

Sahitya Classes

DO NOT OPEN THIS TEST BOOKLET UNTIL YOU ARE TOLD TO DO SO

Booklet Serial No. **379332**

Test Booklet Series

TEST BOOKLET
LECTURER - (10+2)
ENGLISH
WRITTEN TEST - 2025
(58)

D

Time Allowed: Two Hours

Maximum Marks: 100

INSTRUCTIONS

1. IMMEDIATELY AFTER THE COMMENCEMENT OF THE EXAMINATION, YOU SHOULD CHECK THAT THIS TEST BOOKLET **DOES NOT** HAVE ANY UNPRINTED OR TORN OR MISSING PAGES OR ITEMS, ETC. IF SO, GET IT REPLACED BY A COMPLETE TEST BOOKLET.
2. Please note that it is the candidate's responsibility to encode and fill in the Roll Number and Test Booklet Series Code A, B, C or D carefully and without any omission or discrepancy at the appropriate places in the OMR Answer /Response Sheet. Any omission/discrepancy will render the Response Sheet liable for rejection.
3. You have to enter your Roll Number on the Test Booklet in the Box provided alongside.
DO NOT write *anything else* on the Test Booklet.
4. This Test booklet contains 100 items (questions). Each item comprises of four responses (answers). You will select the response which you want to mark on the Answer Sheet/Response Sheet. In case you feel that there is more than one correct response, mark the response which you consider the best. In any case, choose **ONLY ONE** response for each item.
5. You have to mark all your responses **ONLY** on the separate Answer /Response Sheet provided. See directions in the Response Sheet.
6. All items carry equal marks.
7. Before you proceed to mark in the Answer /Response Sheet, the response to various items in the Test Booklet, you have to fill in some particulars in the Answer /Response Sheet as per instructions sent to you with your Admission Certificate.
8. After you have completed filling in all your responses on the Response Sheet and the examination has concluded, you should hand over to the Invigilator **only the Answer /Response Sheet**. You are permitted to take away with you the Test Booklet and **Candidate's Copy of the Response Sheet**.
9. Sheets for rough work are appended in the Test Booklet at the end.
10. While writing Centre, Subject and Roll No. on the top of the Answer Sheet/Response Sheet in appropriate boxes use **"ONLY BALL POINT PEN"**.
11. **Penalty for wrong answers:**
THERE WILL BE PENALTY FOR WRONG ANSWERS MARKED BY THE CANDIDATE IN THE WRITTEN TEST (OBJECTIVE TYPE QUESTIONS PAPERS).
 - (i) There are four alternatives for the answer to every question. For each question for which a wrong answer has been given by the candidate, (0.25) of the marks assigned to that question will be deducted as penalty.
 - (ii) If a candidate gives more than one answer, it will be treated as a **wrong answer** even if one of the given answers happens to be correct and there will be same penalty as above for that question.
 - (iii) If a question is left blank, i.e., no answer is given by the candidate, there will be **no penalty** for that question.



Sahitya Classes

1. Which of the following statements accurately reflects the historical development and literary significance of the *English Bible*?
 - A) *The King James Version* (1611) was the first complete English translation of the Bible, directly translated from Hebrew and Greek manuscripts without reliance on previous English translations.
 - B) *The Geneva Bible* (1560), unlike Tyndale's work, deliberately avoided marginal notes or commentary, focusing solely on literal translation of the text.
 - C) The *English Bible's* literary influence is largely limited to religious contexts, with minimal impact on English prose, poetry, and idiomatic expression.
 - D) William Tyndale's translations in the 16th century were pivotal for introducing vernacular English and idiomatic expression to biblical texts, influencing later translations including *The King James Version*.

2. Which of the following statements most precisely characterizes the modernist innovations and thematic preoccupations in T.S. Eliot's poetry?
 - A) In *The Waste Land* (1922) and "The Love Song of J. Alfred Prufrock" (1915), Eliot prioritizes unified narrative and personal confessional lyric, avoiding mythic allusions or historical fragmentation.
 - B) Eliot consistently employs strictly metrical iambic pentameter, favouring conventional rhyme schemes and avoiding free verse, irregular syntax, or irony.
 - C) Eliot's modernist style is defined by intertextual density, polyphonic voices, historical and literary juxtapositions, and fragmentation, reflecting cultural dislocation, spiritual crisis, and existential anxiety in post-World War I Europe.
 - D) In his early poetry, Eliot's primary concern is political satire and social commentary, rather than explorations of myth, culture, or spiritual malaise.

3. In poetic technique, a simile is employed to create a comparison using "like" or "as," often to illuminate complex or abstract ideas. Which of the following lines most precisely demonstrates a simile that conveys both intellectual subtlety and emotional depth?
 - A) "Hope is the thing with feathers that perches in the soul."
 - B) "Life is like a broken-winged bird that cannot fly."
 - C) "All the world's a stage, and all the men and women merely players."
 - D) "My love is a red, red rose, newly sprung in June."

4. In "Adonais", Shelley uses imagery of natural and cosmic forces to depict the poet's death and immortality. Which of the following lines most precisely illustrates Shelley's belief in the transcendence of the poet beyond mortal limitations?
 - A) "He has outsoared the shadow of our night; / Envy and calumny and hate and pain / And that unrest which men miscall delight / Can touch him not and torture not again."
 - B) "Peace, peace! he is not dead, he doth not sleep / He hath awakened from the dream of life."
 - C) "Thy spirit, by the Eternal fountains fed, / Shall rise like flame, in beauty unconsumed."
 - D) "The one remains, the many change and pass; / Heaven's light forever shines, Earth's shadows fly."

(58) (D)

Sahitya Classes

5. In "Extract from Captain Stormfield's Visit to France" which of the following statements are correct?
- Twain began drafting the tale in the 1860s, but it remained unpublished until after his death, when Harper's Magazine printed it in December 1907, followed by book form in 1909.
 - Unlike conventional depictions of Heaven, Twain's text portrays it as a vast, bureaucratically organized cosmos where souls arrive from diverse planets and are sorted by language, culture, and talent.
 - A central satire in the text is directed at the popular notion of "singing psalms eternally," which Twain ridicules by describing choirs of angels rehearsing without end.
 - The narrative closes with Stormfield's affirmation of the orthodox Christian Heaven, emphasizing eternal worship and blissful monotony as the highest truth.

Options:

- I and III only
 - III and IV only
 - I and IV only
 - I, II, and III
6. Match the following Romantic poets with their birth year and death year and Select the correct code:

Column - I Poets

- William Blake
- William Wordsworth
- Samuel Taylor Coleridge
- Lord Byron
- Percy Bysshe Shelley
- John Keats

Column - II Birth Year

- 1757
- 1770
- 1772
- 1788
- 1792
- 1795

Column - III Death Year

- 1827
- 1850
- 1834
- 1824
- 1822
- 1821

Options:

- a-1-i; b-2-ii; c-3-iii; d-4-iv; e-5-v; f-6-vi
- a-1-ii; b-2-i; c-3-iii; d-4-iv; e-6-v; f-5-vi
- a-1-i; b-2-ii; c-3-iii; d-4-iv; e-5-vi; f-6-v
- a-2-i; b-1-ii; c-3-iii; d-4-iv; e-5-v; f-6-vi

Sahitya Classes

7. Joseph Conrad's narrative strategies and thematic concerns in works like *Heart of Darkness* (1899) exemplify a complex engagement with colonialism, human psychology, and moral ambiguity. Which of the following statements accurately reflect his innovations in narrative form and ideological critique?
- I. Conrad employs frame narration and an unreliable narrator (Marlow in *Heart of Darkness*) to foreground subjectivity, destabilizing traditional notions of omniscient storytelling.
 - II. The novella presents colonial exploitation as merely a backdrop for psychological exploration, deliberately avoiding critique of systemic imperial power.
 - III✓ The depiction of Africa and its inhabitants is often mediated through European perception, illustrating Conrad's interrogation of epistemic limitation and Eurocentric bias.
 - IV. ✓ Conrad's moral universe is characterized by ambivalence and ethical complexity, refusing simplistic binaries of good versus evil, thus challenging Victorian moral certainty.

Options:

- A) I, II, and III only
 - B) I, III, and IV only
 - C✓) II and IV only
 - D) I, II, III, and IV
8. George Eliot's novels, such as *Middlemarch* (1871-72), are celebrated for their psychological insight, narrative complexity, and moral realism. Which of the following statements accurately reflect Eliot's literary techniques and philosophical concerns?
- I. ✓ Eliot employs omniscient narration with moral commentary, enabling the author to guide reader judgment while exploring ethical complexity.
 - II. . The narrative structure prioritizes plot-driven action over character psychology, emphasizing social events rather than individual moral consciousness.
 - III✓ Eliot integrates meticulous social observation with deep psychological insight, demonstrating how societal structures and personal choices are interdependent.
 - IV✓ Characters' ethical dilemmas are often presented as internalized conflicts, highlighting the tensions between personal ambition, social expectation, and moral responsibility.

Options:

- A) I, II, and III only
- B✓) I, III, and IV only
- C) II and IV only
- D) I, II, III, and IV

(58) (D)

Sahitya Classes

9. Examine the following sentences carefully. Identify the only one that is grammatically correct in Standard British English usage, with precise adherence to tense and aspect rules.

- I. If she would have studied harder, she would have passed the exam.
- II. By the time he will arrive tomorrow, we will have finished the preparations.
- III. I wish I would know the answer to this problem right now.
- IV. If she had informed me earlier, I could have taken part in the discussion.

Options:

- A) Sentence I only
- B) Sentence II only
- C) Sentence III only
- D) Sentence IV only

10. In "The Rime of the Ancient Mariner" (1798; revised 1817), Coleridge employs the motif of the albatross as a central symbol. Which of the following interpretations most accurately aligns with Coleridge's own revisions, theological-philosophical outlook, and critical commentary, without collapsing into reductive allegory?

- A) The albatross is a straightforward Christian symbol of Christ, whose death brings universal redemption, and thus its killing is a direct reenactment of the Crucifixion.
- B) The albatross represents a morally neutral natural being, whose killing marks a rupture in the sacred bond between humanity and nature, inaugurating the Mariner's exile and spiritual trial.
- C) The albatross symbolizes the burden of original sin itself, literally borne around the Mariner's neck, whose removal by the crew signals collective absolution.
- D) The albatross is primarily an ornamental Romantic emblem, chosen for its exoticism and seafaring associations, without significant symbolic weight in Coleridge's theological imagination.

11. In James Joyce's *Ulysses* (1922), the "Proteus" episode (Episode 3) exemplifies the radical interior monologue technique that critics later termed "stream of consciousness." Which of the following statements most accurately captures Joyce's innovation in "Proteus," distinguishing it from earlier forms of interior monologue (e.g., in Édouard Dujardin), and aligns with scholarly consensus on the novel's narrative mechanics?

- I. ✓ Joyce presents Stephen Dedalus's thoughts as an unmediated transcription of mental flow, abandoning all authorial structuring or rhetorical patterning.
- II. ✓ Joyce fuses immediate sensory impressions, linguistic fragments, and philosophical reflections into a deliberately stylized prose that is not raw mental data but artistically shaped consciousness.
- III. Joyce's interior monologue in "Proteus" is entirely free of syntactic logic, reproducing the unconscious in its purest, chaotic form, thereby eliminating narrative coherence.
- IV. Joyce employs a dual-layered technique in which Stephen's private thoughts intermingle with authorial narrative cues, producing a textured hybrid of free indirect discourse and soliloquy.

Options:

- A) I and III only ✗
- ✓ B) II and IV only
- C) II only
- D) IV only

Sahitya Classes

12. Henrik Ibsen's *Ghosts* (1881) was notorious in its reception history and is often read as emblematic of his departure from conventional "well-made play" mechanics toward a new dramaturgical form. Which of the following statements most accurately and comprehensively identifies Ibsen's technical innovation in *Ghosts*, in light of later scholarship?
- Ibsen rejects Scribner exposition and introduces retrospective technique, where crucial past events are gradually revealed through dialogue, thereby reconfiguring causality in drama.
 - The play's structural unity relies less on Aristotelian action than on an "epidemic of the past" (inheritance, repression, heredity), making memory itself the chief dramatic motor.
 - Contrary to earlier "well-made plays," *Ghosts* eliminates all coincidence, using chance encounters to drive the narrative while foregrounding the mechanics of fate.
 - Ibsen's dramaturgy anticipates Freud's theory of repression, embedding psychological determinism within the social and moral critique, thereby expanding drama into the realm of proto-psychoanalysis.

Options:

- I and II only
- II and IV only
- I, II, and IV only
- I, III, and IV only

13. Match the following types of irony with their most precise, canonical examples:

Column - A Type of Irony

1. Dramatic Irony

2. Situational Irony

3. Verbal Irony

4. Cosmic Irony

Column - B Example

i. In *Othello*, the audience knows Iago's manipulations long before Othello does.

ii. In "The Gift of the Magi," a wife sells her hair to buy a chain for her husband's watch, while he sells the watch to buy her hair combs.

iii. In *A Modest Proposal*, Jonathan Swift suggests eating Irish children to solve poverty, meaning the opposite.

iv. In *Tess of the d'Urbervilles*, Tess is relentlessly punished by fate despite her moral innocence.

Options:

- 1-i, 2-ii, 3-iii, 4-iv
- 1-i, 2-iii, 3-ii, 4-iv
- 1-iii, 2-ii, 3-i, 4-iv
- 1-ii, 2-i, 3-iii, 4-iv

Sahitya Classes

14. Which of the following statements accurately capture the theoretical divergences between Structuralism and Post-Structuralism?
- ✓ For Structuralists like Lévi-Strauss, myths reveal universal cognitive structures through binary oppositions; for Post-Structuralists like Derrida, such binaries are inherently unstable and deconstructible.
 - ✓ Saussure's principle that the relation between signifier and signified is arbitrary is accepted by both Structuralists and Post-Structuralists, but the latter deny the stability of the signified.
 - ✓ Barthes's essay "The Death of the Author" (1967) belongs firmly to Structuralism because it emphasizes textual codes as closed, self-contained systems.
 - Foucault's *Discipline and Punish* (1975) exemplifies Post-Structuralism by shifting analysis from universal structures of language to historically contingent discursive formations tied to power.
 - While Structuralism privileges synchronic analysis of language and culture, Post-Structuralism insists on the diachronic dimension as the only legitimate approach to meaning-making.

Options:

- ✓ I - II - III
- I - III - II
- I - II - IV
- I - IV - II

15. In *Endgame*, Beckett radicalizes his dramaturgy beyond *Waiting for Godot*, dismantling not just teleology but the very conditions of theatrical representation. Which of the following critical formulations most precisely capture the unique aesthetic and philosophical stakes of *Endgame*?
- ✓ The play dramatizes the impossibility of ending: its title ironizes closure, staging a perpetual stasis where "end" is both announced and endlessly deferred.
 - ✓ *Endgame* enacts what Theodor Adorno terms "negative dialectics": meaning does not emerge through synthesis but through the persistence of non-identity, exposing reconciliation as illusion.
 - ✓ The characters' immobilization (Hamm in the chair, Nagg and Nell in bins) embodies Beckett's "poetics of exhaustion," where theatrical action is reduced to minimal gestures that parody traditional stage dynamism.
 - Contrary to critical consensus, the play should be read as affirmative allegory: Hamm's blindness and Clov's servitude encode a theological drama of redemption, consistent with Beckett's Catholic upbringing.

Options:

- ✓ A) I, II, and III only
- B) II and IV only
- C) I and IV only
- D) I, II, III, and IV

Sahitya Classes

16. Match the items in Column A (Narrative Techniques / Literary Strategies) with the most appropriate items in Column B (Themes / Critical Interpretation).

Column A (Narrative Techniques / Literary Strategies)

1. Non-linear, memory-driven temporality
2. Malayalam-inflected English, neologisms, and playful syntax
3. Detailed depiction of domestic spaces and everyday life
4. Repetition, fragmentation, and interior focalization

Column B (Themes / Critical Interpretation)

- i. Interweaving of personal trauma with caste and gender oppression
- ii. Postcolonial linguistic hybridity and cultural specificity
- iii. Critique of universalist psychological reductionism
- iv. Demonstration of how socio-political hierarchies shape family dynamics

Options (Codes-in-Columns Matching):

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

17. Given below are statements- Assertion (A) and Reason (R):

Assertion (A): In "A Defence of Poetry" (1821), Shelley grounds poetry's cultural authority in the imaginative enlargement of sympathy, thereby making poets "unacknowledged legislators" not by didactic maxims but by transforming the moral imagination.

Reason (R): This aligns with Hazlitt's "On Poetry in General" (1818), which similarly defines poetry as chiefly a vehicle of explicit moral instruction addressed to the reader's rational faculty; hence both critics converge on a didactic conception of poetry.

In the light of the above statements, choose the correct options:

- A) Both A and R are true, and R is the correct explanation of A.
- B) Both A and R are true, but R is not the correct explanation of A.
- C) A is true, but R is false.
- D) A is false, but R is true.

Sahitya Classes

18. Arrange the following works of R. K. Narayan in the exact chronological order of their first publication, taking into account both his novels and significant autobiographical writings.

- I. *Swami and Friends*⁽¹⁾
- II. *The English Teacher*⁽²⁾
- III. *The Dark Room*
- IV. *Malgudi Days* (short story collection)
- V. *My Days* (autobiography)⁽⁴⁾

Options:

- A) I - III - II - IV - V
- B) I - II - III - IV - V
- C) I - III - IV - II - V
- D) I - IV - III - II - V

19. Given below are two statements- Assertion (A) and Reason (R):

Assertion (A): In Herbert's "The Pulley", the conceit of God bestowing blessings but withholding rest to ensure humans seek Him is a metaphysical conceit because it combines theological abstraction with human psychology.

Reason (R): A metaphysical conceit can extend beyond romantic or erotic themes to explore moral, spiritual, or philosophical dilemmas through complex, imaginative analogies.

In the light of the above statements, choose the correct options:

- A) Both A and R are true, and R is the correct explanation of A.
- B) Both A and R are true, but R is not the correct explanation of A.
- C) A is true, but R is false.
- D) A is false, but R is true.

20. Which of the following statements about *Pericles, Prince of Tyre* is/are correct?

- I. The play's omission from the First Folio (1623) is generally attributed to its collaborative authorship and textual corruption, with Heminge and Condell deliberately excluding it despite including *Timon of Athens*, another collaborative text.
- II. The character of Gower as chorus is drawn from John Gower's *Confessio Amantis*, and in the quarto text he appears in both prose and verse, reflecting inconsistencies in transmission.
- III. The miraculous recognition scene between Pericles and Marina directly imitates the lost Greek romance *Callirhoe* by Chariton, a source known to Shakespeare through English translation in the late 16th century.
- IV. Marina's chastity episode in the brothel has often been linked to the allegorical pattern of virtue under trial, aligning the play more with morality drama than with pure Hellenistic romance.

Options:

- A) I and IV only
- B) I, III and IV only
- C) II and III only
- D) I, II and IV only

Sahitya Classes

21. Consider a colonized subject whose cultural practices are partially imitated from the colonizer while simultaneously silenced by nationalist elites. In postcolonial theory, which combination of concepts best explains this scenario?
- Spivak's double marginalization alone - the subject's agency is fully recoverable through elite nationalist mediation.
 - Fanon's violence and Said's *Orientalism* - the subject enacts revolutionary aggression while resisting stereotypical representations.
 - Bhabha's Third Space and mimicry; Spivak's subaltern - the subject negotiates ambivalent identity while being structurally voiceless.
 - Bhabha's hybridity alone - the subject achieves full empowerment by combining indigenous and colonial cultural elements.

22. Match the following Keats poems (Column A) with their central philosophical concern and dominant poetic device (Column B). Use the codes in the options.

Column - A Poems

Column - B Philosophical Concern & Poetic Device

- | | |
|---|--|
| 1. "Ode on Melancholy" (1819) | i. Mortality, impermanence; lyric intensity and didactic tone. |
| 2. "Ode to Psyche" (1819) | ii. Imagination and divine inspiration; apostrophic address, mythological revival. |
| 3. <i>Hyperion</i> (1818-1819) | iii. Epic struggle of the poet; blank verse, elevated diction, unfinished narrative. |
| 4. "Isabella, or the Pot of Basil" (1818) | iv. Tragic love vs. social constraints; narrative ballad style with Gothic embellishments. |
| 5. "La Belle Dame sans Merci" (1819) | v. Fatal enchantment and illusion; ballad stanza with Gothic and Romantic imagery. |

Options:

- 1-i, 2-ii, 3-iii, 4-iv, 5-v
- 1-ii, 2-i, 3-iv, 4-v, 5-iii
- 1-iii, 2-iv, 3-i, 4-ii, 5-v
- 1-v, 2-iii, 3-ii, 4-i, 5-iv

(58) (D)

(11)

[P.T.O.]

Sahitya Classes

23. Identify the incorrect statement about the first publication chronology and series designation of Scott's novels.

- I. *Guy Mannering* was issued on 24 February 1815, as "by the Author of Waverley."
- II. *The Black Dwarf* and *Old Mortality* (later retitled *The Tale of Old Mortality*) together form *Tales of My Landlord*, First Series, published in December 1816.
- III. *The Heart of Midlothian* is *Tales of My Landlord*, Second Series, and first appeared in July 1818.
- IV. *Kenilworth* followed *Ivanhoe* by less than a year, first issued in January 1821, though both were published under the *Waverley Novels* sequence, not *Tales of My Landlord*.
- V. *The Monastery* (March 1820) and *The Abbot* (August 1820) were issued back-to-back as *Tales of My Landlord*, Fourth Series.

Options

- A) Only I is incorrect
- B) Only III is incorrect
- C) Only IV is incorrect
- D) Only V is incorrect

24. Ernest Hemingway's fiction is often linked to his "Iceberg Theory" of omission and understatement. Arrange the following works in the precise order of their publication, and identify which one most explicitly demonstrates the fully matured form of the "Iceberg Theory" according to critical consensus:

- I. *In Our Time*
- II. *A Farewell to Arms*
- III. *The Old Man and the Sea*
- IV. *The Sun Also Rises*

Options:

- A) I - IV - II - III; with (IV) as the mature Iceberg text
- B) I - IV - II - III; with (III) as the mature Iceberg text
- C) IV - I - II - III; with (II) as the mature Iceberg text
- D) I - II - IV - III; with (III) as the mature Iceberg text

(58) (D)

(12)

Sahitya Classes

25. Arrange the following works of Nissim Ezekiel in their correct chronological order of publication:

I. *In India and Other Poems*

II. *Collected Poems (1952-1988)*

III. *Sixty Poems*

IV. *The Unfinished Man*

V. *Hymns in Darkness*

VI. *The Exact Name*

Options:

A) III - I - IV - VI - V - II

B) I - III - VI - IV - V - II

C) III - IV - VI - I - V - II

D) III - I - VI - IV - V - II

26. John Milton's prose tract *Areopagitica* is regarded as one of the most eloquent defenses of freedom of the press in English literary history.

Which of the following statements best reflects Milton's central philosophical argument against the Licensing Order of 1643?

A) He contends that censorship is justified only when publications contain heretical views contrary to the state church.

B) Milton argues that the moral and intellectual growth of individuals depends on exposure to both good and evil ideas, and that true virtue is forged by critical engagement rather than passive obedience.

C) He maintains that state licensing is necessary to protect the monarchy and public order from seditious literature.

D) Milton claims that only works by established, university-educated authors should be exempted from pre-publication censorship.

Sahitya Classes

27. In *The Life and Opinions of Tristram Shandy, Gentleman*, Laurence Sterne employs various non-linear disruptions and paratextual devices. Which of the following combinations most accurately aligns with both (i) the *exact* placement and function of Sterne's typographical experiments, and (ii) the metafictional commentary they evoke in relation to Locke's theory of human understanding?
- A) The black mourning page following Parson Yorick's death in Volume I, Chapter XII; the blank page inviting the reader to imagine the Widow Wadman in Volume VI, Chapter XXXVIII; both functioning as readerly prompts that mock Locke's *tabula rasa* while acknowledging the reader's sensory limitations.
 - B) The black mourning page following Parson Yorick's death in Volume I, Chapter XII; the marbled page in Volume III, Chapter XXXVI; both functioning as visual metaphors for epistemological opacity and the instability of empirical sensation.
 - C) The marbled page in Volume III, Chapter XXXVI; the asterisk-filled page in Volume IX, Chapter IV; both functioning as ironic interruptions underscoring Locke's assertion that abstract ideas cannot be formed without sensory experience.
 - D) The blank page inviting the reader to sketch the Widow Wadman in Volume VI, Chapter XXXVIII; the squiggly line representing the "narrative digression" in Volume VI, Chapter XL; both functioning as concrete illustrations of Sterne's rejection of Locke's associationism in favour of Aristotelian mimesis.

28. In *Buried Child*, Sam Shepard reconfigures the American pastoral myth through disjunctive dialogue and symbolic imagery. Which of the following combinations most precisely identifies (i) the scene where the buried child is first alluded to by Halie in a veiled manner, (ii) the stage direction that underscores the erosion of generational continuity, and (iii) the critical lens under which these elements most directly subvert Frederick Jackson Turner's frontier thesis?
- I. Halie's early reminiscence about Ansel's "heroism" in Act One; Dodge's act of covering himself with a blanket; best interpreted through an eco-critical framework that exposes the decay of agrarian self-reliance.
 - II. Halie's nostalgic evocation of Ansel in Act One as a "basketball star and war hero"; the visual motif of Dodge surreptitiously drinking whiskey and scattering corn husks; best read through a Marxist agrarian critique dismantling Turner's frontier as a site of democratic renewal.
 - III. Halie's reference in Act One to "the child we had... but we don't talk about"; Dodge's offhand husking of corn in silence; best examined via a Gothic pastoral framework that reimagines the frontier as a site of generational curse and familial entrapment.
 - IV. Halie's indirect mention in Act One of "something rotten deep in the ground"; Dodge's act of tossing husks on the floor while coughing; best approached through a psychoanalytic agrarian reading that links the farm's decay to repressed incestuous trauma, undermining Turner's vision of regenerative settlement.

Options:

- A) I, II
- B) II, III
- C) III, IV
- D) I, IV

(58) (D)

Sahitya Classes

29. Match each play by Mahesh Dattani (List - I) with the specific element (List - II) that appears in that play, ensuring precision in act, scene, and thematic function.

List I - Plays

1. *Final Solutions*

2. *Dance Like a Man*

3. *Bravely Fought the Queen*

4. *Tara*

List II - Elements

i. The revelation that a father refused water to a Muslim neighbour during the Partition riots, triggering a re-enactment of communal hostility by the chorus.

ii. The protagonist recalls being locked out of a practice room to prevent his pursuit of Bharatanatyam, symbolising gendered artistic suppression.

iii. The truth about a daughter's disability being the result of her father's violence, revealed in the kitchen, reversing its nurturing symbolism.

iv. Conjoined twins' separation driven by gender bias, with the male twin receiving both kidneys during surgery.

Choose the Correct Option:

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

30. Given below are two statements- Assertion (A) and Reason (R):

Assertion (A): In *Villette*, Lucy Snowe's narrative unreliability stems not only from her withholding of key events but also from her strategic deployment of euphemistic silence, which Brontë uses to subvert Victorian expectations of female emotional transparency.

Reason (R): Brontë's deliberate elisions in *Villette* reflect her adoption of the Byronic confessional mode, wherein the narrator's omissions function to intensify narrative intimacy by preserving the sanctity of private sentiment over public revelation.

In the light of the above statements, choose the correct options:

- A) Both (A) and (R) are true, and (R) is the correct explanation of (A).
- B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- C) (A) is true, but (R) is false.
- D) (A) is false, but (R) is true.

Sahitya Classes

31. In Aristotle's *Poetics*, which of the following statements most accurately reflects his distinction between *history* and *poetry*, while remaining faithful to the original Greek conceptualization?
- A) Poetry concerns what is probable or possible according to the law of necessity or likelihood, whereas history records what has actually happened.
 - B) Poetry is superior to history because it imitates universal truths, whereas history is constrained by the particularities of actual events.
 - C) History and poetry both deal with universals, but poetry excels in moral instruction through mimesis, unlike history which serves civic memory.
 - D) Poetry is a more exact representation of reality than history, since it refrains from the embellishments typical of historical accounts.
32. In *Tradition and the Individual Talent* (1919), Eliot draws an analogy between the poet's mind and a catalyst in a chemical reaction. Which of the following statements most precisely captures the *logical implication* of this analogy as Eliot develops it, without introducing distortions or anachronistic interpretations?
- A) The poet's mind actively shapes the emotions and experiences it receives, imprinting them with the poet's individuality before they emerge as art.
 - B) The poet's mind remains inert in terms of personal emotion during composition, allowing disparate experiences to combine into new wholes without the intrusion of the poet's personality.
 - C) The poet's mind operates mechanically to record experiences exactly as they occur, with no transformation or rearrangement.
 - D) The poet's mind refines and purifies personal feelings so they may attain a universal significance in the finished work.
33. Which of the following statements most accurately reflects the chronological interplay between political events and linguistic change in England during the Middle English period (c. 1100-1500), according to the consensus of leading historical linguists?
- A) The Statute of Pleading (1362) mandated English for all legal proceedings, immediately replacing Anglo-Norman in both speech and record-keeping throughout the realm.
 - B) The decline of Anglo-Norman as a spoken language among the English upper classes began before the loss of Normandy in 1204, but accelerated in the thirteenth century due to reduced cross-Channel aristocratic ties.
 - C) The introduction of Chancery Standard in the early fifteenth century marked the first instance of English being used in any official royal documents.
 - D) The Black Death (1347-1351) caused a linguistic shift in favour of English because it disproportionately affected Anglo-Norman-speaking clerics, forcing Latin to replace French in parish records.

(58) (D)

(16)

Sahitya Classes

34. In *The Custom-House* preface to *The Scarlet Letter*, Nathaniel Hawthorne draws an elaborate parallel between his own position as a "surveyor of the revenue" and the fictional narrator's excavation of the scarlet cloth letter. Which of the following interpretations most precisely accounts for Hawthorne's self-reflexive strategy in this framing device?
- A) It operates as a metafictional mediation between the author's historical consciousness and the reader's suspension of disbelief, foregrounding the instability of moral judgment in a Puritan context.
 - B) It functions merely as a romanticized autobiography, intended to lend verisimilitude to the tale by situating it in a partially factual Salem setting without engaging in deeper metafictional play.
 - C) It embodies Hawthorne's rejection of the American Transcendentalist emphasis on individual intuition, replacing it with a symbolist meditation on the determinism of inherited sin and civic duty.
 - D) It serves primarily as a political satire, critiquing mid-19th-century Whig patronage systems while downplaying any thematic engagement with guilt, atonement, or communal morality.
35. In *King Lear*, Act 4, Scene 6, Edgar (disguised as Poor Tom) offers this cryptic counsel to the blinded Gloucester. Fill in the blanks exactly as they appear in the First Quarto (1608) text, not the First Folio (1623):
- "Men must endure
Their going hence, ____, ____."
- A) even as their coming hither; Ripeness is all
 - B) as their coming hither; the ready are all
 - C) as their coming hither; ripeness is all
 - D) even as their coming hither; the ripe are all ✕

(58) (D)

(17)

[P.T.O.]

Sahitya Classes

36. Match the Following: Alexander Pope's Works and Specific References:

Column - A - Passages / Allusions

Column - B - Work and Context

1. "Where wigs with wigs, with sword-knots sword-knots strive, Beaux banish beaux, and coaches drive."

i. A satirical portrait of pedantic critics in *The Dunciad Variorum*, targeting the futility of their moral and intellectual pretensions.

2. "Thy mighty Scholia, born to bless mankind, To mend the morals, and to mend the mind."

ii. A political and social satire on Queen Anne's polite yet superficial courtly rituals in *The Rape of the Lock*.

3. "Here thou, great Anna! whom three realms obey, Dost sometimes counsel take - and sometimes tea."

iii. A mock-heroic depiction of fashionable London's petty rivalries in *The Rape of the Lock*.

4. "Nor truth nor manhood could one bosom move, Nor sacred honour, nor the ties of love."

iv. A condemnation of sycophantic betrayal and "moral decay in *The Dunciad Variorum*."

Choose the Correct Option:

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

37. Given below are two statements- Assertion (A) and Reason (R):

Assertion (A): In *Oryx and Crake*, Atwood deliberately withholds Oryx's verifiable biographical details to foreground the epistemological instability of narratives in a mediated, globalized world, making her as much a construct of Jimmy's desire and selective memory as an autonomous character.

Reason (R): Oryx's accounts of her past—ranging from her childhood in an unnamed Southeast Asian village to her work in the sex industry—are internally inconsistent and deliberately unverifiable, aligning with Atwood's broader thematic critique of the commodification of truth in late-capitalist, biotech-driven societies.

In the light of the above statements, choose the correct options:

- A) Both A and R are true, and R is the correct explanation of A.
- B) Both A and R are true, but R is not the correct explanation of A.
- C) A is true, but R is false.
- D) A is false, but R is true.

Sahitya Classes

38. Which of the following statements most accurately captures the New Critical principle regarding the role of the author's biography in literary interpretation, as articulated by W.K. Wimsatt and Monroe C. Beardsley in *The Intentional Fallacy*?
- A) The author's biography can be used only to understand historical references in a text but should not influence evaluation of its meaning.
 - B) The author's biography is irrelevant to critical interpretation, as meaning resides entirely within the self-contained structure of the text.
 - C) The author's biography is essential for interpreting ambiguities that cannot be resolved through close reading alone.
 - D) The author's biography may be consulted when primary textual evidence is insufficient for full comprehension.

39. Match the Following:

Column A - Work / Passage Context

Column B - Specific Detail / Stylistic or Philosophical Element

- | | |
|---|---|
| 1. <i>Kanthapura</i> (1938) | i. "A metaphysical novel" where truth is likened to a rope, and illusion to a serpent, drawing from Advaita Vedanta's rope-snake analogy. |
| 2. <i>The Serpent and the Rope</i> (1960) | ii. A short story where a symbolic animal sacrifices itself, becoming a rallying point for villagers during the freedom movement. |
| 3. <i>The Cat and Shakespeare</i> (1965) | iii. Depicts a South Indian village's transformation under Gandhian influence, narrated in the oral style of a Sthala-purāṇa. |
| 4. "The Cow of the Barricades" (1938) | iv. States that the "Indian novelist" must express the rhythm of Indian life and speech in English, comparing Indian English to "not the English of the English, but ... the tempo of our own speech" |
| 5. Author's Foreword to <i>Kanthapura</i> | v. A comic-philosophical narrative in which a municipal clerk uses the 'cat principle' – a metaphor for surrender – to navigate life's uncertainties. |

Options:

- A) 1-iii, 2-v, 3-i, 4-ii, 5-iv
- B) 1-ii, 2-i, 3-iii, 4-v, 5-iv
- C) 1-iii, 2-i, 3-v, 4-ii, 5-iv
- D) 1-i, 2-iii, 3-v, 4-ii, 5-iv

Sahitya Classes

40. Arrange the following Arthur Miller plays in the order of their first public performance (premiere date):

- I. *A Memory of Two Mondays* (1)
- II. *The Creation of the World and Other Business* (4)
- III. *After the Fall*
- IV. *The Price* (3)

Options:

- A) I - IV - III - II
- B) I - III - IV - II
- C) III - I - IV - II
- D) I - IV - II - III

41. Match the characters in List - I with the correct Oscar Wilde work in List - II:

List - I (Characters)

- i. The Happy Prince
- ii. Professor of Metaphysics
- iii. The Rocket
- iv. Prince Florizel
- v. The Miller

List - II (Works)

1. "The Happy Prince"
2. "The Remarkable Rocket"
3. "The Young King"
4. "The Devoted Friend"
5. "The Critic as Artist"

Options:

- A) i-1, ii-2, iii-3, iv-4, v-5
- B) i-1, ii-3, iii-2, iv-5, v-4
- C) i-1, ii-5, iii-2, iv-3, v-4
- D) i-1, ii-5, iii-4, iv-3, v-2

42. Match the Swiftian place names with their correct descriptions, as per *Gulliver's Travels* and other works by Jonathan Swift.

List I - Place

- i. Luggnagg
- ii. Glubbdubdrib
- iii. Balnibarbi
- iv. Laputa

List II - Description

1. An island whose ruling monarch maintains a personal bodyguard of Struldbrugs, immortal beings afflicted with perpetual decrepitude.
2. A land of necromancers where visitors can converse with the dead, located southwest of Luggnagg.
3. The territory over which the floating island exercises despotic control, home to projectors of impractical schemes.
4. A floating island inhabited by people obsessed with mathematics, music, and abstract speculation, neglecting practical affairs.

Options:

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

(58) (D)

(20)

Sahitya Classes

43. In the late 18th century, Samuel Taylor Coleridge and Robert Southey proposed Pantisocracy, an experimental communal scheme. Which of the following statements most accurately captures the core principles and historical context of Pantisocracy, as reflected in their letters and early writings?
- A) It proposed a democratic commune in England where every adult male could vote on communal decisions, but labour and education were privately organized, emphasizing political over moral or educational equality.
 - B) It was a utopian plan primarily focused on literary collaboration, wherein Coleridge and Southey intended to produce a joint corpus of poetry and philosophical essays while living in semi-isolation on the American frontier.
 - ☒ C) It was a radical egalitarian settlement planned along the Susquehanna River, in which all members would share labour, moral and intellectual pursuits equally, with education and virtue considered essential components of the community.
 - D) It was a metaphysical experiment, aiming to create a purely spiritual society inspired by Neoplatonic and Kantian ideals, with minimal concern for material subsistence or practical governance.
44. In the context of 17th-18th century English literary theory, Neo-Classical criticism emphasized certain principles that distinguished it from both preceding Renaissance and later Romantic thought. Which of the following options most accurately captures these principles?
- A) The primary measure of literary value lies in subjective audience reception and personal emotional response, irrespective of reason, classical authority, or adherence to form, reflecting proto-Reader-Response theory.
 - B) Literature should prioritize the poet's individual emotional experience and spontaneous creativity, even at the expense of classical form, decorum, or moral instruction, anticipating Romantic ideals.
 - C) Literary criticism should reject imitation of classical models and focus on experimental linguistic forms, abstraction, and novelty, valuing artistic innovation over moral or societal function.
 - ☒ D) Literature must adhere to classical norms of unity, decorum, and verisimilitude, balancing reason and imagination, and serving the dual purpose of instructing and delighting (*utile et dulce*), as exemplified by Pope, Dryden, and Johnson.
45. In the following excerpts, identify which one exemplifies the literary device of apostrophe (direct address to someone or something absent, abstract, or non-human):
- Excerpts:
- ☒ I. "Death, be not proud, though some have called thee / Mighty and dreadful, for thou art not so." – John Donne
 - II. "Hope is the thing with feathers / That perches in the soul." – Emily Dickinson
 - III. "All the world's a stage, / And all the men and women merely players." – William Shakespeare
 - ☒ IV. "O wild West Wind, thou breath of Autumn's being, / Thou, from whose unseen presence the leaves dead / Are driven." – Percy Bysshe Shelley
- Options:
- A) Excerpt I only
 - ☒ B) Excerpts I and IV only
 - C) Excerpts II and III only
 - D) All of the above

Sahitya Classes

46. In Victorian literary and cultural criticism, Matthew Arnold argued for the role of literature and criticism in cultivating human culture. Which of the following statements most accurately reflects Arnold's philosophy, distinguishing it from his contemporaries such as John Ruskin, Thomas Carlyle, or John Henry Newman?
- Literary criticism should prioritize social reform and labour activism, assessing poetry and prose mainly in terms of their capacity to influence political and economic change.
 - The critic's role is primarily to exalt religious faith and moral dogma, ensuring that literary works serve the authority of the Church and reinforce doctrinal instruction.
 - Literature and criticism must act as disinterested moral guides, fostering intellectual and spiritual elevation by transmitting "the best that has been thought and said", independent of sectarian or political pressures.
 - Poetry and literature should be evaluated primarily for aesthetic innovation, ornamentation, and stylistic originality, with minimal concern for moral or cultural instruction.

47. Which one of the following Eugene O'Neill plays was performed posthumously for the first time, despite being completed years earlier, and had its world premiere in Stockholm, Sweden, before its American debut?
- A Moon for the Misbegotten*
 - Long Day's Journey into Night*
 - More Stately Mansions*
 - Hughie*

48. The following are notable English works of diaries, letters, and personal reflections. Match each work in Column - A with its correct author in Column - B.

Column - A Work

- Diary and Letters of Madame d'Arblay*
- Brief Lives*
- The Grasmere Journals*
- Anecdotes of the Late Samuel Johnson*
- Timber, or Discoveries*

Column - B Author

- Ben Jonson
- John Aubrey
- Dorothy Wordsworth
- Hester Thrale Piozzi
- Fanny Burney

Options:

- i-5, ii-3, iii-2, iv-1, v-4
- i-5, ii-2, iii-3, iv-4, v-1
- i-4, ii-2, iii-3, iv-5, v-1
- i-5, ii-2, iii-4, iv-3, v-1

49. Which of the following Mulk Raj Anand works was originally published in 1939 by Jonathan Cape, London, dedicated to Jawaharlal Nehru, and later revised in 1957 with an added chapter reflecting on the Quit India Movement?
- Two Leaves and a Bud*
 - The Village*
 - Coolie*
 - The Sword and the Sickle*

(58) (D)

Sahitya Classes

50. Given below are two statements – Assertion (A) and Reason (R):

Assertion (A): *White Noise* critiques the pervasive influence of media and consumer culture on contemporary consciousness, portraying how technology mediates both fear and desire.

Reason (R): The novel presents Jack Gladney's obsession with "airborne toxic events" as a metaphor for the anxieties generated by hyper-mediated modern life, showing that fear becomes commodified and circulated through mass culture.

In the light of the above statements, choose the correct options:

- A) Both A and R are true, and R is the correct explanation of A.
 - ☒ B) Both A and R are true, but R is not the correct explanation of A.
 - C) A is true, but R is false.
 - D) A is false, but R is true.
51. Complete the following line from *Don Juan* (Canto I, Stanza 1):
 "I want a hero: an uncommon want,
 When every year and month sends forth a new one,
 Till, after cloying the gazettes with cant,
 The age discovers he is not the true one;"
 Which line follows next?
- A) I sigh for a hero, but the gods deny him
 - B) I seek a hero, yet all mortals fail
 - ☒ C) I want him still, but none appear to view one
 - D) And all mankind remains in dull submission
52. Which of the following statements best captures the significance of serialization in Dickens' novels?
- A) Serialization allowed Dickens to experiment with multiple endings, abandoning narrative cohesion in favour of episodic amusement.
 - ☒ B) Serialization enabled Dickens to adapt his narrative in response to public reception, shaping character development, plot pacing, and thematic emphasis over time.
 - C) Serialization was primarily a marketing strategy, with no impact on narrative structure or thematic development.
 - D) Serialization restricted Dickens' creative freedom, forcing him to follow a rigid pre-planned structure without audience feedback.
53. In Toni Morrison's 1993 Nobel Prize in Literature acceptance speech, she emphasizes the writer's responsibility in society. Which of the following statements most accurately captures her central argument?
- A) Writers should primarily entertain and avoid moral or political engagement, as literature's purpose is aesthetic rather than societal.
 - ☒ B) Writers are tasked with bearing witness to human experience, confronting social injustices, and illuminating the ethical dimensions of life through narrative.
 - C) Writers must prioritize commercial success to ensure their work reaches a global audience, with social commentary being secondary.
 - D) Writers' responsibilities are confined to preserving literary tradition, without challenging prevailing cultural or political norms.

Sahitya Classes

54. In *Shamela* (1741), Henry Fielding constructs a satirical inversion of Richardson's *Pamela*. Which of the following best explains the method and purpose of Fielding's satire?
- Fielding exaggerates *Shamela*'s innate virtue, demonstrating the superiority of Richardson's moral universe.
 - Fielding converts the epistolary form into metrical verse, emphasizing aesthetic beauty over moral critique.
 - Fielding meticulously documents *Shamela*'s scheming through epistolary narration, exposing the artifice and hypocrisy underlying Richardson's sentimental prose.
 - Fielding produces a tragicized sequel, emphasizing emotional intensity and deepening the original plot's sentimentalism.

55. Match the following Robert Browning works with their distinctive thematic or stylistic focus:

Column - A Works

- My Last Duchess
- The Laboratory
- Andrea del Sarto
- Fra Lippo Lippi

Column - B Themes / Features

- Dramatic monologue revealing the jealousy and possessiveness of a Renaissance Duke
- Intense exploration of vengeful passion and psychological obsession
- Portrait of a Renaissance painter torn between artistic perfection and moral compromise
- Satirical critique of artistic hypocrisy and the conflict between morality and creativity

Options:

- i-2, ii-1, iii-4, iv-3
- i-1, ii-2, iii-3, iv-4
- i-1, ii-3, iii-2, iv-4
- i-4, ii-2, iii-1, iv-3

56. In Kamala Das' poem "An Introduction", she writes:
"I am Indian, very brown, born in Malabar, I speak three languages, write in Two, dream in one."

Which of the following statements best captures the thematic significance of this self-description?

- Das emphasizes linguistic versatility as a form of personal empowerment, but does not link it to social identity.
- Das celebrates colonial linguistic hierarchy, privileging English over native languages as the path to literary legitimacy.
- Das' focus is purely autobiographical, chronicling the literal number of languages she speaks, without symbolic or political resonance.
- Das foregrounds the multiplicity of her identity, reflecting the tension between cultural inheritance, personal autonomy, and literary expression in postcolonial India.

(58) (D)

(24)

Sahitya Classes

57. In "Tintern Abbey", Wordsworth reflects:
"The sounding cataract haunted me like a passion."
What does this line primarily signify?
- A) The literal sound of the waterfall evoking fear.
 - B) Nature's capacity to stir deep, almost uncontrollable emotional and imaginative responses.
 - C) Wordsworth's desire to escape industrialization.
 - D) A critique of human inattention to the natural world.
58. Which of the following Restoration plays was written earliest?
- A) *The Rover* - Aphra Behn
 - B) *The Country Wife* - William Wycherley
 - C) *The Man of Mode* - George Etherege
 - D) *All for Love* - John Dryden
59. Which of the following employs prosopopoeia, a form of personification?
- A) "Because I could not stop for Death - He kindly stopped for me" – Emily Dickinson, Poem 479
 - B) "The Sun now rose upon the right: Out of the sea came he" – Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*
 - C) "O wild West Wind, thou breath of Autumn's being" – P.B. Shelley, *Ode to the West Wind*
 - D) "The little waves laughed to themselves and threw themselves upon the shore" – Virginia Woolf, *The Waves*
60. In William Blake's complex prophetic mythology, which of the following pairings of symbolic figure and its precise mythological function is incorrect according to authoritative textual and critical sources?
- A) Urizen - Embodiment of restrictive law, rationality, and oppressive order; often depicted with architectural and measuring instruments.
 - B) Los - Personification of creative imagination and poetic inspiration, the eternal prophet who forges in the furnaces of time.
 - C) Enitharmon - Los's emanation, symbolizing spiritual beauty and sexual restraint, presiding over a "female will" that ushers in an age of chastity and repression.
 - D) Albion - Representation of the divine poetic genius of man in harmony, fragmented into four Zoas after his "universal man" state is corrupted by industrial labour.

Sahitya Classes

61. In the context of William Congreve's *Love for Love* (1695), often cited as a refined example of the Restoration comedy of intrigue, which of the following structural features most precisely aligns with the genre's defining characteristics, distinguishing it from comedy of manners, and is demonstrably evident in Congreve's deployment of plot mechanics?
- A) The dominance of sparkling repartee over narrative complexity, with minimal reliance on concealed identities or misunderstandings.
 - B) A tightly interlaced succession of schemes, deceptions, and mistaken identities driving forward the resolution, wherein character revelation is contingent on unravelling a concealed contract central to the action.
 - C) The satire of upper-class affectations through static conversational exchanges, eschewing climactic reversals or plot twists in favour of social observation.
 - D) The complete absence of romantic subplots, with the action centred exclusively on political commentary masked as personal rivalry.
62. In Virginia Woolf's essay "Mr. Bennett and Mrs. Brown" (1924), she critiques Edwardian realism and articulates her modernist manifesto by focusing on the elusive nature of character. Which of the following most accurately encapsulates Woolf's theoretical stance in this essay, while avoiding conflation with her arguments in *Modern Fiction* (1925)?
- A) She argues that Edwardian novelists fail because they focus excessively on external description, and she advocates replacing plot with a stream of consciousness to portray the "luminous halo" of experience.
 - B) She claims that the Edwardians succeeded in capturing psychological depth, but their neglect of intricate plotting left their novels structurally weak compared to the Victorians.
 - C) She contends that Edwardian writers like Bennett, Wells, and Galsworthy inadequately represent the interior reality of individuals, urging writers to discard materialist methods and instead render the subtle, often fragmented, truths of human personality, exemplified through her fictional "Mrs. Brown."
 - D) She celebrates the Edwardian emphasis on material detail as essential for grounding modernist character studies, while cautioning against excessive abstraction in fiction.
63. In *Leaves of Grass* (final "Deathbed" edition, 1891-92), Walt Whitman strategically reorganized several poems, altering the thematic architecture of the collection. Which of the following statements correctly identifies a poem whose placement and revisions explicitly reflect Whitman's late-life reconciliation with mortality, while also retaining its original transcendentalist underpinnings?
- A) "Song of the Open Road" - moved from "Calamus" to "Songs of Parting," incorporating new lines about death's companionship.
 - B) "Good-Bye My Fancy" - placed in a newly titled cluster in the 1891-92 edition, signalling closure and reflective farewell.
 - C) "Crossing Brooklyn Ferry" - shifted to "Sea-Drift" in the final edition to emphasize the timeless continuity of human experience.
 - D) "When Lilacs Last in the Dooryard Bloom'd" - repositioned to "Drum-Taps" with added references to Whitman's own anticipated passing.

Sahitya Classes

64. Which of the following options spells correctly the adjective meaning "given to using long, obscure words"?
- A) Sesquipedelian
~~B) Sesquipidalian~~
 C) Sesquipedalian
 D) Sesquepidalean
- Sesquipedalian*

65. Match the following Thomas Hardy novels with their heroines and the central moral or psychological conflict they face:

Column - A Novels

i. *Tess of the d'Urbervilles*

ii. *Jude the Obscure*

iii. *Far from the Madding Crowd*

iv. *The Woodlanders*

Column - B Heroines / Central Conflicts

1. Tess Durbeyfield - Struggles with societal judgment and the consequences of sexual exploitation, embodying the tragedy of innocence corrupted.

2. Sue Bridehead - Torn between intellectual freedom and societal expectation, facing dilemmas of love, marriage, and morality.

3. Bathsheba Everdene - Faces pride and autonomy versus romantic and social responsibility, learning through trials of choice and consequence.

4. Grace Melbury - Confronts ethical steadfastness and moral restraint, balancing personal desire against duty and social conscience.

Options:

- A) i-3, ii-2, iii-1, iv-4
 B) i-2, ii-1, iii-4, iv-3
 C) i-1, ii-3, iii-2, iv-4
~~D) i-1, ii-2, iii-3, iv-4~~

66. Which of the following statements about Jane Austen's unfinished novel *Sanditon* is factually incorrect according to the most authoritative scholarly editions of the manuscript?
- A) The extant text of *Sanditon* consists of twelve chapters, ending abruptly after an unfinished sentence.
 B) The work's surviving manuscript is housed in the King's College, Cambridge library as part of the Sir William Knightley collection.
 C) Austen began writing *Sanditon* in January 1817, only months before her death in July of the same year.
 D) The central male figure, Sidney Parker, is introduced for the first time in the final completed chapter of the fragment.

Sahitya Classes

67. In George Bernard Shaw's preface to *The Doctor's Dilemma* (1906), he distinguishes between two fictional doctors to illustrate his critique of medical ethics: one representing the "selfless scientific ideal" and the other the "self-serving practitioner motivated by profit."

Which pairing correctly identifies these two fictional doctors as named by Shaw himself in the preface, and the works in which they originally appeared?

- A) Sir Colenso Ridgeon (*The Doctor's Dilemma*) and Andrew Joffe (*The Apple Cart*)
- B) Dr. Christopher Syn (*Doctor Syn*) and Sir Patrick Cullen (*The Doctor's Dilemma*)
- C) Dr. Stockmann (*An Enemy of the People*) and Dr. Blenkinsop (*The Doctor's Dilemma*)
- D) Dr. Colenso Ridgeon (*The Doctor's Dilemma*) and Dr. Stockmann (*An Enemy of the People*)

68. In *The Tempest*, the speech often cited as Shakespeare's farewell to the stage is delivered by Prospero in Act V, Scene I. Which of the following specific textual and contextual claims about this speech is factually incorrect?

- A) The passage begins with the words "Ye elves of hills, brooks, standing lakes and groves" and directly invokes elements from classical magic traditions, notably Ovid's *Metamorphoses* (via Arthur Golding's 1567 English translation).
- B) It includes a direct allusion to the rending of an oak by Jove's thunderbolt, echoing a motif in Virgil's *Aeneid*, and is a rare moment in Shakespeare where a magician figure renounces supernatural power.
- C) The renunciation in this speech is entirely unique to *The Tempest*, with no thematic or structural parallels in any other Shakespearean work, including the epilogue of *The Two Noble Kinsmen* or Duke Vincentio's closing speech in *Measure for Measure*.
- D) The metrical structure predominantly follows blank verse but shifts into a rhymed couplet at the conclusion, signalling finality in both dramatic and symbolic terms.

69. Given below are two statements- Assertion (A) and Reason (R):

Assertion (A): In *Moll Flanders* (1722), the protagonist's retrospective narration is marked by Defoe's use of what Ian Watt calls "formal realism," but unlike in *Robinson Crusoe* (1719), this is reinforced by the insertion of pseudo-documentary moral reflections purportedly added by an "editor," whose voice intermittently frames the tale in a moralizing register.

Reason (R): This framing device aligns entirely with the narrative method of *A Journal of the Plague Year* (1722), in which Defoe sustains a single, unbroken first-person perspective without any intrusion of an editorial persona, thereby maintaining narrative unity.

In the light of the above statements, choose the correct options:

- A) Both A and R are true, and R is the correct explanation of A.
- B) Both A and R are true, but R is not the correct explanation of A.
- C) A is true, but R is false.
- D) A is false, but R is true.

Sahitya Classes

70. In *Mappings* (1980), Vikram Seth's debut poetry collection, the poem "The Tale of Melon City" – later included in *The Collected Poems* (1992) – is a modern retelling of a legend inspired by which specific source, and how does Seth's choice of ending subvert the political allegory inherent in the original?

- A) Derived from a fable in the *Kathasaritsagara*; Seth replaces the moral closure with a democratic referendum, satirising contemporary Indian electoral politics.
- B) Adapted from Alexander Pushkin's narrative poem *The Tale of the Dead Princess and the Seven Knights*; Seth ends with the ruler's assassination, replacing folkloric justice with an ironic coup.
- C) Based on Alexander Pushkin's *The Tale of the Foolish Man*; Seth retains the original execution scene but alters the moral to reflect economic liberalisation.
- D) Derived from Alexander Pushkin's *The Tale of the Tsar Nikita and His Forty Daughters*; Seth alters the closure to emphasise gender equality rather than authoritarianism.

71. Which of the following sentences contains a genuine instance of synecdoche?

- A) "The crown will decide the nation's fate by noon tomorrow."
- B) "All hands on deck, the storm is upon us."
- C) "The pen is mightier than the sword."
- D) "Hollywood is releasing a wave of sequels this summer."

72. Given below are two statements- Assertion (A) and Reason (R):

Assertion (A): In feminist literary theory, the Anglo-American project of gynocriticism (Showalter) builds interpretive models from women's texts to map a female literary tradition independent of male-authored paradigms, whereas French *écriture féminine* (Cixous, Irigaray) foregrounds writing the body and linguistic excess to disrupt phallogocentric signifying practices.

Reason (R): Since Butler's account of gender as performativity renders "woman" a discursively produced effect with no stable referent, both gynocriticism and *écriture féminine* necessarily abandon the category "woman" and thereby converge methodologically, collapsing any real distinction between them.

In the light of the above statements, choose the correct options:

- A) Both A and R are true, and R is the correct explanation of A.
- B) Both A and R are true, but R is not the correct explanation of A.
- C) A is true, but R is false.
- D) A is false, but R is true.

73. Arrange the following sermons by John Donne in chronological order of delivery, from earliest to latest, according to verified historical records.

- I. Death's Duel (St. Paul's Cathedral)
- II. The Gunpowder Day Sermon (Paul's Cross)
- III. Sermon Preached to the Virginia Company (Whitehall)
- IV. Easter Day Sermon (St. Paul's Cathedral, on Psalm 2:1-2)

Options:

- A) II – III – IV – I
- B) III – II – I – IV
- C) II – IV – III – I
- D) IV – II – III – I

Sahitya Classes

74. Which of the following pairs correctly matches the exact year of publication with the original language of the work, for Renaissance texts that decisively shaped early modern humanism and science? Only one pair is fully correct in both year and language according to verified historical records.

- I. Niccolò Machiavelli - *Il Principe* - 1532 - Italian
- ☒ II. Thomas More - *Utopia* - 1516 - Latin
- III. Andreas Vesalius - *De humani corporis fabrica* - 1543 - Greek
- IV. Baldassare Castiglione - *Il libro del cortegiano* - 1528 - Italian

Options:

- ☒ A) I and II only
- B) II and IV only
- C) I, II, and IV only
- D) II only

75. Given below are two statements- Assertion (A) and Reason (R):

Assertion (A): In literature, a paradox differs from an oxymoron in that a paradox operates at the level of propositional truth, often requiring the reader to reconcile apparent contradictions into a coherent meaning, whereas an oxymoron juxtaposes contradictory terms for immediate effect without necessarily implying a reconcilable truth.

Reason (R): The statement "Less is more" is a paradox because its surface contradiction can be resolved through the idea that simplicity can lead to greater impact, while an expression like "deafening silence" is an oxymoron as it produces a striking image through contradictory terms without resolving into a generalizable truth claim.

In the light of the above statements, choose the correct options:

- A) Both (A) and (R) are true, and (R) is the correct explanation of (A).
- B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- ☒ C) (A) is true, but (R) is false.
- D) (A) is false, but (R) is true.

76. Which of the following statements about the Romantic Age in English literature is entirely accurate according to authoritative scholarship, considering both its historical chronology and its aesthetic-philosophical underpinnings?

- ☒ A) The Romantic Age in Britain began in 1815 after the Battle of Waterloo, when poets universally turned away from nature to embrace industrial progress, as demonstrated in William Blake's celebration of mechanization in *Songs of Innocence and of Experience*.
- B) The Romantic Age, spanning approximately 1789 to 1850, was exclusively characterized by a retreat from political engagement, with no poets addressing contemporary political revolutions or social injustices, as evidenced by Byron's purely personal themes and Shelley's avoidance of political radicalism.
- C) The publication of *Lyrical Ballads* in 1798, containing Wordsworth's "Tintern Abbey" and Coleridge's "The Rime of the Ancient Mariner," is widely regarded as the formal inception of the Romantic Age in Britain, though its philosophical groundwork had already been laid by earlier poets such as Thomas Gray and William Cowper, and it continued until the early 1830s, marked by the death of Sir Walter Scott in 1832.
- D) The Romantic Age, beginning with the American Revolution (1775), saw all six major Romantic poets-Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats-publishing their first major works before the French Revolution (1789), thus making the Revolution's impact on Romanticism purely retrospective.

Sahitya Classes

77. In *Catch-22*, Colonel Cathcart's obsession with increasing the number of missions serves as a satirical device that best illustrates Heller's critique of:
- The psychological effects of Post-Traumatic Stress Disorder (PTSD) on commanding officers during prolonged aerial combat.
 - The existential futility of individual action within a bureaucratic war machine, where self-preservation conflicts with institutional objectives.
 - The inherent absurdity of Cold War-era nuclear deterrence strategies, paralleling military operations with mutually assured destruction.
 - The Romantic ideal of heroism in modern warfare, subverted through ironic characterization and narrative fragmentation.
78. In *The Waste Land* (1922), T. S. Eliot layers multiple intertextual allusions to construct a fragmented modernist collage. Which one of the following pairs lists an allusion from the poem and its precise original source without error in both textual reference and historical origin?
- "Those are pearls that were his eyes"-allusion to *The Tempest*, Act 1, Scene 2, lines 397-398, spoken by Ariel to Ferdinand, authored by William Shakespeare in ca. 1610-1611.
 - "By the waters of Leman I sat down and wept"-allusion to Psalm 137 in the Hebrew Bible, translated in the *King James Version* (1611) as "By the rivers of Babylon, there we sat down, yea, we wept," merged with the geographical Lake Geneva (*Lac Léman*).
 - "Datta. Dayadhvam. Damyata."-allusion to the *Brihadaranyaka Upanishad*, V.1, translated into English in the *Sacred Books of the East* series by F. Max Müller (1884).
 - "O O O O that Shakespeherian Rag"-allusion to the 1912 American popular song "That Shakespearian Rag," composed by Dave Stamper with lyrics by Gene Buck.
79. In P. B. Shelley's poetry, subtle intertextual and metrical features distinguish his major works. Which of the following statements is/are correct?
- ☒ In "Ode to the West Wind" (1819), Shelley employs a sequence of five sonnets written in terza rima (aba bcb cdc ... ded ee), thus merging Dantean tercets with the Shakespearean couplet.
 - In "Adonais" (1821), Shelley directly invokes Bion's "Lament for Adonis" and Moschus' "Lament for Bion", thereby situating his elegy for Keats within the pastoral elegiac tradition.
 - ☒ In *Prometheus Unbound* (1820), Shelley consciously rejects the Aeschylean model by liberating Prometheus without reconciliation with Jupiter, thus rewriting the myth as a drama of unconditional human freedom.
 - In *Hellas* (1822), the famous closing line-"The world's great age begins anew"-encapsulates Shelley's millenarian belief in cyclical regeneration, framed against the backdrop of the Greek War of Independence.
- Options:**
- I and III only
 - II, III, and IV only
 - ☒ I, II, and IV only
 - I, II, III, and IV

Sahitya Classes

80. William Faulkner's *Yoknapatawpha* novels often resist linear chronology. Which of the following sequences correctly distinguishes between the narrative chronology of events within the saga and the publication order of the novels concerned?

- I. *Sartoris* (1929) depicts post-Civil War decline of the Sartoris family, while *The Unvanquished* (1938) retrospectively narrates Civil War-era Sartoris episodes.
- II. *Go Down, Moses* (1942), though published later, narratively precedes *Intruder in the Dust* (1948) in tracing the McCaslin-Beauchamp lineage.
- III. *The Sound and the Fury* (1929) is set in the Compsons' decline of the 1910s-20s, whereas *Absalom, Absalom!* (1936) narratively precedes it by revisiting Thomas Sutpen's antebellum rise and fall.
- IV. *Flags in the Dust* (1927, uncut version of *Sartoris*) belongs to the same narrative time-frame as *Sartoris* (1929), but was only published posthumously in 1973.

Options:

- A) I and III only
- B) II, III, and IV only
- C) I, II, and IV only
- D) I, II, III, and IV

81. Given below are two sets of statements- Assertion (A) and Reason (R):

Assertion I (A1): In *Tamburlaine the Great*, Marlowe redefines the tragic mode by elevating the protagonist's hubris into a form of theatrical sublimity, making Tamburlaine a figure of both awe and terror.

Reason I (R1): This subversion of Aristotelian tragedy reflects Marlowe's deliberate rejection of cathartic closure, replacing pity and fear with astonishment (thaumaston), aligning with Senecan spectacle rather than Aristotelian moral instruction.

Assertion II (A2): In *Edward II*, Marlowe anticipates Shakespearean history plays by embedding personal desire and homoerotic attachment within the structure of political downfall, thereby innovating the chronicle play tradition.

Reason II (R2): Unlike *Doctor Faustus*, where the tragic conflict is metaphysical, *Edward II* dramatizes the fatal incompatibility between private passion and public duty, making Edward's personal weakness rather than divine decree the engine of his ruin.

In the light of the above statements, choose the correct options:

- A) Both (A1) and (R1) are true, and R1 is the correct explanation of A1; both (A2) and (R2) are true, and R2 is the correct explanation of A2.
- ☒ B) Both pairs are true, but only one Reason correctly explains its Assertion.
- C) One pair is true with correct explanation; the other is false.
- D) Both pairs are false.

Sahitya Classes

82. In *Wuthering Heights* (1847), Emily Brontë's narrative strategies, Gothic aesthetics, and characterization work together to create a psychologically and morally complex novel. Which of the following statements correctly identify the interplay of these elements?

- I. ✓ The frame narration, through Lockwood and Nelly Dean, produces multiple, sometimes conflicting perspectives, emphasizing the subjectivity of truth.
- II. ✓ Gothic imagery-stormy moors, desolate mansions-is primarily decorative, with minimal influence on character psychology or thematic concerns.
- III. Intense emotional and psychological landscapes illustrate the impact of temperament, passion, and social constraints on moral decision-making.
- IV. The non-linear temporal structure, including flashbacks and memory-driven narration, reinforces intergenerational consequences and the continuity of familial trauma.

Options:

- ✓ A) I, II, and III only
- B) I, III, and IV only
- C) II and IV only
- D) I, II, III, and IV

83. Arrange the following Robert Frost poems in chronological order of their first publication, from earliest to latest:

- I. "Mending Wall" ^②
- II. "The Road Not Taken" ^①
- III. "Stopping by Woods on a Snowy Evening" ^③
- IV. "Acquainted with the Night" ^④

Options:

- A) I – 1914, II – 1916, III – 1923, IV – 1928
- B) II – 1914, I – 1916, III – 1923, IV – 1928
- C) I – 1914, III – 1916, II – 1923, IV – 1928
- ✓ D) I – 1914, II – 1916, IV – 1923, III – 1928

Sahitya Classes

84. Match the type of imagery with the most precise, canonical literary example that employs it as a dominant sensory device:

Column - A Type of Imagery

1. Olfactory Imagery

2. Tactile Imagery

3. Auditory Imagery

4. Gustatory Imagery

Column - B Example

i. In Wilfred Owen's "Dulce et Decorum Est", "limped on, blood-shod" evokes the sensation of raw, blistered feet.

ii. In Samuel Taylor Coleridge's "Kubla Khan", the "honey-dew" and "milk of Paradise" directly appeal to the sense of taste.

iii. In T.S. Eliot's "The Love Song of J. Alfred Prufrock", "the eternal Footman... snickering" creates an unsettling sound image.

iv. In John Keats's "To Autumn", the line "Season of mists and mellow fruitfulness, / Close bosom-friend of the maturing sun" conveys the scent of ripening fruit and the mellowing air.

Options:

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

85. Samuel Richardson's novels, including *Pamela* (1740-41) and *Clarissa* (1748), are often cited as foundational to the development of the English novel. Which of the following statements accurately capture the literary innovations and thematic concerns of Richardson's works?

- I. Richardson's use of the epistolary form serves merely as a structural device and does not significantly influence character psychology or reader engagement.
II. His novels emphasize moral development and virtue, often illustrating the tension between individual agency and social pressures.
III. Richardson pioneers interior characterization, providing detailed access to characters' emotions, ethical dilemmas, and personal consciousness.
IV. The narrative strategy foregrounds direct moral instruction at the expense of dramatic complexity or psychological realism.

Options:

- A) I, II, and III only
B) II, III, and IV only
C) I and IV only
D) II and III only

(58) (D)

(34)

Sahitya Classes

86. Arrange the following Andrew Marvell poems in approximate chronological order of composition/publication:

- I. "To His Coy Mistress"
- II. "The Character of Holland"
- III. "The Garden"
- IV. "Upon Appleton House"

Options:

- A) II – 1653, IV – 1655, I – 1650, III – 1678
- B) I – 1650, II – 1653, IV – 1655, III – 1678
- C) IV – 1655, II – 1653, I – 1650, III – 1678
- D) I – 1650, IV – 1655, II – 1653, III – 1678

87. In the following poetic excerpts, identify the line that employs a genuine case of onomatopoeia rather than mere phonetic suggestion or alliteration.

- I. "Break, break, break, / On thy cold gray stones, O Sea!" - Alfred Tennyson, "Break, Break, Break"
- II. "And murmuring of innumerable bees." - Alfred Tennyson, "The Princess"
- III. "The moan of doves in immemorial elms, / And murmur of innumerable bees." - Alfred Tennyson, In Memoriam
- IV. "The buzzing of innumerable bees / Resounds thro' all the grove." - John Milton, *Paradise Lost* (Book IV)
- V. "The clanging clang of swords that shook the field." - Edmund Spenser, *The Faerie Queene*

Options:

- A) I only
- B) II only
- C) IV only
- D) II and IV both

88. In Alfred Lord Tennyson's "Ulysses" (1842), fill in the missing words in the following passage:

"I cannot rest from travel: I will drink Life to the ____: All times I have enjoy'd ____, have suffer'd ____, both with those That loved me, and ____, on shore and when Thro' scudding drifts the rainy ____ Vext the dim sea."

Options:

- A) lees; fully; deeply; alone; Orion
- B) dregs; fully; deeply; together; Pleiades
- C) lees; greatly; greatly; alone; Hyades
- D) dregs; greatly; greatly; together; Hyades

(59) (D)

(35)

[P.T.O.]

Sahitya Classes

89. Which of the following lines demonstrates true hyperbole (deliberate, impossible exaggeration), and not paradox, conceit, or metaphor?
- "I'll drink life to the lees." - Alfred Lord Tennyson, "Ulysses"
 - ✓ "I cried a thousand tears, and yet they did not drown my grief." - Thomas Hood, "The Bridge of Sighs"
 - "Love's not Time's fool, though rosy lips and cheeks / Within his bending sickle's compass come." - William Shakespeare, "Sonnet 116"
 - "A man is but a weak reed in the storm of fate." - Edmund Spenser, *The Faerie Queene*
 - ✓ "My vegetable love should grow / Vaster than empires, and more slow." - Andrew Marvell, "To His Coy Mistress"

Options:

- I only
- II only
- II and III only
- ✓ II and V

90. Tom Stoppard's plays, including *Rosencrantz and Guildenstern Are Dead* (1966) and *Arcadia* (1993), are renowned for their innovative theatrical techniques and philosophical depth. Which of the following statements accurately reflect Stoppard's literary strategies and thematic concerns?

- ✓ Stoppard's use of absurdist and meta-theatrical techniques functions primarily as stylistic ornamentation and does not engage with existential or epistemological questions.
- His plays frequently explore the nature of reality, the uncertainty of knowledge, and the interplay between chance and determinism.
- Stoppard integrates intertextual references (e.g., Shakespeare, Romantic poetry, mathematics) to interrogate human perception, history, and epistemology.
- IV. His narrative and linguistic strategies deliberately limit philosophical inquiry, emphasizing plot over thematic or intellectual exploration.

Options:

- ✓ A) I, II, and III only
- B) II and III only
- C) I and IV only
- D) II, III, and IV only

91. Arrange the following postmodern novels in chronological order of publication:

- Gravity's Rainbow* by Thomas Pynchon
- Slaughterhouse* by Kurt Vonnegut
- If on a Winter's Night a Traveler* by Italo Calvino
- IV. *White Noise* by Don DeLillo

Options:

- A) II – 1969, I – 1973, IV – 1985, III – 1979
- B) II – 1969, I – 1973, III – 1979, IV – 1985
- C) I – 1973, II – 1969, III – 1979, IV – 1985
- D) II – 1969, III – 1979, I – 1973, IV – 1985

Sahitya Classes

92. Given below are statements- Assertion (A) and Reason (R):

Assertion (A): Sylvia Plath's original *Ariel* manuscript, submitted shortly before her death, began with the poem "Morning Song" and ended with "Wintering," structuring the volume as a movement from birth to renewal.

Reason (R): Ted Hughes, as posthumous editor, rearranged the *Ariel* manuscript, placing poems such as "The Rabbit Catcher" and "Lesbos" earlier, and ending the collection with "Edge" and "Words," thereby darkening the thematic trajectory from regeneration toward death.

In the light of the above statements, choose the correct options:

- A) Both A and R are true, and R is the correct explanation of A.
- ☒ B) Both A and R are true, but R is not the correct explanation of A.
- C) A is true, but R is false.
- ☒ D) A is false, but R is true.

93. Anita Desai, one of India's most celebrated novelists, received the Sahitya Akademi Award in 1978. Which of the following statements accurately reflect her literary achievement, thematic concerns, and the significance of the award-winning work?

- I. ☒ Desai won the Sahitya Akademi Award for her novel *Clear Light of Day* (1980), which explores partition trauma and urban alienation.
- II. The novel *Fire on the Mountain* (1977), for which she received the Sahitya Akademi Award, explores themes of isolation, aging, and the psychological intricacies of women's inner lives.
- III. Anita Desai's narrative style is characterized by psychological realism, introspective depth, and lyrical prose, which were central to the recognition by the Sahitya Akademi.
- IV. The Sahitya Akademi Award in 1978 was presented to Desai primarily for her contributions to Hindi poetry translation, rather than her original English-language fiction.

Options:

- A) II and III only
- ☒ B) I and IV only
- C) II, III, and IV only
- ☒ D) I, II, and III only

94. Arrange the following works of Anton Chekhov in chronological order of their publication.

- I. *The Cherry Orchard*
- II. *The Lady with the Dog*
- III. *The Seagull*
- IV. *Ward No. 6*

Options:

- ☒ A) *The Seagull*; *Ward No. 6*; *The Lady with the Dog*; *The Cherry Orchard*
- B) *Ward No. 6*; *The Seagull*; *The Lady with the Dog*; *The Cherry Orchard*
- C) *The Lady with the Dog*; *The Cherry Orchard*; *Ward No. 6*; *The Seagull*
- D) *Ward No. 6*; *The Lady with the Dog*; *The Seagull*; *The Cherry Orchard*

Sahitya Classes

95. Which of the following statements most accurately captures the distinctive features of Ted Hughes' early poetic vision?

- A) Hughes' early poetry primarily explores domestic relationships and psychological realism, emphasizing confessional intimacy over mythic or natural imagery.
- B) Hughes' early work demonstrates a fusion of elemental natural forces, violence, and mythic archetypes, frequently employing animals as symbolic embodiments of primal human instincts.
- C) Hughes' early collections are dominated by political satire and social critique, subordinating imagery to didactic moral argumentation.
- D) Hughes' early poetry is characterized by abstract philosophical meditation, prioritizing contemplative reflection over concrete imagery of the natural and animal world.

96. Match each sentence in Column A with the correct type of pun in Column B.

Column - A Sentences

1. "Time flies like an arrow; fruit flies like a banana."
2. "Being a carpenter is just plane fun."
3. "I used to be a banker, but I lost interest."
4. "Marriage is a fine institution, but who wants to live in an institution?"

Column - B Type of Pun

- i. Homonymic/lexical pun (word with multiple meanings)
- ii. Homophonic pun (words that sound alike)
- iii. Structural/grammatical pun (ambiguity from sentence structure)
- iv. Antanacsis (repetition of a word with a different meaning)

Options:

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

97. In Part III of *Ash Wednesday*, Eliot repeatedly uses images of walking and movement as metaphors for spiritual progression. Which of the following lines most precisely captures the tension between human effort and divine guidance?

- A) "Because I do not hope to turn again / Because I do not hope / Because I do not hope to turn"
- B) "Walk without rhythm and you will not attract the worm"
- C) "With the drawing of this love and the voice of this calling / We shall not cease from exploration"
- D) "O may I say 'Amen' in the sense of 'so be it' / Only after I have made the journey of the mind"

(58) (D)

(38)

Sahitya Classes

98. Consider the following sentence:
"Never before had the scholar witnessed such a confluence of ideas, yet the significance eluded even the keenest minds."
Which of the following statements most precisely identifies the syntactic structure and its rhetorical effect?
- A) It is a compound sentence with parallelism, where the antithetical clause "yet the significance eluded even the keenest minds" creates syntactic balance and irony.
 - ☒ B) It is a complex sentence with fronted adverbial inversion, where the initial "Never before" triggers emphatic inversion, highlighting temporal emphasis.
 - C) It is a simple sentence with multiple modifiers, where the compound subject creates syntactic tension.
 - D) It is a compound-complex sentence with absolute phrase, where the participial phrase "witnessed such a confluence of ideas" functions as a detached modifier.
99. Choose the correct option to fill the blanks in the sentence below:
"She devoted herself to ___ pursuit of knowledge, believing that ___ truth, however elusive, was worth every effort."
- A) a / a
 - ☒ B) the / the
 - C) the / a
 - D) a / the
100. In *Absalom and Achitophel*, Dryden uses the character of Achitophel to explore the dangers of ambition and political manipulation. Which of the following lines most precisely captures Dryden's depiction of Achitophel as the embodiment of cunning intellect and moral corruption?
- ☒ A) "Of all that reign'd in silver or in gold, / None e'er so subtil, none were half so bold."
 - B) "A wit in action, and a rogue in thought; / Where subtle arts and secret frauds are taught."
 - C) "Thus with false colour'd arguments he try'd / To raise a storm, and serve his faction's pride."
 - D) "The world shall ne'er be free, while knaves prevail, / And virtue falls before a specious tale."

CLASSES

शिक्षार्थ प्रवेश • सेवार्थ प्रस्थान