay on Milton
- (B) *The Lives of the Most Eminent English Poets*; the essay on Gray
- (C) *Preface to Shakespeare*
- (D) *The Patriot*

47. J.M. Coetzee was the first writer to be awarded the Booker Prize twice. He won the prize for
 (A) *Life and Times of Michael K. and Disgrace*
 (B) *Dusklands and Disgrace*
 (C) *Foe and Elizabeth Costello*
 (D) *Age of Iron and Disgrace*
48. After the Norman Conquest England became a three-language nation for at least two centuries. The three languages were
 (A) English, French and German
 (B) English, Latin and German
 (C) English, French and Latin
 (D) English, French and Greek
49. Here are sentences labelled Assertion (A) and Reason (R) :
Assertion (A) : In *Who's Afraid of Virginia Woolf ?* George and Martha's blue and green-eyed son is a myth.
Reason (R) : He is a creation of the couple's imagination originating from their sense of sterility and vacuum in life.
 In the light of (A) and (R), which of the following is correct ?
 (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.
50. In the word *rapidly*, 'ly' is an adverbial suffix indicating manner while *rapid* is a _____, ly is a _____.
 (A) Word, wordling
 (B) Morpheme, morpheme-bit
 (C) Free morpheme, bound-morpheme
 (D) Full morpheme, half-morpheme

Question Nos. 51 to 55 are based on a poem. Read the poem carefully and pick out the most appropriate answers.

It's Your Own Fault

Of course you can play with them.
 There's no harm in them.
 They are only words.
 Words alone are certain good, said someone.
 And someone also said
 Unlike sticks and stones
 Words will never break your bones.

(That is called rhyme. A rhyme is nice to play with too from time to time.)

What ? They've turned nasty ?
 They've clawed you and bitten you ?
 Dear me, there's blood all over the place.
 And broken bones.

They were perfectly tame when I left them.
 Something they ate might have disagreed with them.
 You mean you fed them on meaning ?
 No wonder then.

– D.J. Enright

51. The poet's remark on 'rhyme' is _____.
 (A) put in parenthesis
 (B) put in parentheses
 (C) framed rhetorically
 (D) put in apposition

52. The poem is cast in the form of a _____.
- (A) romantic lyric
 - (B) verse epistle
 - (C) dramatic monologue
 - (D) dialogue
53. What is the “fault” to which the speaker refers here ?
- (A) Playing with words
 - (B) Using *only* words
 - (C) Taking words too seriously
 - (D) Reading meanings into words
54. What tone is most appropriate for reading this poem ?
- (A) Evasive
 - (B) Plaintive
 - (C) Ironic
 - (D) Sarcastic
55. “No wonder then.” Explain.
- (A) No wonder that the words here begin to mean.
 - (B) No wonder that you now find the words menacing.
 - (C) No wonder that the words find you menacing.
 - (D) No wonder the words still mean and are tame.

56. “Nothing odd will do long. _____ did not last long.”
- Dr. Johnson had this to say about one of the eighteenth century novels. Identify it from the following list :
- (A) *Tom Jones*
 - (B) *The Female Quixote*
 - (C) *Tristram Shandy*
 - (D) *Clarissa*
57. Identify the sonnet upon sonnet by William Wordsworth :
- (A) “London, 1802”
 - (B) “The world is too much with us...”
 - (C) “Friend ! I know not which way...”
 - (D) “Nuns fret not at their convent’s narrow room...”
58. Who among the following women writers has written *Novel on Yellow Paper* ?
- (A) Elizabeth Smither
 - (B) Stevie Smith
 - (C) Zulu Sofola
 - (D) Gita Mehta
59. In most people, the first language / dialect acquired is ‘mother tongue’. Among the commonly used terms for mother tongue, one of the following is avoided. Identify the one term NOT applied to mother tongue :
- (A) First language
 - (B) Prime language
 - (C) Native language
 - (D) Primary language

60. Identify the group of critical concepts that parenthetically aligns them with their respective theorists :

- (A) The Carnavalesque (Jean Baudrillard), *Habitus* (Pierre Bourdieu), *Flaneur* (Walter Benjamin), *Chora* (Gayatri C. Spivak), Simulacrum / Simulacra (Antonio Gramsci), The Subaltern (Mikhael Bakhtin), Metahistory (Walter Benjamin), Aura (Julia Kristeva), Polyphony (Mikhael Bakhtin), Hegemony (Antonio Gramsci)
- (B) *Habitus* (Pierre Bourdieu), *Flaneur* (Walter Benjamin), *Chora* (Julia Kristeva), Simulacrum / Simulacra (Jean Baudrillard), The Subaltern (Gayatri C. Spivak) Metahistory (Hayden White), Polyphony (Mikhael Bakhtin), Hegemony (Antonio Gramsci)
- (C) *Habitus* (Julia Kristeva), *Flaneur* (Walter Benjamin), *Chora* (Pierre Bourdieu), Simulacrum / Simulacra (Hayden White), The Subaltern (Gayatri C. Spivak), Metahistory (Jean Baudrillard), Polyphony (Mikhael Bakhtin), Hegemony (Antonio Gramsci)
- (D) *Habitus* (Pierre Bourdieu), *Flaneur* (Antonio Gramsci), *Chora* (Julia Kristeva), Simulacrum / Simulacra (Jean Baudrillard), The Subaltern (Gayatri C. Spivak), Metahistory (Hayden White), Polyphony (Mikhael Bakhtin), Hegemony (Walter Benjamin)

61. What was the mandate of the Stationer's Company incorporated in London in 1557 ?

- (A) To oversee the affairs of the Royal Registry.
- (B) To oversee authors' and printers', or printer-publishers' rights.
- (C) To oversee authors' and printers' or printer-publishers' use of stationery.
- (D) To oversee the quality of stationery harnessed by the Royal Registry.

62. One of the following was described by its author as "a poem including history." Identify the poem.

- (A) Robert Lowell, *Life Studies*
- (B) William Carlos Williams, *Paterson*
- (C) Elizabeth Bishop, *Questions of Travel*
- (D) Ezra Pound, *The Cantos*

63. Arrange the following groups of English writers in chronological order :

- (A) The Metaphysical poets
The High Modernists
Transitional poets
The Georgians
The Aesthetes
The University Wits
- (B) The University Wits
The Metaphysical poets
Transitional poets
The Aesthetes
The Georgians
The High Modernists
- (C) The High Modernists
The Georgians
The Aesthetes
Transitional poets
The Metaphysical poets
The University Wits
- (D) The University Wits
The Metaphysical poets
The Aesthetes
Transitional poets
The Georgians
The High Modernists

64. Which Bible is the earliest English version printed with verse divisions ?
 (A) Tyndale's Translation
 (B) The Geneva Bible
 (C) The Douay-Rheims Version
 (D) King James Version
65. E.M. Forster's *Passage to India* begins with a description of the city of Chandrapore. It has an old Indian part and a new part consisting of the British civil station. Which of the following descriptions of the city is not found in the text ?
 (A) The streets are mean, the temples ineffective.
 (B) It is a city of gardens.
 (C) It is a tropical pleasance washed by a noble river.
 (D) The new civil station is not sensibly planned and not modern.
66. In which of the following books would you find the following arguments / observations ?
 Escapist fiction lacks serious fiction's apocalyptic experience of finality. The two versions of literary experience are qualitatively different; every novel fits one category or the other, not both. Serious fiction, however, compels our attention by representing improvements (the "world of potency") as being achieved (a "world of act") and by showing narrative movement "through time to an end, an end, we must sense even if we cannot know it."
 (A) *Sincerity and Authenticity*
 (B) *The Sense of an Ending : Studies in the Theory of Fiction*
 (C) *Beyond the Apocalypse*
 (D) *The Rhetoric of Fiction*

67. Philip Larkin's "The Whitsun Weddings"
 I. describes a long train journey
 II. establishes a 'we' voice of collective outlook
 III. traces the disfigurement of a sunny landscape on an advertising poster
 IV. gives an account of a drug pusher
 The correct combination according to the code is :
 (A) I and III are correct.
 (B) I and II are correct.
 (C) I and IV are correct.
 (D) II and III are correct.
68. Match the last lines of the poems with their correct titles :
- | List – I
(Last lines of poems) | List – II
(Titles of poems) |
|---|--|
| I. And we are here as
on a darkling plain
Swept with confused
alarms of struggle
and flight,
Where ignorant
armies clash by
night. | 1. "Death, be
not
proud..." |
| II. Thus, though we
cannot make our
sun
Stand still, yet we
will make him run. | 2. "The Great
Lover" |
| III. One short sleep past,
we wake eternally,
And death shall be no
more; death, thou
shalt die. | 3. "Dover
Beach" |
| IV. This one last gift I
give : that after men
Shall know, and later
lovers, far-removed,
Praise you, "All these
were lovely;" say,
"He loved." | 4. "To His
Coy
Mistress" |
- Codes :**
- | | I | II | III | IV |
|-----|---|----|-----|----|
| (A) | 3 | 4 | 1 | 2 |
| (B) | 4 | 3 | 2 | 1 |
| (C) | 2 | 1 | 4 | 1 |
| (D) | 1 | 2 | 3 | 4 |

69. The *Oxford Companions* are handy reference volumes for teachers and students of English. Identify the one volume that has NOT yet appeared in this series :

- (A) *The Oxford Companion to Twentieth-Century Literature in English*
- (B) *The Oxford Companion to Canadian Literature*
- (C) *The Oxford Companion to American Literature*
- (D) *The Oxford Companion to Indian Literature in English*

70. While writing or printing, scholarly use prefers titles in italics. Which of the following is the correct way of writing/printing ?

- (A) Charles Dicken's *Tale of Two Cities*
- (B) *Charles Dickens'* Tale of Two Cities
- (C) Charles Dickens' *A Tale of Two Cities*
- (D) Charles Dicken's *A Tale of Two Cities*

Questions from 71 to 75 are based on the following passage. Read the passage carefully and select the most appropriate option :

Somewhere, on the edge of consciousness, there is what I call a *mythical norm*, which each one of us within our hearts knows "that is not me". In America, this norm is usually defined as white, thin, male, young, heterosexual, Christian, and financially secure. It is with this mythical norm that the trappings of power reside within the society. Those of us who stand outside that power often identify one way in which we are different, and we assume that to be the primary cause

of all oppression, forgetting other distortions around difference, some of which we ourselves may be practising. By and large within the women's movement today, white women focus upon their oppression as women and ignore differences of race, sexual preference, class, and age. There is a pretense to a homogeneity of experience covered by the word *sisterhood* that does not in fact exist.

(Audre Lorde)

71. A *mythical norm* is endemic to societies :

1. where racial myths are prevalent and widely respected and perpetuated through utterances that establish 'we' and 'they' groups.
2. where the superiority of one's own culture and nation no longer emphasized openly or straightforwardly.
3. where 'difference' has been a preoccupation in the representation of people who are racially, ethnically, and in terms of gender and sexual preference different from an assumed majority.
4. that believe that the norm is part of their right to defend the ways of life enjoyed by a dominant group, their traditions and customs against outsiders – not because these outsiders are inferior, but because they belong to other cultures.

- (A) 1 and 4 are correct.
- (B) 2 and 3 are correct.
- (C) Only 4 is correct.
- (D) Only 3 is correct.

72. How does the author mark her difference from other writers on similar issues and underscore her radical style typographically ?

1. By her use of parataxis
2. By italicizing 'mythical norm' and 'sisterhood'
3. By using lowercase for proper and common nouns
4. By using phrases like 'Those of us who stand outside...'

- (A) 1 & 4 are correct.
(B) 2 is correct.
(C) 3 is correct.
(D) 2 & 3 are correct.

73. That there are levels and grades of powerlessness in societies entertaining 'a mythical norm' is indicated

1. by the overall tone and tenor of the passage.
2. by the suggestion that 'a mythical norm' is responsible for the unequal distribution of power among people.
3. by referring to 'other distortions around difference'.
4. by referring to white women who narrow down oppression directed only at white women.

- (A) 4 is correct.
(B) 1 & 2 are correct.
(C) 3 is correct.
(D) 2 is correct.

74. Why is the author dismissive about 'sisterhood' ?

1. Because it is italicised.
2. Because it does not exist in principle.
3. Because it assumes that all 'sisters' are alike.
4. Because it assumes that all 'sisters' are unique.

- (A) 3 is correct
(B) 1 is correct
(C) 4 is correct
(D) 2 is correct

75. Does the author absolve all women from the 'distortions around difference' ?

1. Yes.
2. No.
3. Not sure.
4. Yes, in a qualified manner though.

- (A) 1 is correct
(B) 2 is correct
(C) 3 is correct
(D) 4 is correct

Space For Rough Work