



DU MA English

Topic:- DU\_118\_MA\_ENG\_Topic01

1) Which one(s) of the following is/are true about Shakespeare's Problem Plays?

- i. They explore ignoble aspects of human nature.
- ii. They deal with some moral problem.
- iii. They challenge generic categorisation.
- iv. The resolution of the plot seems to be problematic in these plays.

[Question ID = 5561]

- 1. i & ii [Option ID = 22235]
- 2. Only iv [Option ID = 22237]
- 3. ii, iii & iv [Option ID = 22236]
- 4. All of these [Option ID = 22238]

Correct Answer :-

- All of these [Option ID = 22238]

2) Which of the following is/are true about Shakespeare's major tragic characters ?

- i. Complex and capable of surprising us
- ii. Develop throughout the play
- iii. Deep mutual relation and claim our sympathy
- iv. Come to a realisation by the end of the play

[Question ID = 5560]

- 1. i, ii & iii [Option ID = 22231]
- 2. i, ii & iv [Option ID = 22233]
- 3. All of these [Option ID = 22234]
- 4. ii, iii & iv [Option ID = 22232]

Correct Answer :-

- All of these [Option ID = 22234]

3) A doodle means a [Question ID = 5571]

- 1. slogan on a wall [Option ID = 22277]
- 2. line drawing made to invoke laughter [Option ID = 22276]
- 3. rough drawing made absent-mindedly [Option ID = 22275]
- 4. doddering person [Option ID = 22278]

Correct Answer :-

- rough drawing made absent-mindedly [Option ID = 22275]

4) Identify the wrong combination of author and book.

[Question ID = 5576]

- 1. White Tiger - Hanif Qureshi [Option ID = 22297]
- 2. For Whom the Bells Tolls - Ernest Hemingway [Option ID = 22296]
- 3. Of Mice and Men - John Steinbeck [Option ID = 22298]
- 4. The Inheritance of Loss - Kiran Desai [Option ID = 22295]

Correct Answer :-

- White Tiger - Hanif Qureshi [Option ID = 22297]

5) One feature that we easily notice about Shakespeare's tragedies is their verbosity, because:

- i. Tragedy comes with an unspeakable element
- ii. Its characters struggle for meaning





- iii. The characters are charismatic speakers  
iv. They address fundamental problems of human experience [Question ID = 5559]

1. All of these [Option ID = 22230]  
2. i, ii & iii [Option ID = 22227]  
3. i, ii & iv [Option ID = 22229]  
4. ii, iii & iv [Option ID = 22228]

Correct Answer :-

- All of these [Option ID = 22230]

- 6) In Elizabethan play a Machiavelli character is:  
i. A stage villain, full of cunning, calculation, wickedness and selfishness  
ii. A character threatening to create political chaos and disorder  
iii. A historical figure  
iv. A pupil of Machiavelli [Question ID = 5562]

1. i & ii [Option ID = 22239]  
2. All of these [Option ID = 22242]  
3. ii & iii [Option ID = 22240]  
4. iii & iv [Option ID = 22241]

Correct Answer :-

- i & ii [Option ID = 22239]

- 7) What is the concept of negritude? [Question ID = 5569]

1. It was introduced to postcolonial studies by Edward Said [Option ID = 22270]  
2. It was introduced to postcolonial studies by Franz Fanon [Option ID = 22269]  
3. It linked black people across Africa, the Caribbean and the USA around a set of humanist values that were supposedly held by the blacks world over. [Option ID = 22268]  
4. It seeks to study the experiences of blacks in colonial powers [Option ID = 22267]

Correct Answer :-

- It linked black people across Africa, the Caribbean and the USA around a set of humanist values that were supposedly held by the blacks world over. [Option ID = 22268]

- 8) What is the study of poetic meter and form called? [Question ID = 5572]

1. Eulogy [Option ID = 22282]  
2. Tautology [Option ID = 22281]  
3. Prosody [Option ID = 22279]  
4. Rhetoric [Option ID = 22280]

Correct Answer :-

- Prosody [Option ID = 22279]

- 9) Realism stands for...

- i. A literary movement in 19th C  
ii. A mode to represent life and experience in literature  
iii. The depiction of subject with scientific objectivity  
iv. The depiction of life as it really is

[Question ID = 5566]

1. i, ii & iv [Option ID = 22257]  
2. i, ii & iii [Option ID = 22255]  
3. All of these [Option ID = 22258]  
4. ii, iii & iv [Option ID = 22256]

Correct Answer :-

- i, ii & iv [Option ID = 22257]

- 10) Arrange the art history periods in the correct sequence:

- i. Renaissance  
ii. Medieval  
iii. Baroque  
iv. Mannerism [Question ID = 5570]



1. i, iv, iii, ii [Option ID = 22272]
2. ii, iv, i, iii [Option ID = 22273]
3. ii, i, iii, iv [Option ID = 22271]
4. ii, i, iv, iii [Option ID = 22274]

Correct Answer :-

- ii, i, iv, iii [Option ID = 22274]

11) Assertion (A): Lyric poetry expresses the thoughts and feelings of the poet and is at times contrasted with narrative poetry and verse drama, which relate events in the form of a story.

Reason (R): Charlotte Bronte's *Jane Eyre* relates events in the form of a story and therefore is a perfect example of a lyric poetry.

[Question ID = 5548]

1. Both (A) and (R) are true [Option ID = 22183]
2. (A) is false and (R) is true [Option ID = 22184]
3. Both (A) and (R) might be true and (A) is the correct explanation for (R) [Option ID = 22185]
4. Both (A) and (R) might be true, but (A) is not the correct explanation for (R) [Option ID = 22186]

Correct Answer :-

- Both (A) and (R) might be true, but (A) is not the correct explanation for (R) [Option ID = 22186]

- 12) Plato's *Republic* introduces the principle of specialization- 'The result, then, is that more plentiful and better-quality goods are more easily produced if each person does one thing for which he is naturally suited, does it at the right time, and is released from having to do any of the others.'

The above principle of specialisation refers to the principle that...

[Question ID = 5553]

1. everyone does that to which their nature best suits them, and not meddle in any other business. [Option ID = 22205]
2. everyone does that to which their nature best suits them and interfere in other trades as well. [Option ID = 22206]
3. everyone should act against his/her nature to diverge themselves but should not meddle in any other business. [Option ID = 22203]
4. everyone should act against their nature to diverge themselves and interfere in other trades. [Option ID = 22204]

Correct Answer :-

- everyone does that to which their nature best suits them, and not meddle in any other business. [Option ID = 22205]

- 13) Match List-I with List-II and choose the appropriate option from the codes given below:

List I

- (i) The world is my oyster
- (ii) The vines wove their delicate fingers together
- (iii) My mouth was as dry as a bone
- (iv) You snore louder than a freight train!

List II

1. Simile
2. Hyperbole
3. Metaphor
4. Personification

Code:

[Question ID = 5574]

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

1. 1 2 3 4 [Option ID = 22290]  
(i) (ii) (iii) (iv)

2. 3 4 1 2 [Option ID = 22289]  
(i) (ii) (iii) (iv)

3. 2 4 3 1 [Option ID = 22287]  
(i) (ii) (iii) (iv)

4. 4 2 1 3 [Option ID = 22288]

Correct Answer :-

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

. 3 4 1 2 [Option ID = 22289]

**14) Fill in the blank with the appropriate option**

\_\_\_\_\_ is an avant-garde movement, based primarily in France, that seeks to break down the boundaries between rational and irrational, conscious and unconscious, through a variety of literary and artistic experiments.

[Question ID = 5565]

1. Existentialism [Option ID = 22253]
2. Surrealism [Option ID = 22254]
3. Magic Realism [Option ID = 22251]
4. Atheism [Option ID = 22252]

Correct Answer :-

- Surrealism [Option ID = 22254]

**15) Match List-I with List-II and choose the appropriate option from the codes given below:**

List-I

- (i) Prima facie
- (ii) Carte blanche
- (iii) Carpe diem
- (iv) Vox populi

List-II

1. Public opinion
2. Accepted as so until proven otherwise
3. Unlimited authority
4. Seize the day

[Question ID = 5549]

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

1. 3 4 1 2 [Option ID = 22189]

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

2. 1 2 4 3 [Option ID = 22190]

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

3. 2 3 4 1 [Option ID = 22188]

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

4. 1 4 3 2 [Option ID = 22187]

Correct Answer :-

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

. 2 3 4 1 [Option ID = 22188]

**16) Match List-I with List-II and choose the appropriate option from the codes given below:**

List-I

- i. Samuel Taylor Coleridge
- ii. William Blake
- iii. P.B. Shelley
- iv. William Combe

List-II

- a. Auguries of Innocence
- b. Ozymandis
- c. The Tour of Doctor Syntax
- d. Christabel

[Question ID = 5564]

1. i - a, ii - b, iii - c, iv - d [Option ID = 22248]
2. i - c, ii - b, iii - d, iv - a [Option ID = 22247]
3. i - d, ii - c, iii - b, iv - a [Option ID = 22249]
4. i - d, ii - a, iii - b, iv - c [Option ID = 22250]

Correct Answer :-

- i - d, ii - a, iii - b, iv - c [Option ID = 22250]

17) Match List-I with List-II and choose the appropriate option from the codes given below:

List-I

List-II

- i. One Part Woman
- ii. The Gypsy Goddess
- iii. Untouchable God
- iv. Unclaimed Terrain

1. Ajay Navaria
2. Kancha Illaiah
3. Perumal Murugan
4. Meena Kandasamy

[Question ID = 5546]

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

1. 4 3 1 2 [Option ID = 22177]

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

2. 3 4 2 1 [Option ID = 22178]

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

3. 1 4 3 2 [Option ID = 22175]

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

4. 2 3 4 1 [Option ID = 22176]

Correct Answer :-

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

- 3 4 2 1 [Option ID = 22178]

18) "The end of a work of art is simply to exist in its formal perfection, that is, to be beautiful and to be contemplated as an end in itself." Based on this statement certain inferences are given below. Identify the ones which completely approximates with this statement.

- (i) This statement stresses on the form of the work, hence this can be read as a mouthpiece of formalistic criticism
- (ii) This statement has similarities to the rallying cry of Aestheticism which is also called "l'art pour l'art" (Art for Art's sake)
- (iii) This statement stresses the religion of beauty as posited by Flaubert and Mallarme
- (iv) This statement anticipates the theory of the New Critics which highlight the autonomy and the artistry of a work of art

[Question ID = 5552]

1. Only ii & iii [Option ID = 22201]
2. None of these [Option ID = 22202]
3. All of these [Option ID = 22199]
4. Only i & iv [Option ID = 22200]

Correct Answer :-

- Only ii & iii [Option ID = 22201]

19)

**Match List-I with List-II and choose the appropriate option from the codes given below:**

List I

- i. Bharat
- ii. Anandvardhan
- iii. Bhartrhari
- iv. Kuntak

List II

- 1. *Vakroktijivita*
- 2. *Vakypadeeya*
- 3. *Natyashastra*
- 4. *Dhvanyaloka*

[Question ID = 5545]

- |    |   |    |     |    |                     |
|----|---|----|-----|----|---------------------|
|    | i | ii | iii | iv |                     |
| 1. | 4 | 3  | 2   | 1  | [Option ID = 22174] |
|    | i | ii | iii | iv |                     |

- |    |   |    |     |    |                     |
|----|---|----|-----|----|---------------------|
| 2. | 3 | 2  | 4   | 1  | [Option ID = 22173] |
|    | i | ii | iii | iv |                     |

- |    |   |    |     |    |                     |
|----|---|----|-----|----|---------------------|
| 3. | 3 | 4  | 2   | 1  | [Option ID = 22171] |
|    | i | ii | iii | iv |                     |

- |    |   |   |   |   |                     |
|----|---|---|---|---|---------------------|
| 4. | 2 | 3 | 1 | 4 | [Option ID = 22172] |
|----|---|---|---|---|---------------------|

Correct Answer :-

- |   |   |    |     |    |                     |
|---|---|----|-----|----|---------------------|
|   | i | ii | iii | iv |                     |
| . | 3 | 4  | 2   | 1  | [Option ID = 22171] |

20)

**Read the passage given below and fill in the blanks with the appropriate sequence of sentences.**

Forster's lifelong refusal to permit his novel to be filmed begins to look rather sensible. But once a revisionist enterprise gets under way, the mere wishes of a dead novelist provide no obstacle.

..... The continuing decline, the growing poverty and the meanness of spirit of much of Thatcherite Britain encourages many Britons to turn their eyes nostalgically to the lost hour of their precedence. The recrudescence of imperialist ideology and the popularity of Raj fictions put one in mind of the phantom twitchings of an amputated limb.

... in which it begins once again to strut and posture like a great power while in fact its power diminishes every year. The jewel in the crown is made, these days, of paste.

i. And there can be little doubt that in Britain today the refurbishment of the Empire's tarnished image is underway.

ii. 'Let's Take the "Great" out of Britain', that the idea of a great Britain (originally just a collective term for the countries of the British Isles, but repeatedly used to bolster the myth of national grandeur) has bedevilled the actions of all post-war governments.

iii. Britain is in danger of entering a condition of cultural psychosis,

iv. But it was Margaret Thatcher who, in the euphoria of the Falklands victory, most plainly nailed her colours to the old colonial mast, claiming that the success in the South Atlantic proved that the British were still the people 'who had ruled a quarter of the world.'

[Question ID = 5547]

1. I &amp; Iv [Option ID = 22181]

2. I &amp; iii [Option ID = 22182]

3. I &amp; ii [Option ID = 22180]

4. I & ii [Option ID = 22179]

Correct Answer :-

• ii & iii [Option ID = 22182]

21) Arrange the sentences P, Q, R, S given below in the appropriate order

It is the....

(P) As the reader uses various perspectives offered to him by the text in order to relate the patterns and the "schematised views" to one another, he sets the work in motion, and this very process results ultimately in the awakening of responses within himself.

(Q) Virtuality of the work that gives rise to its dynamic nature, and this in turn is the precondition for the effects that work calls forth.

(R) That this is no new discovery is apparent from references made even in the early days of the novel.

(S) Thus, reading causes the literary work to unfold its inherently dynamic character.

[Question ID = 5555]

1. PQRS [Option ID = 22211]

2. SPQR [Option ID = 22213]

3. RSQP [Option ID = 22212]

4. QPSR [Option ID = 22214]

Correct Answer :-

• QPSR [Option ID = 22214]

22) Arrange the sentences P, Q, R, S given below in the appropriate order.

P. The infant girl also experiences herself as an identified with her mother, as does the infant boy.

Q. Because of her own gender identity, the mother identifies with her girl child more than with her boy child.

R. In relating to her daughter she unconsciously replays many of the ambiguities and identifications she experienced with her own mother.

S. The mother thus often tends to relate to her daughter more as an extension of herself than as a separate person.

[Question ID = 5551]

1. PQRS [Option ID = 22195]

2. SPRQ [Option ID = 22197]

3. QRSP [Option ID = 22196]

4. RPQS [Option ID = 22198]

Correct Answer :-

• QRSP [Option ID = 22196]

23) Read the passage given below and select the most appropriate option.

"As for being poisoned by a book, there is no such thing as that. Art has no influence upon action. It annihilates the desire to act. It is superbly sterile. The books that the world calls immoral are books that show the world its own shame."

The speaker is implying that:

[Question ID = 5567]

1. Books are poisonous which sterilize the world [Option ID = 22261]
2. Books are the most disgraceful form of art [Option ID = 22260]
3. All of these [Option ID = 22262]
4. Art cannot be either moral or immoral [Option ID = 22259]

Correct Answer :-

- Art cannot be either moral or immoral [Option ID = 22259]

24) **Fill in the blanks with the appropriate option from the choices given below.**

In "Women's Time" Julia Kristeva's main \_\_\_\_\_ appears to be that in a modern society, human history attempts to regulate human behaviour into a kind of \_\_\_\_\_, which implies a certain dogma that is limiting and oppressive. Kristeva believes that feminism is in a position of becoming like religion, with all the limits and \_\_\_\_\_. According to Kristeva, feminism is in danger, because it has become (or is becoming) too \_\_\_\_\_ and restrictive, and therefore must be replaced.

- i. religion
- ii. restrictions
- iii. codified
- iv. argument

[Question ID = 5556]

1. i, ii, iii, iv [Option ID = 22218]
2. i, iv, ii, iii [Option ID = 22217]
3. i, iii, iv, ii [Option ID = 22215]
4. iv, i, ii, iii [Option ID = 22216]

Correct Answer :-

- iv, i, ii, iii [Option ID = 22216]

25) **Fill in the blank with the appropriate option**

94. The combination of far-fetched circumstances with a terse moral suggests that this is a \_\_\_\_\_

[Question ID = 5575]

1. parable [Option ID = 22292]
2. sermon [Option ID = 22293]
3. folktale [Option ID = 22291]
4. fable [Option ID = 22294]

Correct Answer :-

- parable [Option ID = 22292]

26) **Match List-I with List-II and choose the appropriate option from the codes given below:**

List-I

List-II

- |      |                       |            |
|------|-----------------------|------------|
| i.   | Carnavalesque         | a. Eliot   |
| ii.  | Differance            | b. Brecht  |
| iii. | Alienation effect     | c. Derrida |
| iv.  | Objective correlative | d. Bakhtin |

[Question ID = 5554]

1. i - a, ii - b, iii - c, iv - d [Option ID = 22208]

2. i - c, ii - b, iii - d, iv - a [Option ID = 22207]

3. i - d, ii - c, iii - b, iv - a [Option ID = 22209]

4. i - d, ii - a, iii - c, iv - b [Option ID = 22210]

Correct Answer :-

• i - d, ii - c, iii - b, iv - a [Option ID = 22209]

27) Fill in the blanks with the most appropriate option from the choices given below

Society, \_\_\_\_\_, and culture are three concepts whose meaning has changed recently, each change in one affecting the meaning of the other two as well. In short, each concept has conformed to a \_\_\_\_\_ model: society, for instance, previously referred to active fellowship or company but in a bourgeois context refers to "civil society," or commercial society. The meaning of economy has changed from \_\_\_\_\_ of household and community to the system of production, distribution, exchange, and \_\_\_\_\_ of modern capitalism.

- i) bourgeois
- ii) management
- iii) economy
- iv) consumption

[Question ID = 5550]

1. i, ii, iii, iv [Option ID = 22193]

2. iv, i, ii, iii [Option ID = 22191]

3. ii, iii, iv, i [Option ID = 22194]

4. iii, i, ii, iv [Option ID = 22192]

Correct Answer :-

• iii, i, ii, iv [Option ID = 22192]

28) What is used as "vehicle" in the sentence "The camel is the ship of the desert."

[Question ID = 5573]

1. Ship [Option ID = 22284]

2. Camel [Option ID = 22283]

3. Desert [Option ID = 22285]

4. None of these [Option ID = 22286]

Correct Answer :-

• Ship [Option ID = 22284]

29) In Shakespeare's Romantic Comedies a significant number of characters of the subplot:

- i. come from the lower strata of society or behave like them
- ii. parody the main plot
- iii. wittingly / unwittingly help to sort out the problem of the characters in the main plot
- iv. interacts with main plot at the end where everyone joins the celebrations

[Question ID = 5557]

1. i & ii [Option ID = 22219]

2. iii & iv [Option ID = 22221]

3. ii & iii [Option ID = 22220]

4. All of these [Option ID = 22222]

Correct Answer :-

• All of these [Option ID = 22222]

30) Which of the following are the substance of "Shakespearean Tragedy"?

- i. It is a story of a single man of high stature.
- ii. He has some tragic flaw, and acts as an agent of tragedy.

iii. He is subjected to unusually intense suffering.

iv. The last act results in the catastrophe that brings death to the major characters. [Question ID = 5558]

1. All of these [Option ID = 22226]
2. i, ii & iii [Option ID = 22223]
3. i, ii & iv [Option ID = 22225]
4. ii, iii & iv [Option ID = 22224]

**Correct Answer :-**

- All of these [Option ID = 22226]

**31) Fill in the blank with the appropriate option :**

\_\_\_\_\_ is a genre of late-18th-century literature that featured brooding, mysterious settings and plots and set the stage for what we now call "horror stories." Horace Walpole's *The Castle of Otranto*, set inside a medieval castle, was the first major novel of this genre.

[Question ID = 5563]

1. Gothic Fiction [Option ID = 22245]
2. Symbolism [Option ID = 22246]
3. Pre-Raphaelitism [Option ID = 22243]
4. Naturalism [Option ID = 22244]

**Correct Answer :-**

- Gothic Fiction [Option ID = 22245]

**32) Fill in the blank with the most appropriate option**

\_\_\_\_\_ is an American philosophical and spiritual movement, based in New England that focused on the primacy of the individual conscience and rejected materialism in favor of closer communion with nature. Ralph Waldo Emerson's "Self-Reliance" and Henry David Thoreau's "Walden" are famous works of this movement.

[Question ID = 5568]

1. Dark Romanticism [Option ID = 22265]
2. Transcendentalism [Option ID = 22263]
3. Imagism [Option ID = 22264]
4. Formalism [Option ID = 22266]

**Correct Answer :-**

- Transcendentalism [Option ID = 22263]

Topic: - DU\_J18\_MA\_ENG\_Topic02

**1) Read the excerpt given below and select the most appropriate option in each case.**

Hoping to blossom (one day) into a flower,  
Every bud sits, holding its soul in its fist.

Between the fear of the fowler and (approaching) autumn  
The bulbul's life hangs by a thread.

Thy sly glance is more murderous than arrow or sword;  
It has shed the blood of many a love.

How can I liken a candle to thy (glowing) cheek?  
The candle is blind with the fat in its eyes.

How can Chanda be dry lipped, O saqi of the heavenly wine!  
She has drained the cup of thy love.

Who is the speaker in the poem? [Question ID = 5578]

1. Bulbul [Option ID = 22303]
2. Chanda [Option ID = 22304]
3. Cannot be determined [Option ID = 22305]
4. Saqi [Option ID = 22306]

Correct Answer :-

- Chanda [Option ID = 22304]

2) **Read the excerpt given below and select the most appropriate option in each case.**

Hoping to blossom (one day) into a flower,  
Every bud sits, holding its soul in its fist.

Between the fear of the fowler and (approaching) autumn  
The bulbul's life hangs by a thread.

Thy sly glance is more murderous than arrow or sword;  
It has shed the blood of many a love.

How can I liken a candle to thy (glowing) cheek?  
The candle is blind with the fat in its eyes.

How can Chanda be dry lipped, O saqi of the heavenly wine!  
She has drained the cup of thy love.

Pick the odd one out [Question ID = 5581]

1. Bulbul [Option ID = 22315]
2. Bud [Option ID = 22316]
3. Saqi [Option ID = 22317]
4. Chanda [Option ID = 22318]

Correct Answer :-

- Saqi [Option ID = 22317]

3) **Read the excerpt given below and select the most appropriate option in each case.**

Hoping to blossom (one day) into a flower,  
Every bud sits, holding its soul in its fist.

Between the fear of the fowler and (approaching) autumn  
The bulbul's life hangs by a thread.

Thy sly glance is more murderous than arrow or sword;  
It has shed the blood of many a love.

How can I liken a candle to thy (glowing) cheek?  
The candle is blind with the fat in its eyes.

How can Chanda be dry lipped, O saqi of the heavenly wine!  
She has drained the cup of thy love.

What is the central theme of the poem? [Question ID = 5580]

1. Death [Option ID = 22312]
2. None of these [Option ID = 22314]
3. Beginning [Option ID = 22313]
4. Unrequited love [Option ID = 22311]

Correct Answer :-

- Unrequited love [Option ID = 22311]

4) **Read the excerpt given below and select the most appropriate option in each case.**

Hoping to blossom (one day) into a flower,  
Every bud sits, holding its soul in its fist.

Between the fear of the fowler and (approaching) autumn  
The bulbul's life hangs by a thread.

Thy sly glance is more murderous than arrow or sword;  
It has shed the blood of many a love.

How can I liken a candle to thy (glowing) cheek?  
The candle is blind with the fat in its eyes.

How can Chanda be dry lipped, O saqi of the heavenly wine!  
She has drained the cup of thy love.

Identify the genre of the poem from the following features

- (i) The presence of couplets
- (ii) The address to a lover
- (iii) The presence of bulbul and gul
- (iv) The reference to the nom de plume

[Question ID = 5579]

- 1. Ode [Option ID = 22310]
- 2. Ghazal [Option ID = 22309]
- 3. Sonnet [Option ID = 22307]
- 4. Lyric [Option ID = 22308]

Correct Answer :-

- Ghazal [Option ID = 22309]

Topic:- DU\_118\_MA\_ENG\_Topic03

1) Which of the following novels are influenced by Gandhian Philosophy?

- (i) Kanthapura
- (ii) Waiting for the Mahatma
- (iii) Gora
- (iv) Untouchable

[Question ID = 5737]

- 1. i, ii & iii [Option ID = 22939]
- 2. i, ii & iv [Option ID = 22943]
- 3. All of these [Option ID = 22945]
- 4. ii, iii & iv [Option ID = 22941]

Correct Answer :-

- ii, iii & iv [Option ID = 22941]

2)

Read the passage given below and select the most appropriate option in each case.

Over the colonial period one of the most obvious markers of power was familiarity with the English tongue and Western culture, something that all these early writers had in common because of the language they chose to write in. In fact, novelists writing in the Indian languages would have read the same English texts- both canonical and popular- as they were products of the same educational system. The novelists in English, however, displayed their acquaintance with the classics of Western literature more obviously than the others, possibly parading their knowledge as a validation of their status in the eyes of putative British readers. They never mentioned the middle- or low-brow writers who were widely read at the time- G.W.M. Reynolds, Wilkie Collins, Marie Corelli, Benjamin Disraeli- whose influence on the Indian-language novels is well known. On the contrary, Indian writers in English took care to align with the best in various ingenious ways. Epigraphs from Byron, Scott, Cowper, Shakespeare and Coleridge were common practice, and quotations and references were generously woven into the narrative, whether the context called for them or not.

A knowledge and display of Western Classical literature by the English novelists \_\_\_\_\_ [Question ID = 5733]

1. Brought them closer to the British in India. [Option ID = 22926]
2. Afforded them better acceptability amongst the English readers. [Option ID = 22924]
3. Upgraded their workspace status. [Option ID = 22928]
4. Helped them climb the social ladder. [Option ID = 22929]

Correct Answer :-

- Afforded them better acceptability amongst the English readers. [Option ID = 22924]

3) Read the passage given below and select the most appropriate option in each case.

Over the colonial period one of the most obvious markers of power was familiarity with the English tongue and Western culture, something that all these early writers had in common because of the language they chose to write in. In fact, novelists writing in the Indian languages would have read the same English texts- both canonical and popular- as they were products of the same educational system. The novelists in English, however, displayed their acquaintance with the classics of Western literature more obviously than the others, possibly parading their knowledge as a validation of their status in the eyes of putative British readers. They never mentioned the middle- or low-brow writers who were widely read at the time- G.W.M. Reynolds, Wilkie Collins, Marie Corelli, Benjamin Disraeli- whose influence on the Indian-language novels is well known. On the contrary, Indian writers in English took care to align with the best in various ingenious ways. Epigraphs from Byron, Scott, Cowper, Shakespeare and Coleridge were common practice, and quotations and references were generously woven into the narrative, whether the context called for them or not.

The expression 'markers of power' can be best substituted by \_\_\_\_\_. [Question ID = 5728]

1. Superiority of skin-color. [Option ID = 22905]
2. Political power. [Option ID = 22902]
3. Knowledge. [Option ID = 22904]
4. Positions of Dominance. [Option ID = 22900]

Correct Answer :-

- Positions of Dominance. [Option ID = 22900]

4) **Read the passage given below and select the most appropriate option in each case.**

Over the colonial period one of the most obvious markers of power was familiarity with the English tongue and Western culture, something that all these early writers had in common because of the language they chose to write in. In fact, novelists writing in the Indian languages would have read the same English texts- both canonical and popular- as they were products of the same educational system. The novelists in English, however, displayed their acquaintance with the classics of Western literature more obviously than the others, possibly parading their knowledge as a validation of their status in the eyes of putative British readers. They never mentioned the middle- or low-brow writers who were widely read at the time- G.W.M. Reynolds, Wilkie Collins, Marie Corelli, Benjamin Disraeli- whose influence on the Indian-language novels is well known. On the contrary, Indian writers in English took care to align with the best in various ingenious ways. Epigraphs from Byron, Scott, Cowper, Shakespeare and Coleridge were common practice, and quotations and references were generously woven into the narrative, whether the context called for them or not.

The Indian novelists in English and those writing in the Indian languages shared a commonality in that \_\_\_\_\_.  
[Question ID = 5732]

1. They were products of the same educational system. [Option ID = 22920]
2. They were influenced by the Indian classics. [Option ID = 22921]
3. Their attitude towards the English language was the same. [Option ID = 22918]
4. They chose the same themes for their works. [Option ID = 22916]

Correct Answer :-

- They were products of the same educational system. [Option ID = 22920]

5) **Read the passage given below and select the most appropriate option in each case.**

Over the colonial period one of the most obvious markers of power was familiarity with the English tongue and Western culture, something that all these early writers had in common because of the language they chose to write in. In fact, novelists writing in the Indian languages would have read the same English texts- both canonical and popular- as they were products of the same educational system. The novelists in English, however, displayed their acquaintance with the classics of Western literature more obviously than the others, possibly parading their knowledge as a validation of their status in the eyes of putative British readers. They never mentioned the middle- or low-brow writers who were widely read at the time- G.W.M. Reynolds, Wilkie Collins, Marie Corelli, Benjamin Disraeli- whose influence on the Indian-language novels is well known. On the contrary, Indian writers in English took care to align with the best in various ingenious ways. Epigraphs from Byron, Scott, Cowper, Shakespeare and Coleridge were common practice, and quotations and references were generously woven into the narrative, whether the context called for them or not.

The language in which the 'early writers' chose to write in was \_\_\_\_\_. [Question ID = 5729]



1. Mother-tongue. [Option ID = 22910]
2. Colloquial language. [Option ID = 22914]
3. Hindi. [Option ID = 22907]
4. English. [Option ID = 22912]

Correct Answer :-

- English. [Option ID = 22912]

**6) Read the passage given below and select the most appropriate option in each case.**

Over the colonial period one of the most obvious markers of power was familiarity with the English tongue and Western culture, something that all these early writers had in common because of the language they chose to write in. In fact, novelists writing in the Indian languages would have read the same English texts- both canonical and popular- as they were products of the same educational system. The novelists in English, however, displayed their acquaintance with the classics of Western literature more obviously than the others, possibly parading their knowledge as a validation of their status in the eyes of putative British readers. They never mentioned the middle- or low-brow writers who were widely read at the time- G.W.M. Reynolds, Wilkie Collins, Marie Corelli, Benjamin Disraeli- whose influence on the Indian-language novels is well known. On the contrary, Indian writers in English took care to align with the best in various ingenious ways. Epigraphs from Byron, Scott, Cowper, Shakespeare and Coleridge were common practice, and quotations and references were generously woven into the narrative, whether the context called for them or not.

Writers whose works were frequently used by the English novelists in India are \_\_\_\_\_. [Question ID = 5736]

1. Corelli, Reynolds, Disraeli. [Option ID = 22935]
2. Byron, Scott, Disraeli. [Option ID = 22932]
3. Shakespeare, Coleridge, Byron. [Option ID = 22937]
4. Shakespeare, Collins, Disraeli. [Option ID = 22934]

Correct Answer :-

- Shakespeare, Coleridge, Byron. [Option ID = 22937]

Topic:- DU\_118\_MA\_ENG\_Topic04

**1) Fill in the blanks with the most appropriate option from the choices given below:**

Recourse to a neutralized language is (A) \_\_\_\_\_ whenever it is a matter of establishing a practical (B) \_\_\_\_\_ between agents or groups of agents having partially or totally different interests. This is the case, of course, first and foremost in the (C) \_\_\_\_\_ of legitimate political struggle, but also in the transactions and (D) \_\_\_\_\_ of everyday life. Communication between classes (or, in colonial or semi-colonial societies, between ethnic groups) always (E) \_\_\_\_\_ a critical situation for the language that is used, whichever it may be.

List for (A):

[Question ID = 5743]

1. elementary [Option ID = 22966]
2. perfunctory [Option ID = 22965]
3. rudimentary [Option ID = 22963]
4. obligatory [Option ID = 22964]

Correct Answer :-

- obligatory [Option ID = 22964]

**2) Fill in the blanks with the most appropriate option from the choices given below:**





Recourse to a neutralized language is (A) \_\_\_\_\_ whenever it is a matter of establishing a practical (B) \_\_\_\_\_ between agents or groups of agents having partially or totally different interests. This is the case, of course, first and foremost in the (C) \_\_\_\_\_ of legitimate political struggle, but also in the transactions and (D) \_\_\_\_\_ of everyday life. Communication between classes (or, in colonial or semi-colonial societies, between ethnic groups) always (E) \_\_\_\_\_ a critical situation for the language that is used, whichever it may be.

List for (B) :

[Question ID = 5744]

1. difficulty [Option ID = 22970]
2. nexus [Option ID = 22968]
3. conspiracy [Option ID = 22969]
4. consensus [Option ID = 22967]

Correct Answer :-

- consensus [Option ID = 22967]

3) Fill in the blanks with the most appropriate option from the choices given below:

Recourse to a neutralized language is (A) \_\_\_\_\_ whenever it is a matter of establishing a practical (B) \_\_\_\_\_ between agents or groups of agents having partially or totally different interests. This is the case, of course, first and foremost in the (C) \_\_\_\_\_ of legitimate political struggle, but also in the transactions and (D) \_\_\_\_\_ of everyday life. Communication between classes (or, in colonial or semi-colonial societies, between ethnic groups) always (E) \_\_\_\_\_ a critical situation for the language that is used, whichever it may be.

List for (D) :

[Question ID = 5746]

1. prevarications [Option ID = 22976]
2. intentions [Option ID = 22977]
3. interactions [Option ID = 22975]
4. premonitions [Option ID = 22978]

Correct Answer :-

- interactions [Option ID = 22975]

4) Fill in the blanks with the most appropriate option from the choices given below:

Recourse to a neutralized language is (A) \_\_\_\_\_ whenever it is a matter of establishing a practical (B) \_\_\_\_\_ between agents or groups of agents having partially or totally different interests. This is the case, of course, first and foremost in the (C) \_\_\_\_\_ of legitimate political struggle, but also in the transactions and (D) \_\_\_\_\_ of everyday life. Communication between classes (or, in colonial or semi-colonial societies, between ethnic groups) always (E) \_\_\_\_\_ a critical situation for the language that is used, whichever it may be.

List for (C) :

[Question ID = 5745]

1. condition [Option ID = 22972]
2. circle [Option ID = 22971]
3. field [Option ID = 22974]
4. subject [Option ID = 22973]

Correct Answer :-

- field [Option ID = 22974]

5) Fill in the blanks with the most appropriate option from the choices given below:

Recourse to a neutralized language is (A) \_\_\_\_\_ whenever it is a matter of establishing a practical (B) \_\_\_\_\_ between agents or groups of agents having partially or totally different interests. This is the case, of course, first and foremost in the (C) \_\_\_\_\_ of legitimate political struggle, but also in the transactions and (D) \_\_\_\_\_ of



everyday life. Communication between classes (or, in colonial or semi-colonial societies, between ethnic groups) always (E) \_\_\_\_\_ a critical situation for the language that is used, whichever it may be.

List for (E) :

[Question ID = 5747]

1. encodes [Option ID = 22980]
2. reproduces [Option ID = 22981]
3. represents [Option ID = 22982]
4. entails [Option ID = 22979]

Correct Answer :-

- entails [Option ID = 22979]

Topic:- DU\_118\_MA\_ENG\_Topic05

1) Read the passage given below and select the most appropriate option in each case.

'In his story *Sarrasine*, Balzac, speaking of a castrato disguised as a woman, writes this sentence: "It was Woman, with her sudden fears, her irrational whims, her instinctive fears, her unprovoked bravado, her daring and her delicious delicacy of feeling" Who is speaking in this way? Is it the story's hero, concerned to ignore the castrato concealed beneath the woman? Is it the man Balzac, endowed by his personal experience with a philosophy of Woman? Is it the author Balzac, professing certain "literary" ideas of femininity? Is it universal wisdom? or romantic psychology? It will always be impossible to know, for the good reason that all writing is itself this special voice, consisting of several indiscernible voices, and that literature is precisely the invention of this voice, to which we cannot assign a specific origin: literature is that neuter, that composite, that oblique into which every subject escapes, the trap where all identity is lost, beginning with the very identity of the body that writes.'

What is the essence of the passage? [Question ID = 5750]

1. It argues against traditional criticism practices of incorporating the intentions and biographical context of an author in an interpretation of a text. [Option ID = 22991]
2. It criticizes Balzac for demeaning women for their irrational, scared and delicate personality. [Option ID = 22992]
3. The passage praises Balzac for dignifying women for their daring, brave and delicate personality. [Option ID = 22994]
4. It supports long-established criticism tradition of integrating the intentions and biographical context of an author in the interpretation of a text. [Option ID = 22993]

Correct Answer :-

- It argues against traditional criticism practices of incorporating the intentions and biographical context of an author in an interpretation of a text. [Option ID = 22991]

2) Read the passage given below and select the most appropriate option in each case.

'In his story *Sarrasine*, Balzac, speaking of a castrato disguised as a woman, writes this sentence: "It was Woman, with her sudden fears, her irrational whims, her instinctive fears, her unprovoked bravado, her daring and her delicious delicacy of feeling" Who is speaking in this way? Is it the story's hero, concerned to ignore the castrato concealed beneath the woman? Is it the man Balzac, endowed by his personal experience with a philosophy of Woman? Is it the author Balzac, professing certain "literary" ideas of femininity? Is it universal wisdom? or romantic psychology? It will always be impossible to know, for the good reason that all writing is itself this special voice, consisting of several indiscernible voices, and that literature is precisely the invention of this voice, to which we cannot assign a specific origin: literature is that neuter, that composite, that oblique into which every subject escapes, the trap where all identity is lost, beginning with the very identity of the body that writes.'

This passage marks a shift from

[Question ID = 5749]

1. Historicism to New Historicism [Option ID = 22989]
2. Structuralism to Post-structuralism [Option ID = 22987]
3. Formalism to New criticism [Option ID = 22988]
4. None of these [Option ID = 22990]

Correct Answer :-

- Structuralism to Post-structuralism [Option ID = 22987]

Topic:- DU\_118\_MA\_ENG\_Topic06

1) Which one of the following statements is incorrect.

[Question ID = 5754]

1. Structuralism argues that every piece of writing has some origin, and that authors do not inhabit pre-existing structures that enable them to make any particular sentence or story. [Option ID = 23010]
2. In New Criticism the role of the critic is to resolve the contradictions to find the right meaning. [Option ID = 23008]
3. Marxist Theory uses traditional techniques of literary analysis but subordinates aesthetic concerns to the final social and political meanings of literature. [Option ID = 23009]
4. Cultural Critics always look at a work as a construct of the society that created it. [Option ID = 23007]

Correct Answer :-

- Structuralism argues that every piece of writing has some origin, and that authors do not inhabit pre-existing structures that enable them to make any particular sentence or story. [Option ID = 23010]

2) Which one of the following is true about New Criticism.

[Question ID = 5753]

1. Both (a) & (b) [Option ID = 23005]
2. (a) This is a closed system in that the relationship between the text and meaning is autonomous. [Option ID = 23003]
3. (b) This theory dismisses authorial intent and instead derives meaning from the text itself. [Option ID = 23004]
4. Neither (a) nor (b) [Option ID = 23006]

Correct Answer :-

- Both (a) & (b) [Option ID = 23005]

3) Read the passage given below and select the most appropriate option.

'Criticism still consists for the most part in saying that Baudelaire's work is the failure of Baudelaire the man, Van Gogh's his madness, Tchaikovsky's his vice. The explanation of a work is always sought in the man or woman who produced it, as if it were always in the end, through more or less transparent allegory of the fiction, the voice of a single person, the author 'confiding' in us.'

The central theme of the passage is:

[Question ID = 5752]

1. Praising traditional methods of literary criticism for analyzing a literary work within the biographical and personal context of the author [Option ID = 23002]
2. Opposition to the classical literary criticism that analyses a literary work within the biographical and personal context of the author [Option ID = 23000]
3. Appreciating Baudelaire, Van Gogh and Tchaikovsky for their artistic skills [Option ID = 23001]
4. Criticism of the failures of Baudelaire, Van Gogh and Tchaikovsky as artists [Option ID = 22999]

Correct Answer :-

- Opposition to the classical literary criticism that analyses a literary work within the biographical and personal context of the author [Option ID = 23000]

Topic:- DU\_118\_MA\_ENG\_Topic07

1) Read the passage given below and select the most appropriate option in each case.

Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny, and so on.

The passage suggests that the "basic distinction between East and West" is [Question ID = 5757]

1. Sustained through literature alone [Option ID = 23021]
2. Ephemeral [Option ID = 23022]
3. Historically produced [Option ID = 23020]
4. Natural [Option ID = 23019]

Correct Answer :-

- Natural [Option ID = 23019]

2) Read the passage given below and select the most appropriate option in each case.

Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny, and so on.

Orientalism, according to this passage, is a

[Question ID = 5756]

1. Discursive construction [Option ID = 23016]
2. Collection of prejudices [Option ID = 23015]
3. Bunch of rituals [Option ID = 23018]
4. Set of novels and epics [Option ID = 23017]

Correct Answer :-

- Discursive construction [Option ID = 23016]

3) Read the passage given below and select the most appropriate option in each case.

Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny, and so on.

Orientalism, according to this passage, is too vast yet effective because

[Question ID = 5758]

1. it is natural [Option ID = 23025]
2. it cannot be resisted [Option ID = 23024]
3. it was supported by great authors [Option ID = 23026]
4. it represents a style of thought naturalized over the centuries [Option ID = 23023]

Correct Answer :-

- It represents a style of thought naturalized over the centuries [Option ID = 23023]

4) The theory of objective correlative was conceived by \_\_\_\_\_

[Question ID = 5760]

1. Wordsworth [Option ID = 23031]
2. T. S. Eliot [Option ID = 23033]
3. Byron [Option ID = 23032]
4. Arnold [Option ID = 23034]

Correct Answer :-

- T. S. Eliot [Option ID = 23033]

Topic:- DU\_118\_MA\_ENG\_Topic08

1) Pick the odd one out

[Question ID = 5766]

1. Kiran Desai [Option ID = 23056]
2. Michael Ondaatje [Option ID = 23057]
3. Ben Okri [Option ID = 23058]
4. Bob Dylan [Option ID = 23055]

Correct Answer :-

- Bob Dylan [Option ID = 23055]

2) **Read the excerpt given below and select the most appropriate option in each case.**

My lord, I must confess I know this woman,  
And five years since there was some speech of marriage  
Betwixt myself and her; which was broke off,  
Partly for that her promised proportions  
Came short of composition, but in chief  
For that her reputation was disvalued  
In levity. Since which time of five years  
I never spake with her, saw her, nor heard from her,  
Upon my faith and honour.

Identify the minimum number of characters required to be present on the stage while the above speech is delivered. [Question ID = 5762]

1. Two men and two women [Option ID = 23042]
2. Two men and one woman [Option ID = 23041]
3. One man and two women [Option ID = 23039]
4. One man and one woman [Option ID = 23040]

Correct Answer :-

- Two men and one woman [Option ID = 23041]

3) **Read the excerpt given below and select the most appropriate option in each case.**

My lord, I must confess I know this woman,  
And five years since there was some speech of marriage  
Betwixt myself and her; which was broke off,  
Partly for that her promised proportions  
Came short of composition, but in chief  
For that her reputation was disvalued  
In levity. Since which time of five years  
I never spake with her, saw her, nor heard from her,  
Upon my faith and honour.

The above extract is an example of [Question ID = 5763]

1. Horizontal communication [Option ID = 23046]
2. Diagonal communication [Option ID = 23045]
3. Upward communication [Option ID = 23044]
4. Downward communication [Option ID = 23043]

Correct Answer :-

- Upward communication [Option ID = 23044]

4) Read the excerpt given below and select the most appropriate option in each case.

My lord, I must confess I know this woman,  
And five years since there was some speech of marriage  
Betwixt myself and her; which was broke off,  
Partly for that her promised proportions  
Came short of composition, but in chief  
For that her reputation was disvalued  
In levity. Since which time of five years  
I never spake with her, saw her, nor heard from her,  
Upon my faith and honour.

The above extract reflects as: [Question ID = 5764]

1. Optimistic tone [Option ID = 23049]
2. Conversational tone [Option ID = 23048]
3. Haughty tone [Option ID = 23050]
4. Pessimistic tone [Option ID = 23047]

Correct Answer :-

- Conversational tone [Option ID = 23048]

5) Read the excerpt given below and select the most appropriate option in each case.

My lord, I must confess I know this woman,  
And five years since there was some speech of marriage  
Betwixt myself and her; which was broke off,  
Partly for that her promised proportions  
Came short of composition, but in chief  
For that her reputation was disvalued  
In levity. Since which time of five years  
I never spake with her, saw her, nor heard from her,  
Upon my faith and honour.

The speaker of the given speech is in [Question ID = 5765]

1. Apathetic mood [Option ID = 23054]
2. Offensive mood [Option ID = 23052]
3. Annoyed mood [Option ID = 23053]
4. Defensive mood [Option ID = 23051]

Correct Answer :-

- Defensive mood [Option ID = 23051]

Topic:- DU\_118\_MA\_ENG\_Topic09

1)

**Read the passage given below and select the most appropriate option in each case.**

Gray's 'Elegy in a Country Churchyard,' sets itself up as a structure of antitheses: the country versus the city, nature versus culture, those left outside history versus those who would appear to make it, appropriate forms of cultural memory versus inappropriate cultural memorials. It is also about the place of the poet, whose attempt to mediate between these oppositions is at once an attempt to articulate a role for himself as a culturally-vital mediator of such social oppositions.

The difficulty with memorials (according to the extract) is that [Question ID = 5770]

1. they are based on a misunderstanding of the past [Option ID = 23073]
2. they are based on a glorification of the past [Option ID = 23071]
3. they are based on competing ways of reading the past and the present [Option ID = 23072]
4. they are based on competing ways of reading the past and the future [Option ID = 23074]

Correct Answer :-

- they are based on competing ways of reading the past and the future [Option ID = 23074]

2) **Read the passage given below and select the most appropriate option in each case.**

Gray's 'Elegy in a Country Churchyard,' sets itself up as a structure of antitheses: the country versus the city, nature versus culture, those left outside history versus those who would appear to make it, appropriate forms of cultural memory versus inappropriate cultural memorials. It is also about the place of the poet, whose attempt to mediate between these oppositions is at once an attempt to articulate a role for himself as a culturally-vital mediator of such social oppositions.

The extract places Gray's poem as an exercise based primarily on a pattern of [Question ID = 5768]

1. parable and parallelism [Option ID = 23064]
2. structured binary oppositions [Option ID = 23065]
3. structured binary paradox [Option ID = 23066]
4. parable and paradox [Option ID = 23063]

Correct Answer :-

- structured binary oppositions [Option ID = 23065]

3) **Read the passage given below and select the most appropriate option in each case.**

Gray's 'Elegy in a Country Churchyard,' sets itself up as a structure of antitheses: the country versus the city, nature versus culture, those left outside history versus those who would appear to make it, appropriate forms of cultural memory versus inappropriate cultural memorials. It is also about the place of the poet, whose attempt to mediate between these oppositions is at once an attempt to articulate a role for himself as a culturally-vital mediator of such social oppositions.

The extract prioritises the following theme as central to Gray's elegy [Question ID = 5769]

1. individual and collective psychoscape [Option ID = 23069]
2. individual and collective social consciousness [Option ID = 23070]
3. individual and collective loss [Option ID = 23068]
4. individual and collective memory [Option ID = 23067]

Correct Answer :-

- individual and collective memory [Option ID = 23067]

4)

**Read the passage given below and select the most appropriate option in each case.**

Gray's 'Elegy in a Country Churchyard,' sets itself up as a structure of antitheses: the country versus the city, nature versus culture, those left outside history versus those who would appear to make it, appropriate forms of cultural memory versus inappropriate cultural memorials. It is also about the place of the poet, whose attempt to mediate between these oppositions is at once an attempt to articulate a role for himself as a culturally-vital mediator of such social oppositions.

The role of the poet (as envisaged in the extract) approximates to that of

[Question ID = 5771]

1. a social and cultural commentator [Option ID = 23075]
2. a social and cultural mediator [Option ID = 23078]
3. a social and cultural analyst [Option ID = 23076]
4. a social and cultural negotiator [Option ID = 23077]

Correct Answer :-

- a social and cultural mediator [Option ID = 23078]

Topic:- DU\_118\_MA\_ENG\_Topic10

**1) Read the excerpt given below and select the most appropriate option in each case.**

William Congreve's *Way of The World* contains the following warning about critics:

Others there are whose malice we'd prevent,  
 Such, who watch plays, with scurrilous intent  
 To mark out who by characters are meant.  
 These, with false glosses feed their own ill-nature,  
 And turn to libel, what was meant a *satire*.

The expression 'mark out who by characters are meant' means that: [Question ID = 5775]

1. All of these [Option ID = 23094]
2. Some critics search for real-life people in the characters of the play [Option ID = 23091]
3. Some critics categorize the characters of the play within a particular mark set by them [Option ID = 23093]
4. Some critics mark the characters of the play to copy for their own plays [Option ID = 23092]

Correct Answer :-

- Some critics search for real-life people in the characters of the play [Option ID = 23091]

**2) Read the excerpt given below and select the most appropriate option in each case.**

William Congreve's *Way of The World* contains the following warning about critics:

Others there are whose malice we'd prevent,  
 Such, who watch plays, with scurrilous intent  
 To mark out who by characters are meant.  
 These, with false glosses feed their own ill-nature,  
 And turn to libel, what was meant a *satire*.

According to the passage, who are responsible for turning a satire in libel? [Question ID = 5774]

1. The writer who is writing the satire [Option ID = 23087]
2. The characters within the play [Option ID = 23089]
3. The audience who watch the play with flattering intentions [Option ID = 23090]
4. The audience who watch the play with slanderous objectives [Option ID = 23088]

Correct Answer :-

**FirstRanker.com**  
 Firstranker's choice

\* The audience who watch the play with slanderous objectives [Option ID = 23088]

3) **Read the excerpt given below and select the most appropriate option in each case.**

William Congreve's *Way of The World* contains the following warning about critics:

Others there are whose malice we'd prevent,  
Such, who watch plays, with scurrilous intent  
To mark out who by characters are meant.  
These, with false glosses feed their own ill-nature,  
And turn to libel, what was meant a *satire*.

Which of the following statement is true in the context of the passage?

[Question ID = 5773]

1. Critics should not be ill-natured and malicious. [Option ID = 23084]
2. Critics should not look for portraits of real people in the play's characters and remember that the play is a social satire. [Option ID = 23085]
3. Critics should avoid writing malicious reviews lest they be charged with libel. [Option ID = 23083]
4. Critics should try to identify the real-life equivalent for each character of the play. [Option ID = 23086]

Correct Answer :-

- \* Critics should not look for portraits of real people in the play's characters and remember that the play is a social satire. [Option ID = 23085]

Topic:- DU\_118\_MA\_ENG\_Topic11

1) **Read the excerpt given below and select the most appropriate option in each case.**

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of Spiritus Mundi  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born?

Identify the meter of the above poetic lines: [Question ID = 5777]

1. Trochaic inversion [Option ID = 23102]
2. Iambic Pentameter [Option ID = 23100]
3. Blank verse [Option ID = 23101]
4. Heroic couplet [Option ID = 23099]

Correct Answer :-

• Blank verse [Option ID = 23101]

2) Read the excerpt given below and select the most appropriate option in each case.

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of Spiritus Mundi  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born?

What is the possible mood/tone of the lines:

[Question ID = 5778]

1. Pessimistic [Option ID = 23106]
2. Satirical [Option ID = 23103]
3. Shifting tone from sardonic to hopeful [Option ID = 23104]
4. Shifting tone from comic to tragic [Option ID = 23105]

Correct Answer :-

- Pessimistic [Option ID = 23106]

3)

Read the excerpt given below and select the most appropriate option in each case.

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of Spiritus Mundi  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born?

What is the most recurrent symbol in the above lines:

[Question ID = 5779]

1. Women [Option ID = 23110]
2. Dreams [Option ID = 23107]
3. Birds [Option ID = 23108]
4. River [Option ID = 23109]

Correct Answer :-

- Birds [Option ID = 23108]

Topic:- DU\_J18\_MA\_ENG\_Topic12

1) Which of the following statements are correct about the Literature of the Absurd:

- (i) The Human condition is essentially absurd
- (ii) Human beings may be capable of heroism and dignity even in defeat
- (iii) It is influenced by existential philosophy
- (iv) The human world possesses no inherent truth, value and meaning

[Question ID = 5785]

1. i, ii & iv [Option ID = 23132]
2. i, ii & iii [Option ID = 23131]
3. All of these [Option ID = 23134]
4. ii, iii & iv [Option ID = 23133]

Correct Answer :-

- i, ii & iv [Option ID = 23132]

2)



Read the passage given below and select the most appropriate option in each case.

When they got out of the carriage at Oreanda they sat down on a bench not far from the church, and looked down at the sea, without talking. Yalta could be dimly discerned through the morning mist, and white clouds rested motionless on the summits of the mountains. Not a leaf stirred, the grasshoppers chirruped, and the monotonous hollow roar of the sea came up to them, speaking of peace, of the eternal sleep lying in wait for us all. The sea had roared like this long before there was any Yalta or Oreanda, it was roaring now, and it would go on roaring, just as indifferently and hollowly, when we had passed away. And it may be that in this continuity, this utter indifference to the life and death of each of us lies hidden the pledge of our eternal salvation, of the continuous movement of life on earth, of the continuous movement toward perfection.

Side by side with a young woman, who looked so exquisite in the early light, soothed and enchanted by the sight of all this magical beauty—sea, mountains, clouds and the vast expanse of the sky—Gurov told himself that, when you came to think of it, everything in the world is beautiful really, everything but our own thoughts and actions, when we lose sight of the higher aims of life, and of our dignity as human beings.

Someone approached them—a watchman, probably—looked at them and went away. And there was something mysterious and beautiful even in this. The steamer from Feodosia could be seen coming towards the pier, lit up by the dawn, its lamps out.

"There's dew on the grass," said Anna Sergeyevna, breaking the silence.

"Yes. Time to go home."

They went back to the town.

After this they met every day at noon on the promenade, lunching and dining together, going for walks, and admiring the sea. She complained of sleeplessness, of palpitations, asked the same questions over and over again, alternately surrendering to jealousy and the fear that he did not really respect her.

The 'church' and the 'watchman' are details that serve to: [Question ID = 5782]

1. influence action [Option ID = 23119]
2. establish setting [Option ID = 23122]
3. build tension [Option ID = 23120]
4. develop characters [Option ID = 23121]

Correct Answer :-

- build tension [Option ID = 23120]

3)



Read the passage given below and select the most appropriate option in each case.

When they got out of the carriage at Oreanda they sat down on a bench not far from the church, and looked down at the sea, without talking. Yalta could be dimly discerned through the morning mist, and white clouds rested motionless on the summits of the mountains. Not a leaf stirred, the grasshoppers chirruped, and the monotonous hollow roar of the sea came up to them, speaking of peace, of the eternal sleep lying in wait for us all. The sea had roared like this long before there was any Yalta or Oreanda, it was roaring now, and it would go on roaring, just as indifferently and hollowly, when we had passed away. And it may be that in this continuity, this utter indifference to the life and death of each of us lies hidden the pledge of our eternal salvation, of the continuous movement of life on earth, of the continuous movement toward perfection.

Side by side with a young woman, who looked so exquisite in the early light, soothed and enchanted by the sight of all this magical beauty—sea, mountains, clouds and the vast expanse of the sky—Gurov told himself that, when you came to think of it, everything in the world is beautiful really, everything but our own thoughts and actions, when we lose sight of the higher aims of life, and of our dignity as human beings.

Someone approached them—a watchman, probably—looked at them and went away. And there was something mysterious and beautiful even in this. The steamer from Feodosia could be seen coming towards the pier, lit up by the dawn, its lamps out.

"There's dew on the grass," said Anna Sergeyevna, breaking the silence.

"Yes. Time to go home."

They went back to the town.

After this they met every day at noon on the promenade, lunching and dining together, going for walks, and admiring the sea. She complained of sleeplessness, of palpitations, asked the same questions over and over again, alternately surrendering to jealousy and the fear that he did not really respect her.

The woman's "sleeplessness" and "palpitations" most clearly indicate \_\_\_\_\_. [Question ID = 5783]

1. desire [Option ID = 23124]
2. too much caffeine [Option ID = 23123]
3. the onset of sickness [Option ID = 23125]
4. guilt [Option ID = 23126]

Correct Answer :-

- guilt [Option ID = 23126]

4)



Read the passage given below and select the most appropriate option in each case.

When they got out of the carriage at Oreanda they sat down on a bench not far from the church, and looked down at the sea, without talking. Yalta could be dimly discerned through the morning mist, and white clouds rested motionless on the summits of the mountains. Not a leaf stirred, the grasshoppers chirruped, and the monotonous hollow roar of the sea came up to them, speaking of peace, of the eternal sleep lying in wait for us all. The sea had roared like this long before there was any Yalta or Oreanda, it was roaring now, and it would go on roaring, just as indifferently and hollowly, when we had passed away. And it may be that in this continuity, this utter indifference to the life and death of each of us lies hidden the pledge of our eternal salvation, of the continuous movement of life on earth, of the continuous movement toward perfection.

Side by side with a young woman, who looked so exquisite in the early light, soothed and enchanted by the sight of all this magical beauty—sea, mountains, clouds and the vast expanse of the sky—Gurov told himself that, when you came to think of it, everything in the world is beautiful really, everything but our own thoughts and actions, when we lose sight of the higher aims of life, and of our dignity as human beings.

Someone approached them—a watchman, probably—looked at them and went away. And there was something mysterious and beautiful even in this. The steamer from Feodosia could be seen coming towards the pier, lit up by the dawn, its lamps out.

"There's dew on the grass," said Anna Sergeyevna, breaking the silence.

"Yes. Time to go home."

They went back to the town.

After this they met every day at noon on the promenade, lunching and dining together, going for walks, and admiring the sea. She complained of sleeplessness, of palpitations, asked the same questions over and over again, alternately surrendering to jealousy and the fear that he did not really respect her.

In the first paragraph, the sea is viewed as [Question ID = 5781]

1. an escape [Option ID = 23115]
2. leisurely [Option ID = 23116]
3. purifying [Option ID = 23117]
4. eternal [Option ID = 23118]

Correct Answer :-

- eternal [Option ID = 23118]

5)



Read the passage given below and select the most appropriate option in each case.

When they got out of the carriage at Oreanda they sat down on a bench not far from the church, and looked down at the sea, without talking. Yalta could be dimly discerned through the morning mist, and white clouds rested motionless on the summits of the mountains. Not a leaf stirred, the grasshoppers chirruped, and the monotonous hollow roar of the sea came up to them, speaking of peace, of the eternal sleep lying in wait for us all. The sea had roared like this long before there was any Yalta or Oreanda, it was roaring now, and it would go on roaring, just as indifferently and hollowly, when we had passed away. And it may be that in this continuity, this utter indifference to the life and death of each of us lies hidden the pledge of our eternal salvation, of the continuous movement of life on earth, of the continuous movement toward perfection.

Side by side with a young woman, who looked so exquisite in the early light, soothed and enchanted by the sight of all this magical beauty—sea, mountains, clouds and the vast expanse of the sky—Gurov told himself that, when you came to think of it, everything in the world is beautiful really, everything but our own thoughts and actions, when we lose sight of the higher aims of life, and of our dignity as human beings.

Someone approached them—a watchman, probably—looked at them and went away. And there was something mysterious and beautiful even in this. The steamer from Feodosia could be seen coming towards the pier, lit up by the dawn, its lamps out.

"There's dew on the grass," said Anna Sergeyevna, breaking the silence.

"Yes. Time to go home."

They went back to the town.

After this they met every day at noon on the promenade, lunching and dining together, going for walks, and admiring the sea. She complained of sleeplessness, of palpitations, asked the same questions over and over again, alternately surrendering to jealousy and the fear that he did not really respect her.

The description of "the hollow roar of the sea" serves to underscore the

[Question ID = 5784]

1. nobility of life [Option ID = 23128]
2. man's pride [Option ID = 23130]
3. jealous husband [Option ID = 23127]
4. their affair's ephemeral nature [Option ID = 23129]

Correct Answer :-

- their affair's ephemeral nature [Option ID = 23129]

Topic:- DU\_118\_MA\_ENG\_Topic13

1) Read the passage given below and select the most appropriate option in each case.

The figure of that dark avenger stood forth in his mind for whatever he had heard or divined in childhood of the strange and terrible. At night he built up on the parlour table an image of the wonderful island cave out of transfers and paper flowers and coloured tissue paper and strips of the silver and golden paper in which chocolate is wrapped. When he had broken up this scenery, weary of its tinsel, there would come to his mind the bright picture of Marseille, of sunny trellises, and of Mercedes. Outside Blackrock, on the road that led to the mountains, stood a small whitewashed house in the garden of which grew many rosebushes: and in this house, he told himself, another Mercedes lived. Both on the outward and on the homeward journey he measured distance by this landmark: and in his imagination he lived through a long train of adventures, marvellous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes who had so many years before slighted his love, and with a sadly proud gesture of refusal, saying: Madam, I never eat muscatel grapes.

Mercedes is

[Question ID = 6435]

1. mother of the person in question [Option ID = 25734]
2. Mother Mary [Option ID = 25732]
3. an Opera [Option ID = 25731]
4. a car [Option ID = 25733]

Correct Answer :-

- Mother Mary [Option ID = 25732]

**2) Read the passage given below and select the most appropriate option in each case.**

The figure of that dark avenger stood forth in his mind for whatever he had heard or divined in childhood of the strange and terrible. At night he built up on the parlour table an image of the wonderful island cave out of transfers and paper flowers and coloured tissue paper and strips of the silver and golden paper in which chocolate is wrapped. When he had broken up this scenery, weary of its tinsel, there would come to his mind the bright picture of Marseille, of sunny trellises, and of Mercedes. Outside Blackrock, on the road that led to the mountains, stood a small whitewashed house in the garden of which grew many rosebushes: and in this house, he told himself, another Mercedes lived. Both on the outward and on the homeward journey he measured distance by this landmark: and in his imagination he lived through a long train of adventures, marvellous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes who had so many years before slighted his love, and with a sadly proud gesture of refusal, saying: Madam, I never eat muscatel grapes.

What does this passage depict ?

[Question ID = 6433]

1. State of mind of a teenager having a vague conception of a world of images [Option ID = 25724]
2. None of these [Option ID = 25726]
3. The unsynchronised chiding of an insouciant mind wondering over the shades of life [Option ID = 25725]
4. The reciting of a gothic passage [Option ID = 25723]

Correct Answer :-

- State of mind of a teenager having a vague conception of a world of images [Option ID = 25724]

**3) Read the passage given below and select the most appropriate option in each case.**

The figure of that dark avenger stood forth in his mind for whatever he had heard or divined in childhood of the strange and terrible. At night he built up on the parlour table an image of the wonderful island cave out of transfers and paper flowers and coloured tissue paper and strips of the silver and golden paper in which chocolate is wrapped. When he had broken up this scenery, weary of its tinsel, there would come to his mind the bright picture of Marseille, of sunny trellises, and of Mercedes. Outside Blackrock, on the road that led to the mountains, stood a small whitewashed house in the garden of which grew many rosebushes: and in this house, he told himself, another Mercedes lived. Both on the outward and on the homeward journey he measured distance by this landmark: and in his imagination he lived through a long train of adventures, marvellous as those in the book itself, towards the close of which there appeared an image of himself, grown older and sadder, standing in a moonlit garden with Mercedes who had so many years before slighted his love, and with a sadly proud gesture of refusal, saying: Madam, I never eat muscatel grapes.

This passage is an example of: [Question ID = 6436]

1. Epiphany [Option ID = 25727]

2. Stream of Consciousness [Option ID = 25730]
3. Irony [Option ID = 25729]
4. Dream Sequence [Option ID = 25728]

Correct Answer :-

- Stream of Consciousness [Option ID = 25730]

Topic:- DU\_118\_MA\_ENG\_Topic14

- 1) **Read the excerpt given below and select the most appropriate option in each case.**

The wind was husking, hushing, hosting,  
worrying the slimed leaves of the wood.  
Moon's light, thick as Witches Butter,  
stuck to branch bark and to lifting leaves.  
Standing under fitful oaks, under Orion  
bullying the gods, I saw car lights  
stabbing past the rain-blackened trunks,  
and heard the Peacock shriek, the Owl,  
hoot. Men had landed on the moon.  
As men shot dirty films in dirty motel rooms,  
guerrillas sucked cold rice and fish.  
Wind-spooked leaves scratched my cheek.  
Blood on the bark stung the hand.  
In a puddle's moon eye I saw a shape:  
A machine gun was cracking like slapping sticks.  
A yelling man smacked into the smooth canal.

'Guerrillas' are

[Question ID = 6440]

1. soldiers [Option ID = 25754]
2. monkeys [Option ID = 25751]
3. gorillas [Option ID = 25752]
4. unidentified men [Option ID = 25753]

Correct Answer :-

- soldiers [Option ID = 25754]

- 2) **Read the excerpt given below and select the most appropriate option in each case.**

The wind was husking, hushing, hosting,  
worrying the slimed leaves of the wood.  
Moon's light, thick as Witches Butter,  
stuck to branch bark and to lifting leaves.  
Standing under fitful oaks, under Orion  
bullying the gods, I saw car lights  
stabbing past the rain-blackened trunks,  
and heard the Peacock shriek, the Owl,  
hoot. Men had landed on the moon.  
As men shot dirty films in dirty motel rooms,  
guerrillas sucked cold rice and fish.  
Wind-spooked leaves scratched my cheek.  
Blood on the bark stung the hand.  
In a puddle's moon eye I saw a shape:  
A machine gun was cracking like slapping sticks.  
A yelling man smacked into the smooth canal.

The poem makes a contrast between

[Question ID = 6439]

1. Orion and the Moon [Option ID = 25748]
2. Peacocks and Owls [Option ID = 25747]
3. leaves and witches [Option ID = 25750]
4. war and peace [Option ID = 25749]

Correct Answer :-

- war and peace [Option ID = 25749]

3)

**Read the excerpt given below and select the most appropriate option in each case.**

The wind was husking, hushing, hosting,  
worrying the slimed leaves of the wood.  
Moon's light, thick as Witches Butter,  
stuck to branch bark and to lifting leaves.  
Standing under fitful oaks, under Orion  
bullying the gods, I saw car lights  
stabbing past the rain-blackened trunks,  
and heard the Peacock shriek, the Owl,  
hoot. Men had landed on the moon.  
As men shot dirty films in dirty motel rooms,  
guerrillas sucked cold rice and fish.  
Wind-spooked leaves scratched my cheek.  
Blood on the bark stung the hand.  
In a puddle's moon eye I saw a shape:  
A machine gun was cracking like slapping sticks.  
A yelling man smacked into the smooth canal.

'Moon's light, thick as Witches Butter' is an example of [Question ID = 6438]

1. Alliteration [Option ID = 25744]
2. Metonymy [Option ID = 25745]
3. Synecdoche [Option ID = 25746]
4. Simile [Option ID = 25743]

Correct Answer :-

- Simile [Option ID = 25743]

4)

**Read the excerpt given below and select the most appropriate option in each case.**

The wind was husking, hushing, hosting,  
worrying the slimed leaves of the wood.  
Moon's light, thick as Witches Butter,  
stuck to branch bark and to lifting leaves.  
Standing under fitful oaks, under Orion  
bullying the gods, I saw car lights  
stabbing past the rain-blackened trunks,  
and heard the Peacock shriek, the Owl,  
hoot. Men had landed on the moon.  
As men shot dirty films in dirty motel rooms,  
guerrillas sucked cold rice and fish.  
Wind-spooked leaves scratched my cheek.  
Blood on the bark stung the hand.  
In a puddle's moon eye I saw a shape:  
A machine gun was cracking like slapping sticks.  
A yelling man smacked into the smooth canal.



The verse form of the poem can be best described as [Question ID = 6441]

1. Hexameter [Option ID = 25756]
2. Tetrameter [Option ID = 25757]
3. Free verse [Option ID = 25758]
4. Iambic pentameter [Option ID = 25755]

Correct Answer :-

- Free verse [Option ID = 25758]

5)

Read the excerpt given below and select the most appropriate option in each case.

The wind was husking, hushing, hosting,  
worrying the slimed leaves of the wood.  
Moon's light, thick as Witches Butter,  
stuck to branch bark and to lifting leaves.  
Standing under fitful oaks, under Orion  
bullying the gods, I saw car lights  
stabbing past the rain-blackened trunks,  
and heard the Peacock shriek, the Owl,  
hoot. Men had landed on the moon.  
As men shot dirty films in dirty motel rooms,  
guerrillas sucked cold rice and fish.  
Wind-spooked leaves scratched my cheek.  
Blood on the bark stung the hand.  
In a puddle's moon eye I saw a shape:  
A machine gun was cracking like slapping sticks.  
A yelling man smacked into the smooth canal.

'Husking, hushing, hosting' is an example of [Question ID = 6437]

1. Alliteration [Option ID = 25740]
2. Repetition [Option ID = 25739]
3. Harvest [Option ID = 25742]
4. Nonsensical repetition [Option ID = 25741]

Correct Answer :-

- Alliteration [Option ID = 25740]

Topic:- DU\_118\_MA\_ENG\_Topic15

1)



Read the passage given below and select the most appropriate option in each case.

Historiography, the writing of 'history', defined as the scientific (i.e. evidence-based) investigation of the past, developed in Greece in the 5th century BC. We can use pre-historical literature such as epic or lyric as a guide to early Greek history. For the Greeks themselves, the Homeric epics were the supreme examples of historical writing because they narrated the heroic origins of their society, and even pioneering historians like Herodotus and Thucydides, who took a more sceptical attitude to earlier (mythological) accounts of valuable source of information on early Greek culture. Historians, both Greek and Roman, had to engage with epic, not least because they were dealing with very similar material: great wars and courageous acts, disastrous decisions and failures, survival and renewal. Indeed, from the very beginning history draws upon a wide range of genres, from poetry in all its forms to philosophy and science, including geography and ethnography.

Homeric epics were valuable for the Greeks because \_\_\_\_\_.

[Question ID = 6444]

1. they praised Gods and Goddesses [Option ID = 25768]
2. they consisted of appealing poetry [Option ID = 25767]
3. they contained myths concerning the origins of their society [Option ID = 25769]
4. they told interesting tales [Option ID = 25770]

Correct Answer :-

- they contained myths concerning the origins of their society [Option ID = 25769]

2) Read the passage given below and select the most appropriate option in each case.

Historiography, the writing of 'history', defined as the scientific (i.e. evidence-based) investigation of the past, developed in Greece in the 5th century BC. We can use pre-historical literature such as epic or lyric as a guide to early Greek history. For the Greeks themselves, the Homeric epics were the supreme examples of historical writing because they narrated the heroic origins of their society, and even pioneering historians like Herodotus and Thucydides, who took a more sceptical attitude to earlier (mythological) accounts of valuable source of information on early Greek culture. Historians, both Greek and Roman, had to engage with epic, not least because they were dealing with very similar material: great wars and courageous acts, disastrous decisions and failures, survival and renewal. Indeed, from the very beginning history draws upon a wide range of genres, from poetry in all its forms to philosophy and science, including geography and ethnography.

History is to be viewed as \_\_\_\_\_.

[Question ID = 6443]

1. intersecting with areas such as poetry and philosophy [Option ID = 25765]
2. only in relation to social sciences [Option ID = 25764]
3. only an independent discipline [Option ID = 25763]
4. only providing an account of the past [Option ID = 25766]

Correct Answer :-

- intersecting with areas such as poetry and philosophy [Option ID = 25765]

3) Read the passage given below and select the most appropriate option in each case.

Historiography, the writing of 'history', defined as the scientific (i.e. evidence-based) investigation of the past, developed in Greece in the 5th century BC. We can use pre-historical literature such as epic or lyric as a guide to early Greek history. For the Greeks themselves, the Homeric epics were the supreme examples of historical writing because they narrated the heroic origins of their society, and even pioneering historians like Herodotus and Thucydides, who took a more sceptical attitude to earlier (mythological) accounts of valuable source of information on early Greek culture. Historians, both Greek and Roman, had to engage with epic, not least because they were dealing with very similar material: great wars and courageous acts, disastrous decisions and failures, survival and renewal. Indeed, from the very beginning history draws upon a wide range of genres, from poetry in all its forms to philosophy and science, including geography and ethnography.

Historiography is \_\_\_\_\_.

[Question ID = 6445]

1. the science of history. [Option ID = 25771]
2. a mirror to the society. [Option ID = 25774]
3. a recollection of the past. [Option ID = 25773]
4. a strategy using literature as a guide to understanding historical phenomena. [Option ID = 25772]

Correct Answer :-

- a strategy using literature as a guide to understanding historical phenomena. [Option ID = 25772]

Topic:- DU\_118\_MA\_ENG\_Topic16

1) Read the excerpt given below and select the most appropriate option in each case.

He came to death with his mind drowning.  
on the last day he enclosed himself  
in a room with two bottles of gin, later  
fell the length of his body  
so that brain blood moved  
to new compartments  
that never knew the wash of fluid  
and he died in minutes of new equilibrium.  
 His early life was a terrifying comedy  
and my mother divorced them again and again.

The poem depicts... [Question ID = 6447]

1. All of these [Option ID = 25782]
2. tragic scene [Option ID = 25781]
3. domestic scene [Option ID = 25779]
4. reminiscence of the poet [Option ID = 25780]

Correct Answer :-

- All of these [Option ID = 25782]

2) Read the excerpt given below and select the most appropriate option in each case.

He came to death with his mind drowning.  
on the last day he enclosed himself  
in a room with two bottles of gin, later  
fell the length of his body  
so that brain blood moved  
to new compartments  
that never knew the wash of fluid  
and he died in minutes of new equilibrium.  
His early life was a terrifying comedy  
and my mother divorced them again and again.

The poem is an example of

- i. Elegy
- ii. Epitaph
- iii. Ode

[Question ID = 6451]

- 1. i, ii & iii [Option ID = 25797]
- 2. Only ii [Option ID = 25798]
- 3. Only i [Option ID = 25795]
- 4. Only i & ii [Option ID = 25796]

Correct Answer :-

- Only i [Option ID = 25795]

3) Read the excerpt given below and select the most appropriate option in each case.

He came to death with his mind drowning.  
on the last day he enclosed himself  
in a room with two bottles of gin, later  
fell the length of his body  
so that brain blood moved  
to new compartments  
that never knew the wash of fluid  
and he died in minutes of new equilibrium.  
His early life was a terrifying comedy  
and my mother divorced them again and again.

Equilibrium in the extract stands for...

[Question ID = 6448]

- 1. new life [Option ID = 25783]
- 2. none of these [Option ID = 25786]
- 3. death [Option ID = 25785]
- 4. both new life & death [Option ID = 25784]

Correct Answer :-

- death [Option ID = 25785]

4)

Read the excerpt given below and select the most appropriate option in each case.

He came to death with his mind drowning.  
on the last day he enclosed himself  
in a room with two bottles of gin, later  
fell the length of his body  
so that brain blood moved  
to new compartments  
that never knew the wash of fluid  
and he died in minutes of new equilibrium.  
 His early life was a terrifying comedy  
and my mother divorced them again and again.

In these lines the speaker is predominantly using ...

[Question ID = 6450]

1. juxtaposition [Option ID = 25791]
2. contradiction [Option ID = 25793]
3. tragedy [Option ID = 25792]
4. both juxtaposition & tragedy [Option ID = 25794]

Correct Answer :-

- both juxtaposition & tragedy [Option ID = 25794]

5) Read the excerpt given below and select the most appropriate option in each case.

He came to death with his mind drowning.  
on the last day he enclosed himself  
in a room with two bottles of gin, later  
fell the length of his body  
so that brain blood moved  
to new compartments  
that never knew the wash of fluid  
and he died in minutes of new equilibrium.  
 His early life was a terrifying comedy  
and my mother divorced them again and again.

Who is the "He" the speaker is referring to?

[Question ID = 6449]

1. Mother [Option ID = 25788]
2. Mother and Father [Option ID = 25789]
3. Friend [Option ID = 25787]
4. Father [Option ID = 25790]

Correct Answer :-

- Father [Option ID = 25790]

Topic:- DU\_J18\_MA\_ENG\_Topic17

1) Traveling, a man met a tiger, so..

He ran. And the tiger ran after him

Thinking: How fast I run.. But

The road thought: How long I am.. Then,

They came to a cliff, yes, the man

Grabbed at an ash root and swung down



Over its edge. Above his knuckles, the tiger..  
At the foot of the cliff, its mate. Two mice,  
One black, one white, began to gnaw the root.  
And by the traveler's head grew one  
Juicy strawberry, so..hugging the root  
The man reached out and plucked the fruit.  
Hot sweet it tasted!

The final action of the traveller testifies to the poet's \_\_\_\_\_

[Question ID = 6459]

1. approval [Option ID = 25830]
2. disgust [Option ID = 25827]
3. tolerance [Option ID = 25828]
4. compassion [Option ID = 25829]

Correct Answer :-

- approval [Option ID = 25830]

2) Traveling, a man met a tiger, so..

He ran. And the tiger ran after him

Thinking: How fast I run.. But

The road thought: How long I am.. Then,

They came to a cliff, yes, the man

Grabbed at an ash root and swung down

Over its edge. Above his knuckles, the tiger..  
At the foot of the cliff, its mate. Two mice,  
One black, one white, began to gnaw the root.  
And by the traveler's head grew one  
Juicy strawberry, so..hugging the root  
The man reached out and plucked the fruit.  
Hot sweet it tasted!

The above lines may be described as a \_\_\_\_\_

[Question ID = 6457]

1. pun [Option ID = 25819]
2. metaphor [Option ID = 25820]
3. paradox [Option ID = 25822]
4. parallelism [Option ID = 25821]

Correct Answer :-

- metaphor [Option ID = 25820]

3) Traveling, a man met a tiger, so..

He ran. And the tiger ran after him

Thinking: How fast I run.. But

The road thought: How long I am.. Then,

They came to a cliff, yes, the man

Grabbed at an ash root and swung down



Over its edge. Above his knuckles, the tiger..

At the foot of the cliff, its mate. Two mice,

One black, one white, began to gnaw the root.

And by the traveler's head grew one

Juicy strawberry, so..hugging the root

The man reached out and plucked the fruit.

Hot sweet it tasted!

The poem may be read as a cautionary tale that warns against \_\_\_\_\_

[Question ID = 6458]

1. greed [Option ID = 25826]
2. anger [Option ID = 25823]
3. competitiveness [Option ID = 25825]
4. fear [Option ID = 25824]

Correct Answer :-

- competitiveness [Option ID = 25825]

Topic:- DU\_118\_MA\_ENG\_Topic18

- 1) The worst part was not the hunger or the thirst. It was to sit here, helpless, and listen to the policemen making their announcements, hearing them say that our lives, our existence, were worth less than dirt or dust. 'This island has to be saved for its trees, it has to be saved for its animals, it is part of a reserve forest, it belongs to a project to save tigers, which is paid for by people from all around the world.' Every day, sitting here with hunger gnawing at our bellies, we would listen to these words over and over again. Who are these people, I wondered, who love animals so much that they are willing to kill us for them? Do they know what is being done in their name...As I thought of these things, it seemed to me that this whole world had become a place of animals . . .

The character is expressing her resentment that people like her are being treated as.....

[Question ID = 6462]

1. unwelcome guests. [Option ID = 25842]
2. perpetual outsiders and foreigners. [Option ID = 25840]
3. disposable human beings that don't matter—a form of "human waste." [Option ID = 25839]
4. illegal migrants who don't belong. [Option ID = 25841]

Correct Answer :-

- disposable human beings that don't matter—a form of "human waste." [Option ID = 25839]

- 2) The worst part was not the hunger or the thirst. It was to sit here, helpless, and listen to the policemen making their announcements, hearing them say that our lives, our existence, were worth less than dirt or dust. 'This island has to be saved for its trees, it has to be saved for its animals, it is part of a reserve forest, it belongs to a project to save tigers, which is paid for by people from all around the world.' Every day, sitting here with hunger gnawing at our bellies, we would listen to these words over and over again. Who are these people, I wondered, who love animals so much that they are willing to kill us for them? Do they know what is being done in their name...As I thought of these things, it seemed to me that this whole world had become a place of animals . . .

The character in this passage is providing an eloquent critique of.....

[Question ID = 6461]

1. racism. [Option ID = 25838]
2. colonialism and its aftermath. [Option ID = 25835]
3. environmental conservation policies that are undertaken at the expense of poor and marginal human beings. [Option ID = 25837]
4. Neo-liberal policies that take advantage of the poor. [Option ID = 25836]

Correct Answer :-

- environmental conservation policies that are undertaken at the expense of poor and marginal human beings. [Option ID = 25837]

Topic:- DU\_118\_MA\_ENG\_Topic19



1) "Staring unflinchingly into the abyss of slavery, this spellbinding novel transforms history into a story as powerful as Exodus and as intimate as a lullaby, Sethe, its protagonist, was born a slave and escaped to Ohio, but eighteen years later she is still not free..."

The character mentioned in this passage is said to have escaped from slavery, but is still not "free". What is the freedom referred to in this passage?

[Question ID = 6466]

1. Freedom to die [Option ID = 25858]
2. Freedom from an oppressive situation [Option ID = 25857]
3. Freedom from Chattel Slavery [Option ID = 25855]
4. Freedom from hunger [Option ID = 25856]

Correct Answer :-

- Freedom from Chattel Slavery [Option ID = 25855]

2) "Staring unflinchingly into the abyss of slavery, this spellbinding novel transforms history into a story as powerful as Exodus and as intimate as a lullaby, Sethe, its protagonist, was born a slave and escaped to Ohio, but eighteen years later she is still not free..."

Whose "Slavery" is referred to in the above passage?

[Question ID = 6464]

1. The slavery forced on the Native Americans in the US [Option ID = 25850]
2. The slavery of Africans brought to work on the plantations in America. [Option ID = 25849]
3. The slavery of the Israelites in Egypt, which is referred to in the Holy Bible [Option ID = 25847]
4. The slavery of the bonded labourers in the brick kilns of Haryana [Option ID = 25848]

Correct Answer :-

- The slavery of Africans brought to work on the plantations in America. [Option ID = 25849]

3) "Staring unflinchingly into the abyss of slavery, this spellbinding novel transforms history into a story as powerful as Exodus and as intimate as a lullaby, Sethe, its protagonist, was born a slave and escaped to Ohio, but eighteen years later she is still not free..."

What is the exodus referred to in the passage?

[Question ID = 6465]

1. The exodus of the Israelites, led by Moses, from Egypt, which is referred to in the Holy Bible. [Option ID = 25852]
2. The exodus of Hindus from Pakistan and Muslims from India after Partition [Option ID = 25851]
3. The exodus of Jews from Holocaust hit Germany [Option ID = 25853]
4. The exodus of Tamils from Sri Lanka in the wake of the civil war. [Option ID = 25854]

Correct Answer :-

- The exodus of the Israelites, led by Moses, from Egypt, which is referred to in the Holy Bible. [Option ID = 25852]

