

UGC NTA NET JRF ENGLISH EXAM MOCK TEST 2

All questions are compulsory and each carry equal marks. Time 35 Minutes

1. Which of the following statements on Pathetic Fallacy is **NOT TRUE**?

- (A) This term applies to descriptions that are not true but imaginary and fanciful.
- (B) Pathetic Fallacy is generally understood as human traits being applied or attributed to non-human things in nature.
- (C) In its first use, the term was used with disapproval because nature cannot be equated with the human in respect of emotions and responses.
- (D) The term was originally used by Alexander Pope in his Pastorals (1709).

Answer:(D) The term was originally used by Alexander Pope in his Pastorals (1709).

The phrase pathetic fallacy is a literary term for the attribution of human emotion and conduct to things found in nature that are not human. It is a kind of personification that occurs in poetic descriptions, when, for example, clouds seem sullen, when leaves dance, or when rocks seem indifferent. The British cultural critic **John Ruskin coined the term in his book, Modern Painters** (1843–60)

2. The Pre-Raphaelite brotherhood – The University Wits – The Rhymers’ Club – The Transitional Poets – The Scottish Chaucerians.

The right chronological sequence would be

- (A) The Scottish Chaucerians – The University Wits – The Transitional Poets – The Pre-Raphaelite brotherhood – The Rhymers’ Club.
- (B) The Rhymers’ Club, The University Wits – The Scottish Chaucerians – The Transitional Poets, The Pre-Raphaelite brotherhood.
- (C) The Pre-Raphaelite brotherhood – The Rhymers’ Club – The Transitional Poets, The Scottish Chaucerians –The University Wits.
- (D) The University Wits, The Scottish Chaucerians – The Pre-Raphaelite brotherhood, The Transitional Poets – The Rhymers’ Club.

Answer: (A) The Scottish Chaucerians – The University Wits – The Transitional Poets – The Pre- Raphaelite brotherhood – The Rhymers’ Club.

Scottish Chaucerians, the name given to a group of 15th- and 16th-century **Scottish** poets who wrote under the influence of Geoffrey Chaucer (or of his follower John Lydgate), often using his seven-line rhyme royal stanza.

The University Wits contributed hugely for the growth of Elizabethan drama. They were young men associated with Oxford and Cambridge. They were fond of heroic themes. The most notable figures are Christopher Marlow, Thomas Kyd, Thomas Nash, Thomas Lodge, Robert Greene, and George Peele. Though there is no evidence that Thomas Kyd went to university, he too is numbered among the University Wits.

The Transitional Poets: James Thomson (1700-48), Oliver Goldsmith (1728-74), Thomas Gray (1716-71), William Collins (1721-59), William Cowper((1731-1800), George Crabbe

(1754-1832), **Mark Akenside (1721-70)**, Christopher Smart (1722-71), William Shenstone (1714-63), Charles Churchill (1731- 64), Robert Blair (1699-1746).

The Pre- Raphaelite brotherhood: The Pre-Raphaelite Brotherhood (later known as the Pre-Raphaelites) was a group of English painters, poets, and art critics, founded in 1848 by William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti. The three founders were joined by William Michael Rossetti, James Collinson, Frederic George Stephens and Thomas Woolner to form the seven-member "brotherhood". The Pre-Raphaelite school united several features which had not been seen before in combination. These were fondness for medieval themes treated in an unconventional manner, a richly coloured pictorial effect, and a studied and melodious simplicity. The group's intention was to reform art by rejecting what it considered the mechanistic approach first adopted by Mannerist artists who succeeded Raphael and Michelangelo. Its members believed the Classical poses and elegant compositions of Raphael in particular had been a corrupting influence on the academic teaching of art, hence the name "Pre-Raphaelite".

The Rhymers' Club: W. B. Yeats, Ernest Rhys and T. W. Rolleston founded the Rhymers' Club in 1890 in London as an informal club for young poets and writers. The club met in an upper room at the Chesire Cheese on Fleet Street until 1894.

3. 'Aucitya' refers to:

I. Decorum

II. Propriety

III. Proportion

IV. Accuracy

(A) I and IV are correct.

(B) I and III are correct.

(C) II is correct.

(D) II and IV are correct.

Answer: (C) II is correct.

In his *Aucitya vicara carca*, Acarya Ksemendra points out "the propriety (aucitya) is the soul of poetry, and when any description, alamkara, rasa etc. oversteps its proper bounds it hurts the rasa and mars the poetry" (De, 554). Defining aucitya (propriety), Kshemendra mentions twenty seven places in which propriety should be present. All these proprieties may be divided into five major proprieties: Bhasha aucitya, (propriety of diction), saundarya aucitya (propriety of aesthetics), Vyakarana aucitya (propriety of grammar), samskriti aucitya (propriety of culture), pratibha aucitya (propriety of creative genius). Each of the five categories includes the various constituents of language in them.

4. In the closing paragraph of The Trial two men accompany Joseph K to a part of the city to eventually execute him. The place is

(A) A Public Park

(B) A Church

(C) A Quarry

(D) An Abandoned Factory

Answer (C) A Quarry

Exactly one year after K.'s arrest, when K. is thirty-one years, two men come for him. Garbed in black, K. is prepared for his executioners. Joseph K. is led through the streets; at times he even does the leading, indicating acceptance of his fate. The final scene is richly textured and enigmatic. His executioners require that he lie down on the ground and intimate that he is to reach for the knife and execute himself. Wordlessly, K. refuses. He is stabbed and dies "like a dog, it was as if the shame should survive him." The intensity of the last scene is enhanced by the image of a human being flashing across the horizon over the quarry.

<https://literariness.org/2019/03/25/analysis-of-franz-kafkas-novels/>

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

List – I (Character)	List – II (Work)
i. Telemachus	1. Notes from underground
ii. Anya	2. Old Goriot
iii. Zverkov	3. The Cherry Orchard
iv. Rastignac	4. The Odyssey

Codes:

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

Answer: (D) 4 3 1 2

6. This renowned German poet was born in Prague and died of Leukemia. When young he met Tolstoy and was influenced by him. The titles of his last two works contain the words "sonnets" and "elegies". He is

- (A) Herman Hesse
(B) Heinrich Heine
(C) Joseph Freiherr Von Eichendorff
(D) Raine Marie Rilke

Answer: (D) Raine Marie Rilke

Raine Marie Rilke (1875 –1926) - A Bohemian-Austrian poet and novelist - widely recognized as one of the most lyrically intense German-language poets - Rilke's illness was diagnosed as leukemia.

Notable Works

- The Book of Hours
- The Notebooks of Malte Laurids Brigge
- Duino Elegies
- Sonnets to Orpheus
- Letters to a Young Poet

7. Here is a list of Partition novels which have ‘violence on the woman’s body’ as a significant theme. Pick **the odd one out**:

- (A) The Pakistani Bride
- (B) What the Body Remembers
- (C) Train to Pakistan
- (D) The Ice-Candy Man

Answer (C) Train to Pakistan

The Pakistani Bride: 1983 Novel by Bapsi Sidhwa

Bapsi Sidhwa (1938 -), American–Pakistani novelist of Gujarati Parsi descent. Best known for her collaborative work with Indo-Canadian filmmaker Deepa Mehta: Sidhwa wrote both the 1991 novel *Ice Candy Man* which served as the basis for Mehta's 1998 film *Earth* as well as the 2006 novel *Water: A Novel* on which is based Mehta's 2005 film *Water*.

Overview

Zaitoon, an orphan, is adopted by Qasim, who has left the isolated hill town where he was born and made a home for the two of them in the glittering, decadent city of Lahore. As the years pass Qasim makes a fortune but grows increasingly nostalgic about his life in the mountains. Impulsively, he promises Zaitoon in marriage to a man of his tribe. But for Zaitoon, giving up the civilized city life she remembers to become the bride of this hard, inscrutable husband proves traumatic to the point where she decides to run away, though she knows that by the tribal code the punishment for such an act is death.

What the Body Remembers: 1999 Novel by Shauna Singh Baldwin

Shauna Singh Baldwin (born 1962) - Canadian-American novelist of Indian descent. *What the Body Remembers* won the Commonwealth Writers' Prize - Debut novel about two women married to the same man.

Overview: Roop is a young girl whose mother has died and whose father is deep in debt. So she is elated to learn she is to become the second wife of a wealthy Sikh landowner in a union beneficial to both. For Sardaji’s first wife, Satya, has failed to bear him children. Roop believes that she and Satya, still very much in residence, will be friends. But the relationship between the older and younger woman is far more complex. And, as India lurches toward independence, Sardarji struggles to find his place amidst the drastic changes.

Train to Pakistan -historical novel by Khushwant Singh, published in 1956. Also titled as *Mano Majra*

A harrowing tale of a country divided by religious and political differences. The narrative takes place during the historic Partition of India in the summer of 1947 - depicts the humane dimension of this gruesome tragedy. The author recreates a tiny village in Punjab. Characters: the district magistrate Hukum Chand, a forlorn realist, his subordinate a sub-inspector, the village rogue ‘Jugga’, a Sikh always in and out of prison, and Iqbal, an educated social worker.

The Ice-Candy Man: *Ice Candy Man* (1988) is a novel by author Bapsi Sidhwa. Also titled as *Cracking India*.

The plot involves Lenny, a 4-year-old Parsee girl who recounts her childhood memories after she is struck by polio in her infancy. She spends most of her time with her ayah Shanta, an

18-year-old Hindu girl from South India. Their relationship is the main narrative because Lenny spends a lot of time with her Ayah and she learns a lot about adult relationships from being with the voluptuous nanny and her very diverse group of admirers.

Sexual awakening is a major theme of the book but so is communal identity as the story takes place between 1943 and 1948 when India gained independence but was split into two countries

8. The word resurrect is
- (A) An abbreviation
 - (B) A spurious verb
 - (C) A back-formation
 - (D) A disguised compound

Answer: (C) A back-formation

In etymology, **back-formation** is the process of creating a new lexeme by removing actual or supposed affixes. The resulting neologism is called a back-formation, a term coined by James Murray in 1889.

The noun resurrection was borrowed from Latin, and the verb resurrect was then back-formed hundreds of years later from it by removing the -ion suffix.

9. 'An extremely simplified form of language used for oral, verbal contact among a community whose members speak different languages but do not share a common language in order to fulfill the essential needs of communication.'

Which of the following is best described by this definition?

- (A) Creole
- (B) Pidgin
- (C) Dialect
- (D) Lingua franca

Answer: (B) Pidgin

Pidgin is a grammatically simplified means of communication that develops between two or more groups that do not have a language in common: typically, a mixture of simplified languages or a simplified primary language with other languages' elements included. It is most commonly employed in situations such as trade, or where both groups speak languages different from the language of the country in which they reside (but where there is no common language between the groups). Fundamentally, a pidgin is a simplified means of linguistic communication, as it is constructed impromptu, or by convention, between individuals or groups of people. A pidgin is not the native language of any speech community, but is instead learned as a second language. A pidgin may be built from words, sounds, or body language from multiple other languages and cultures. They allow people who have no common language to communicate with each other. Pidgins usually have low prestige with respect to other languages. Not all simplified or "broken" forms of a language are pidgins. Each pidgin has its own norms of usage which must be learned for proficiency in the pidgin. **A pidgin differs from a creole, which is the first language of a speech community of native speakers, and thus has a fully developed vocabulary and grammar.** Most linguists believe that a creole develops through a process of nativization of a pidgin when children of acquired pidgin-speakers learn it and use it as their native language.

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

- (A) Mary Wellstone Craft's A Vindication of the Rights of Woman – Lyrical Ballads by Wordsworth and Coleridge – Lyrical Ballads with 'Preface', second edition by Wordsworth and Coleridge – Edmund Burke's Reflections on the Revolution in France.
- (B) Edmund Burke's Reflections on the Revolution in France – Mary Wollstone Craft's A Vindication of the Rights of Woman – Lyrical Ballads by Wordsworth and Coleridge – Lyrical Ballads with 'Preface', second edition by Wordsworth and Coleridge.
- (C) Lyrical Ballads with 'Preface', second edition by Wordsworth and Coleridge – Lyrical Ballads by Wordsworth and Coleridge – Edmund Burke's Reflections on, the Revolution in France – Mary Wollstone Craft's A Vindication of the Rights of Woman.
- (D) Lyrical Ballads by Wordsworth and Coleridge – Lyrical Ballads with 'Preface', second edition by Wordsworth and Coleridge – Edmund Burke's Reflections on the Revolution in France – Mary Wollstone Craft's A Vindication of the Rights of Woman.

Answer: (B) Edmund Burke's Reflections on the Revolution in France – Mary Wollstone Craft's A Vindication of the Rights of Woman – Lyrical Ballads by Wordsworth and Coleridge – Lyrical Ballads with 'Preface', second edition by Wordsworth and Coleridge.

Reflections on the Revolution in France is a political pamphlet published in November 1790. One of the best-known intellectual attacks against the French Revolution,¹ Reflections is a defining tract of modern conservatism as well as an important contribution to international theory. Above all else, it has been one of the defining efforts of Edmund Burke's transformation of "traditionalism into a self-conscious and fully conceived political philosophy of conservatism".

A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects (1792), by the British proto-feminist **Mary Wollstonecraft**, is one of the earliest works of feminist philosophy.

Lyrical Ballads, with a Few Other Poems is a collection of poems by William Wordsworth and Samuel Taylor Coleridge, first published in 1798 and generally considered to have marked the beginning of the English Romantic movement in literature. A second edition was published in 1800, in which Wordsworth included additional poems and a preface detailing the pair's avowed poetical principles. For another edition, published in 1802, Wordsworth added an appendix titled Poetic Diction in which he expanded the ideas set forth in the preface. In first edition, 1798 there were 19 poems written by Wordsworth and 4 poems by Coleridge.

11. Virginia Woolf rubbished the idea of character and the understanding of realism of writers like Arnold Bennett, John Galsworthy and H.G. Wells. Her famous essay is called 'Mr. Bennet and Mrs. Brown'. Who is Mrs. Brown?

- (A) The name Woolf gives a woman whom she happens to meet in a train.
- (B) A servant in Mr. Bennett's household.
- (C) A character in a Bennett story.
- (D) Mr. Bennett's neighbour who happens to be a writer.

Answer: (A) The name Woolf gives a woman whom she happens to meet in a train.

Mr. Bennett and Mrs. Brown is an essay by Virginia Woolf published in 1924 which explores modernity.

Excerpts from the essay

“One night some weeks ago, then, I was late for the train and jumped into the first carriage I came to. As I sat down I had the strange and uncomfortable feeling that I was interrupting a conversation between two people who were already sitting there. Not that they were young or happy. Far from it. They were both elderly, the woman over sixty, the man well over forty. They were sitting opposite each other, and the man, who had been leaning over and talking emphatically to judge by his attitude and the flush on his face, sat back and became silent. I had disturbed him, and he was annoyed. The elderly lady, however, whom I will call Mrs. Brown, seemed rather relieved.”

12. ‘Now stop your noses, readers, all and some, For here’s a tun of midnight-work to come, Og, from a treason-tavern rolling home. Round as a globe, and liquor’dev’ry chink Goodly and great he rails behind his link’.

In the above extract from *Absalom and Achitophel* Og is

- (A) Elkanah Settle
- (B) Lord Harvey
- (C) Thomas Shadwell
- (D) Joseph Addison

Answer: (C) Thomas Shadwell

Absalom and Achitophel is a celebrated satirical poem by John Dryden, written in heroic couplets and first published in 1681. The poem tells the Biblical tale of the rebellion of Absalom against King David; in this context it is an allegory used to represent a story contemporary to Dryden, concerning King Charles II and the Exclusion Crisis (1679-1681). The poem also references the Popish Plot (1678) and the Monmouth Rebellion (1685).

Absalom and Achitophel stands alone as a complete poem by John Dryden as it was published in 1681. Its success led others to encourage Dryden to continue the story, to keep up with current events of the time. Dryden declined the suggestion, but his friend Nahum Tate took it up and wrote a second part, publishing it the following year, 1682. According to the bookseller Jacob Tonson, Tate was aided by Dryden’s advice and editorial direction. Dryden also anonymously contributed a few lines that satirized Thomas Shadwell and Elkanah Settle, who in Dryden’s passage are named Og and Doeg. Tate’s second part recycles a number of Dryden’s ideas and lines, but has not impressed the critics, though Dryden’s contribution stands out from what surrounds it.

13. Said identifies Orientalism as:

- I. What an Orientalist does.
- II. A style of thought based on an ontological and epistemological distinction made between the Orient and the Occident.
- III. a discourse dealing with the Orient
- IV. a fact of nature rather than one of human production

In the light of the statement above:

- (A) II and III are correct, I and IV are wrong.
- (B) I and III are correct, II and IV are wrong.
- (C) I, II and III are correct and IV is wrong.
- (D) IV is correct and I, II and III are wrong.

Answer: (C) I, II and III are correct and IV is wrong.

From the introduction of *Orientalism*

Orientalism is a style of thought based upon an ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident.”

The Orient is not an inert fact of nature. It is not merely there, just as the Occident itself is not just there either.

Orientalism is more particularly valuable as a sign of European-Atlantic power over the Orient than it is as a veridic discourse about the Orient

One of the prominent books of the Postmodern era, on par with Darwin's *On the Origin of Species*, Marx' *Das Capital* and Freud's *Interpretation of Dreams*, Edward Said's *Orientalism* (1978) inaugurated postcolonial theory.

Appearing at the same time as the works of Derrida, Foucault and the French feminists, it set in motion an intellectual turmoil that altered the shape of the canon of Western and Eastern academia. Said argued that while being a military and political project, colonialism was also discursive, involving the documentary and ideological construction of thought and texts through modes of representation like history, literature, music and so on. Thus Orientalism refers to the construction of the East as primitive, pagan, savage, undeveloped, criminal and needing reform. Europe and the Orient were discursively represented as binary opposites. The Orient, Europe's Other, was integral to the very formation of the European identity; it also justified the colonial presence in the East.

<https://literariness.org/2016/04/08/edward-saids-orientalism/>

14. Which statement is **not true** of Benedict Anderson's *Imagined Communities*?

(A) It is a prosaic response to the myth of El Dorado.

(B) It is subtitled *Reflections on the Origin and Spread of Nationalism*.

(C) In this book, Anderson advances the view that nations are not natural entities but narrative constructs.

(D) In Anderson's view, modern nationalism was basically a consequence of the convergence of capitalism, the new print technology and the fixity that resulted from print extending to 'Vernacular' languages.

Answer: (A) It is a prosaic response to the myth of El Dorado.

Imagined Communities: Reflections on the Origin and Spread of Nationalism introduces a popular concept in political sciences and sociology, that of imagined communities named after it. It was first published in 1983, and reissued with additional chapters in 1991 and a further revised version in 2006. According to Anderson's theory of imagined communities, the main causes of nationalism are the declining importance of privileged access to particular script languages (such as Latin) because of mass vernacular literacy; the movement to abolish the ideas of rule by divine right and hereditary monarchy; and the emergence of printing press capitalism ("the convergence of capitalism and print technology... standardization of national calendars, clocks and language was embodied in books and the publication of daily newspapers")—all phenomena occurring with the start of the Industrial Revolution.

According to Anderson, nations are socially constructed. For Anderson, the idea of the "nation" is relatively new and is a product of various socio-material forces. He defined a nation as "an imagined political community – and imagined as both inherently limited and sovereign". As Anderson puts it, a nation "is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion"

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

List – I

(Novels)

- i. The Mayor of Casterbridge town, quickly.'
- ii. Sons and Lovers
- iii. The Great Gatsby general drama of pain.'
- iv. The Mill on the Floss ceaselessly into the past.'

List – II

(Last Lines)

1. 'He walked towards the faintly humming, glowing
2. 'In their death, they were not divided.'
3. 'Happiness was but the occasional episode in a
4. 'So we beat on, boats against the current, borne back

Codes:

i ii iii iv

(A) 1 2 3 4

(B) 2 1 3 4

(C) 4 3 2 1

(D) 3 1 4 2

Answer: (D) 3 1 4 2

16. From the following indicate the critic who is **not a New Critic**:

(A) Allen Tate

(B) Robert Penn Warren

(C) Cleanth Brooks

(D) Claude Levi-Strauss

Answer: (D) Claude Levi-Strauss

At a time when literary artists were turning away from society into an introspective preoccupation with 'art for art's sake', a similar movement was initiated in criticism, parallel to the Modernist ethos, by Cambridge professors IA Richards, FR Leavis and William Empson, and by the American Fugitives and Southern Agrarians Allan Tate, Robert Penn Warren, Cleanth Brooks and JC Ransom, which came to be known as New Criticism (which is also the name of a book by JC Ransom, 1941).

New Critics attempted to systematize the study of literature, and develop an approach that was centred on the rigorous study of the text itself. Thus it was distinctively formalist in character, focusing on the textual aspects of the text such as rhythm, metre, imagery and metaphor, by the method of close reading, as against reading that on the basis of external evidences such as the history, author's biography or the socio-political/cultural conditions of the text's production. Although the New Critics were against Coleridge's Impressionistic Criticism, they seem to have inherited his concept of the poem as a unified organic whole which reconciles its internal conflicts and achieves a fine balance.

17. Statement (S): “Our birth is but a sleep and forgetting.”

Interpretation (I): The human soul never tires in the course of life, it never dies. Therefore, the human life is a long sleep and ephemeral events are better forgotten.

(A) (S) is a view and (I) is not correct.

(B) (S) is a view and (I) is correct.

(C) (S) is a poetic view; the (I) does not suit it.

(D) (S) is a poetic view and bears no relationship to (I).

Answer: (B) (S) is a view and (I) is correct.

18. Combine the statements correctly: According to Homi Bhabha_____

1. Mimicry is not mere copying or emulating the colonizer’s culture, behaviour and manners.

2. But it is further aimed at perfection and excess.

3. Mimicry is mere copying the colonizer’s culture, behaviour and manners...

4. But is informed by both mockery and a certain menace.

(A) 1 and 4

(B) 1 and 2

(C) 3 and 4

(D) 3 and 2

Answer: (A) 1 and 4

Mimicry is an increasingly important term in post-colonial theory, because it has come to describe the ambivalent relationship between colonizer and colonized. When colonial discourse encourages the colonized subject to ‘mimic’ the colonizer, by adopting the colonizer’s cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a ‘blurred copy’ of the colonizer that can be quite threatening. This is because mimicry is never very far from mockery, since it can appear to parody whatever it mimics. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized.

The term mimicry has been crucial in Homi Bhabha’s view of the ambivalence of colonial discourse. For him, the consequence of suggestions like Macaulay’s is that mimicry is the process by which the colonized subject is reproduced as ‘almost the same, but not quite’ (Bhabha 1994: 86). The copying of the colonizing culture, behaviour, manners and values by the colonized contains both mockery and a certain ‘menace’, ‘so that mimicry is at once resemblance and menace’ (86). Mimicry reveals the limitation in the authority of colonial discourse, almost as though colonial authority inevitably embodies the seeds of its own destruction.

<https://literariness.org/2016/04/10/mimicry-in-postcolonial-theory/>

19. Who, among the following English playwrights, scripted the film Shakespeare in Love?

(A) Harold Pinter

(B) Alan Bennett

(C) Caryl Churchill

(D) Tom Stoppard

Answers: (D) Tom Stoppard

Shakespeare in Love (1998) is directed by John Madden and written by Marc Norman and playwright Tom Stoppard. The film depicts an imaginary love affair involving playwright William Shakespeare (Joseph Fiennes) and Viola de Lesseps (Gwyneth Paltrow) while Shakespeare was writing Romeo and Juliet. Several characters are based on historical figures, and many of the characters, lines, and plot devices allude to Shakespeare's plays.

20. Which of the following employs a narrative structure in which the main action is relayed at second hand through an enclosing frame story?

- (A) Sons and Lovers
- (B) Ulysses
- (C) The Power and the Glory
- (D) Heart of Darkness

Answer: (D) Heart of Darkness

In *Heart of Darkness*, the first of Conrad's recognized masterpieces and one of the greatest novellas in the language, a number of familiar Conradian themes and techniques coalesce: his detestation of autocratic regimes and their special manifestation, colonialism; the characteristic Conradian alien figure, isolated and apart; the therapeutic value of work; and the use of multiple points of view and of strikingly unconventional symbols.

With the introduction of Kurtz into the tale, Conrad works by indirection. Neither Marlow nor the reader is allowed to see Kurtz immediately. Rather, one is exposed to Kurtz through many different viewpoints, and, in an effort to allow the reader to see Kurtz from all perspectives, other narrators are brought forth to take over the story briefly: the accountant; the brickmaker; the manager of the Central Station; the Russian; penultimately, Marlow himself; and ultimately, Kurtz's fiancé, the Intended. In addition to these many shifting points of view which Conrad employs, it should be noted that the story, from beginning to end, is told by a dual narrator. Charlie Marlow speaks, but Marlow's unnamed crony, the fifth member of the group gathered on the fantail of the *Nellie*, is the actual narrator of the story, retelling the tale as he has heard it from Marlow. In some sense, then, it is difficult to say whether *Heart of Darkness* is Kurtz's story or Marlow's story or the anonymous narrator's story, since Marlow's tale has obviously had a significant impact on the silent listener.

<https://literariness.org/2019/05/27/analysis-of-joseph-conrads-novels/>

21. The Irish Dramatic Movement was heralded by such figures as

- (A) W. B. Yeats, Lady Gregory and Edward Martyn
- (B) Jonathan Swift and his contemporaries
- (C) H. Drummond, Edward Irving and John Ervine
- (D) Oscar Wilde and his contemporaries

Answer: (A) W. B. Yeats, Lady Gregory and Edward Martyn

22. List – I

List – II

- | | |
|--|----------------------------|
| I. "Because I could not stop for death..." | a. Robert Frost |
| II. "O Captain ! My Captain!" | b. William Carlos Williams |
| III. "Two roads diverged in a wood...." | c. Emily Dickinson |
| IV. "So much depends /upon" | d. Walt Whitman |

The correctly matched series would be :

- (A) I-d; II-c; III-b; IV-a
- (B) I-a; II-b; III-c; IV-d
- (C) I-b; II-a; III-d; IV-c
- (D) I-c; II-d; III-a; IV-b

Answer: (D) I-c; II-d; III-a; IV-b

23. C. K. Ogden and I. A. Richards were reputed in the 1930s for introducing

- (A) Practical Criticism
- (B) New Criticism
- (C) Standard English Project
- (D) Basic English Project

Answer: (D) Basic English Project

An English-based controlled language created by linguist and philosopher Charles Kay Ogden. Basic English is, in essence, a simplified subset of regular English. It was presented in Ogden's book *Basic English: A General Introduction with Rules and Grammar* (1930).

Ogden's associate I. A. Richards promoted its use in schools in China

24. In which of the following works does Mrs. Malaprop appear ?

- (A) *The Rivals*
- (B) *She Stoops to Conquer*
- (C) *The Mysteries of Udolpho*
- (D) *The Way of the World*

Answer: (A) The Rivals

The character Mrs. Malaprop is a humorous aunt who gets mixed up in the schemes and dreams of young lovers in Richard Brinsley Sheridan's 1775 comedy-of-manners *The Rivals*.

<https://literariness.org/2019/05/20/analysis-of-richard-brinsley-sheridans-plays/>

25. An epilogue is

- (A) prefixed to a text which it introduces.
- (B) suffixed to a text which it sums up or extends.
- (C) a piece of writing or speech that formally begins a book.
- (D) a piece of writing or speech that bears no relation to the text at hand.

Answer: (B) suffixed to a text which it sums up or extends.

Opposite of prologue.

26. "The pen is mightier than the sword" is an example of

- (A) simile
- (B) image
- (C) conceit
- (D) metonymy

Answer: (D) metonymy

Metonymy is a figure of speech that replaces the name of a thing with the name of something else with which it is closely associated. Metonymy is often confused with another figure of speech called “synecdoche.” These devices resemble one another, but are not the same. Synecdoche refers to a thing by the name of one of its parts. For example, calling a car “a wheel” is a synecdoche, as a part of a car – the “wheel” – stands for the whole car.

In a metonymy, on the other hand, the word we use to describe another thing is closely linked to that particular thing, but is not a part of it. For example, the word “crown” is used to refer to power or authority is a metonymy. It is not a part of the thing it represents.

27. Match the following :

- | | |
|-----------------------------|-------------------|
| I. James Joyce | 1. Peter Ackroyd |
| II. T. S. Eliot | 2. James Boswell |
| III. Life of Samuel Johnson | 3. Johnson |
| IV. Lives of Poets | 4. Richard Ellman |
- (A) I-3, II-4, III-1, IV-2
(B) I-4, II-1, III-2, IV-3
(C) I-1, II-2, III-3, IV-4
(D) I-2, II-3, III-1, IV-4

Answer: (B) I-4, II-1, III-2, IV-3

28. Which of the following poets wrote the essay “Naipaul’s India and Mine”?

- (A) Kamala Das
(B) R. Parthasarthy
(C) A. K. Ramanujam
(D) Nissim Ezekiel

Answer: (D) Nissim Ezekiel

29. Entries in The Diary of Samuel Pepys begins after

- (A) The Restoration
(B) The Glorious Revolution
(C) The Reformation
(D) The French Revolution

Answer: (A) The Restoration

Pepys' diary provides a first-hand account of the Restoration, and it is also notable for its detailed accounts of several major events of the 1660s, along with the lesser known diary of John Evelyn. In particular, it is an invaluable source for the study of the Second Anglo-Dutch War of 1665–7, the Great Plague of 1665, and the Great Fire of London in 1666.

30. Material feminism studies inequality in terms of

- (A) only gender
(B) only class
(C) both class and gender
(D) only patriarchy

Answer: (C) both class and gender

Emerged in the late 1970s and is associated with key thinkers, such as Rosemary Hennessy, Stevi Jackson and Christine Delphy. Material feminism highlights capitalism and patriarchy as central in understanding women's oppression.