

DETAILED SOLUTION MOCK TEST 3 UGC NTA NET JRF ENGLISH EXAM

1. The term *invective* refers to

- (A) The abusive writing or speech in which there is harsh denunciation of some person or thing.
- (B) An insulting writing attack upon a real person, in verse or prose, usually involving caricature and ridicule.
- (C) A written or spoken text in which an apparently straightforward statement or event is undermined in its context so as to give it a very different significance.
- (D) The chanting or reciting of words deemed to have magical power.

Answer (A) The abusive writing or speech in which there is harsh denunciation of some person or thing.

Invective is abusive, reproachful, or venomous language used to express blame or censure; or, a form of rude expression or discourse intended to offend or hurt. The "genre of invective" or "invective (genre)" or "*vituperatio*" in Latin is a form of classical libel used in Greek and Roman polemical verse as well as in prose, but its primary context is rhetoric.

2. Match the following pairs of books and authors:

- I. Condition of the Working Class in England
- II. London Labour and the London Poor
- III. Past and Present
- IV. Unto This Last

- i. John Ruskin
- ii. Henry Mayhew
- iii. Thomas Carlyle
- iv. Friedrich Engels

Codes:

I II III IV

- (A) iv i ii iii
- (B) iv ii iii i
- (C) ii iv i ii
- (D) iii ii iv iv

Answer (B) iv ii iii i

[*The Condition of the Working Class in England*](#) is an 1845 book by the German philosopher Friedrich Engels, a study of the industrial working class in Victorian England. After their first meeting in 1844, [Karl Marx](#) read and was profoundly impressed by the book.

In *Condition*, Engels argues that the Industrial Revolution made workers worse off. Engels' interpretation proved to be extremely influential with British historians of the Industrial Revolution. Originally addressed to a German audience, the book is considered by many to be a classic account of the universal condition of the industrial working class during its time.

London Labour and the London Poor is a work of Victorian journalism by Henry Mayhew. In the 1840s he observed, documented, and described the state of working people in London for a series of articles in a newspaper, the *Morning Chronicle*, that were later compiled into book form.

Mayhew went into deep, almost pedantic detail concerning the trades, habits, religion, and domestic arrangements of the thousands of people working the streets of the city. The articles were collected and published in three volumes in 1851. A fourth "Extra Volume", was published in 1861.

Poet Philip Larkin used an extract from *London Labour and the London Poor* as the epigraph for his poem "Deceptions".

Past and Present is an 1843 book by Thomas Carlyle. It combines medieval history with criticism of 19th-century British society.

Unto This Last is an essay and book on economy by John Ruskin, first published between August and December 1860 in the monthly journal *Cornhill Magazine* in four articles. The book greatly influenced Gandhiji.

3. Match the following:

1. The Sage of Concord
2. The Nun of Amherst
3. Mark Twain
4. Old Possum
5. Emily Dickinson
6. R.W. Emerson
7. T.S. Eliot
8. Samuel L. Clemens

(A) 1–6; 2–5; 3–8; 4–7

(B) 1–5; 2–6; 3–7; 4–8

(C) 1–8; 2–7; 3–6; 4–5

(D) 1–7; 2–8; 3–5; 4–6

Answer (A) 1–6; 2–5; 3–8; 4–7

Sage of Concord

Ralph Waldo Emerson is called the 'Sage of Concord'. Emerson (1803–1882), the most articulate exponent of [American Romanticism](#), was a poet; but he was distinguished primarily by his contributions to literary and cultural criticism. He was the leading advocate of

American “[transcendentalism](#)” with its insistence on the value of intuition, individuality of perception, the goodness of human nature, and the unity of the entire creation. His views of nature and self-reliance not only influenced American literary figures of his own day, such as [Thoreau](#), [Whitman](#), and [Dickinson](#), but also left their mark on European writers such as [George Eliot](#) and [Nietzsche](#), as well as the American pragmatist philosophers [William James](#) and [John Dewey](#).

Read More

<https://literariness.org/2017/11/30/literary-criticism-of-ralph-waldo-emerson/>

The Nun of Amherst

Emily Dickinson was born on 10th December 1830, in the town of Amherst, Massachusetts. By her late twenties, she rarely ventured out of the house, preferring seclusion to write at home. Emily was often referred to as the “Myth of Amherst” and later the “Nun of Amherst.” After her death and subsequent fame, she became the “Belle of Amherst.”

Samuel Langhorne Clemens known by his pen name Mark Twain

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Old Possum's Book of Practical Cats (1939) is a collection of whimsical light poems by T. S. Eliot about feline psychology and sociology.

Eliot wrote the poems in the 1930s, and included them, under his **assumed name** "Old Possum", in letters to his godchildren.

4. The Bloomsbury Group included British intellectuals, critics, writers and artists. Who among the following belonged to the Bloomsbury Group?

I. John Maynard Keynes, Lytton Strachey

II. E.M. Forster, Roger Fry, Clive Bell

III. Patrick Brontë, Paul Haworth

IV. Thomas Hardy, Henry James, Walter Pater

(A) I and II

(B) I

(C) II and III

(D) IV

Answer: (A) I and II

The Bloomsbury Group was the name loosely knit group of writers and to a intellectuals who began meeting in 1905. It started when writer Thoby Stephen brought a group of his friends at Cambridge to meet his sisters, Virginia (who was to become Virginia Woolf) and Vanessa (who marry art critic Clive Bell), at their Gordon Square home in Bloomsbury, London. Eventually a variety of artists, economists, publishers, and writers would become members of the group. Among its original members were Bell, novelist and publisher Leonard Woolf, historian Lytton Strachey and civil servant Saxon Sydney- Turner. The Bloomsbury group

was later joined by literary critic Desmond MacCarthy, novelist E.M. Forster, art critic Roger Fry, novelist David Garnett, and economist John Maynard Keynes.

5. Which of the following novels depicts the plight of the Bangladeshi immigrants in East London?

- (A) How far can you go
- (B) The White Teeth
- (C) An Equal Music
- (D) Brick Lane

Answer: (D) Brick Lane

Brick Lane

2003 Novel by Monica Ali.

Brick Lane is a street at the heart of London's Bangladeshi community. Ali's novel of the same name follows the life of Nazneen, a Bangladeshi woman who moves to London at the age of 18, to marry an older man, Chanu. They live in Tower Hamlets. At first her English consists only of "sorry" and "thank you;" the novel explores her life and adaptations in the community, as well as the character of Chanu, and their larger ethnic community. An additional narrative strand covers the experiences of Nazneen's sister, Hasina through the device of her correspondence.

How Far Can You Go?

1980 novel by British writer and academic David Lodge. It was renamed *Souls and Bodies* when published in the United States. The novel deals with the intersecting lives of a group of English Catholics from their years as students at University College London in the early 1950s up to the late 1970s. The characters are confronted with a wide range of issues and experiences including marriage, contraception, adultery, illness, grief and, most important of all, the changes in the Catholic Church.

White Teeth

2000 novel by the British author Zadie Smith. It focuses on the later lives of two wartime friends—the Bangladeshi Samad Iqbal and the Englishman Archie Jones—and their families in London.

An Equal Music

1999 novel by Vikram Seth.

The plot concerns Michael, a professional violinist, who never forgot his love for Julia, a pianist he met as a student in Vienna. They meet again after a decade, and conduct a secret affair, though she is married and has one child. Their musical careers are affected by this affair and the knowledge that Julia is going deaf.

6. The Enlightenment was characterized by
- (A) Accelerated industrial production and general well-being of the public.
 - (B) A belief in the universal authority of reason and emphasis on scientific experimentation.
 - (C) The Protestant work ethic and compliance with Christian values of life.
 - (D) An undue faith in predestination and neglect of free will.

Answer (B) A belief in the universal authority of reason and emphasis on scientific experimentation.

Enlightenment was a European intellectual movement of the 17th and 18th centuries.

Ideas concerning God, reason, nature, and humanity were synthesized into a worldview that gained wide assent in the West.

Enlightenment instigated revolutionary developments in art, philosophy, and politics.

Central to Enlightenment thought were the use and celebration of reason, the power by which humans understand the universe and improve their own condition.

The goals of rational humanity were considered to be knowledge, freedom, and happiness.

7. In which of the following texts do Aston, Davies and Mick appear as characters?

- (A) Wyndham Lewis's *Enemy*
- (B) Harold Pinter's *Caretaker*
- (C) Katherine Mansfield's "Life of Ma Parker"
- (D) Graham Greene's *Brighton Rock*

Answer (B) Harold Pinter's *Caretaker*

The Caretaker (1960), generally considered to be Pinter's greatest play, is in many ways an even more complex permutation of the elements that were developed in his first few plays. Though *The Caretaker* is much more realistic on the surface than the earlier plays and has much less overt violence, it retains its tie with absurdist theater in the fact that it readily lends itself to allegorical interpretation. The setting, again, is a single room, and once more, it is made clear that at least a degree of security exists within the room, and that outside, in the endlessly rainy weather, there is little chance for survival. Davies, the old tramp, is the man struggling to stay in the room, but he is ultimately thrown out to his destruction. The two young men, the brothers Aston and Mick, though in much more subtle and complex ways, occupy the role of the killers. It is they who throw Davies out.

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8. In which Jane Austen novel do you find the characters Anne Elliott, Lady Russell, Louisa Musgrove and Captain Wentworth?

- (A) *Emma*
- (B) *Mansfield Park*
- (C) *Persuasion*
- (D) *Northanger Abbey*

Answer: (C) Persuasion

Persuasion, many readers believe, signals Austen's literary move out of the eighteenth century and into the nineteenth. This novel, quite different from those that preceded it, draws not on the tradition of the novelists of the 1790's but on that of the lionized poets of the new century's second decade, Sir Walter Scott and Lord Byron. For the first time, Austen clearly seems the child of her time, susceptible to the charms of natural rather than improved landscapes, fields, and sea cliffs rather than gardens and shrubberies. The wistful, melancholy beauty of autumn that pervades the book is likewise romantic. The gaiety, vitality, and sparkling wit of *Pride and Prejudice* and *Emma* are muted. The stable social order represented by the great estate in Mansfield Park has become fluid in *Persuasion*: Here the principal country house, Kellynch Hall, must be let because the indigenous family cannot afford to inhabit it.

Persuasion is the story of how Anne and Frederick (now the eminent Captain) Wentworth rekindle the embers of their love. Chance throws them together when the vain, foolish Sir Walter Elliott, obliged to economize or rent his estate, resolves to move his household to Bath, where he can cut a fine figure at less cost, and leases Kellynch to Admiral and Mrs. Croft, who turn out to be the brother-in-law and sister of Captain Wentworth. Initially cool to his former love—or, rather, able to see the diminution of her beauty because he is unable to forgive her rejection—the captain flirts with the Musgrove girls; they are sisters to the husband of Anne's younger sister Mary and blooming belles with the youth and vigor Anne lacks. The captain's old appreciation of Anne's merits—her clear insight, kindness, high-mindedness, and modesty—soon reasserts itself, but not before fate and the captain's impetuosity have all but forced another engagement on him. Being “jumped down” from the Cobb at Lyme Regis, Louisa Musgrove misses his arms and falls unconscious on the pavement. Obligated by honor to declare himself hers if she should wish it, Wentworth is finally spared this self-sacrifice when the susceptible young lady and the sensitive Captain Benwick fall in love. Having discovered the intensity of his devotion to Anne by being on the point of having to abjure it, Wentworth hurries to Bath, there to declare his attachment in what is surely the most powerful engagement scene in the Austen canon.

Read More

<https://literariness.org/2019/03/31/analysis-of-jane-austens-novels/>

9. Match the following pairs of books and authors:

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II. London Labour and the London Poor

III. Past and Present

IV. Unto This Last

i. John Ruskin

ii. Henry Mayhew

iii. Thomas Carlyle

iv. Friedrich Engels

Codes:

I II III IV

(A) iv i ii iii

(B) iv ii iii i

(C) ii iv i ii

(D) iii ii iv iv

Answer (B) iv ii iii i

Question Repeated. For the detailed solution, see 2.

10. Which is the correct sequence of the novels of V.S. Naipaul?

(A) The Mystic Masseur–Miguel Street–The Suffrage of Elvira – A House for Mr. Biswas.

(B) Miguel Street – The Mystic Masseur – A House for Mr. Biswas – The Suffrage of Elvira.

(C) The Suffrage of Elvira – Miguel Street – The Mystic Masseur – A House for Mr. Biswas.

(D) The Mystic Masseur – The Suffrage of Elvira, Miguel Street – A House for Mr. Biswas

Answer: (D) The Mystic Masseur – The Suffrage of Elvira, Miguel Street – A House for Mr. Biswas

- *The Mystic Masseur* (1957)
- *The Suffrage of Elvira* (1958)
- *Miguel Street* (1959)
- *A House for Mr Biswas* (1961)
- *Mr Stone and the Knights Companion* (1963)
- *The Mimic Men* (1967)
- *A Flag on the Island* (1967)
- *In a Free State* (1971) Booker Prize Winner
- *Guerrillas* (1975)
- *A Bend in the River* (1979)
- *The Enigma of Arrival* (1987)
- *A Way in the World* (1994)
- *Half a Life* (2001)
- *The Nightwatchman's Occurrence Book: And Other Comic Inventions (Stories)* (2002)
- *Magic Seeds* (2004)

11. Which Shakespearean play contains the line: "...there is a special providence in the fall of a sparrow"?

- (A) King Lear
- (B) Hamlet
- (C) Coriolanus
- (D) Macbeth

Answer: (B) Hamlet

" There is a special providence in the fall of a sparrow" Act 5 Scene 2 of *Hamlet*.

By this time Hamlet has matured in his perspective on death, coming through his inner turmoil to a calm acceptance that he cannot have all the answers and control over his fate, or the fates of others. He completely opposes Horatio's suggestion that he not fight in the duel with Laertes, with a clear purpose and high modality which marks the speech of lines 192-196. This contrasts sharply with the philosophical, rich imagery and questioning of his "To be or not to be" soliloquy. Instead, he is direct, with no riddles and double-meanings. The metaphor of "there is a special providence in the fall of a sparrow" is a clear Biblical reference to Matthew 10: 29, "Are not two sparrows sold for a penny? Yet not one of them will fall to the ground outside your Father's care." Such a specific allusion, particularly to a verse affirming God's complete love and control in every situation, shows how far Hamlet has come spiritually. Instead of doubting what follows death and being filled with confusion, he voices calm assurance that death will come to him when the time is right – a time that is controlled by God, not himself. The syntactical symmetry and repetition of the following lines serve to confirm and reiterate this view. He finishes with a simplistic and trusting statement: "Let Be."

Although the revenge theme is an important part of *Julius Caesar*, it dominates the action of *Hamlet, Prince of Denmark*. Learning from his father's ghost that Claudius, the new king, is a brother-murderer and a usurper, the hero sets out passionately to fulfill his personal duty by destroying the villain-king. Like Brutus, however, Hamlet is a reflective man, given to "saucy doubts" about the veracity of the ghost, about the effect on his soul of committing regicide, and about the final disposition of Claudius's soul. As a result, Hamlet delays his revenge—a delay that has preoccupied audiences, readers, and critics for centuries.

Numerous reasons have been proposed for the delay: Hamlet is melancholic; his morality does not condone murder; he is a coward; he is secretly envious of Claudius for murdering his "rival" for his mother's affections. These explanations, while appealing, tend to shift attention away from other, equally significant elements in the play. Hamlet's soliloquies illustrate the range of Shakespearean blank verse and provide the means for exploring character in detail. The play's trap motif can be seen to represent effectively the doomed, claustrophobic atmosphere of the play. Indeed, those who deliberately set traps in the play—Polonius, Claudius, Laertes, and Hamlet—find that those traps snap back to catch the "inventor." Hamlet's relationships with Ophelia and with Gertrude amply reveal his self-destructive belief that his mother's marriage to Claudius has tainted his own flesh and transformed all women into strumpets.

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12. In which of his essays does Homi Bhabha discuss the 'discovery' of English in colonial India?

- (A) "Signs taken for Wonders"
- (B) "Mimicry"
- (C) Nation and Narration
- (D) "The Commitment to Theory"

Answer: (A) "Signs taken for Wonders"

In *Signs Taken For Wonders*, [Homi K. Bhabha](#) examines several moments in postcolonial literature that depict the "sudden, fortuitous discovery of the English book" (102). For instance, Bhabha deftly juxtaposes a scene from Joseph Conrad's *The Heart of Darkness*--in which the narrator Marlow discovers and reads Towson's (or Towser's) *Inquiry into some Points of Seamanship*--with a scene from V.S. Naipaul's *The Return of Eva Peron* in which a young Trinidadian discovers and reads that very same passage from Conrad's novel! Bhabha suggests that these passages portray the "English book" (the bible, namely) as an emblem of colonial rule, desire, and discipline. The European book, in other words, is a "sign taken for wonders" that "figures those ideological correlatives of the Western sign--empiricism, idealism, mimeticism, monoculturalism (to use Edward Said's term) that sustain a tradition of English 'cultural rule'" (105). It would seem, Bhabha argues, that the English book points toward the fixity of Colonial power, along with its discursive capacity to "narrate" and subsequently disseminate a European cultural heritage.

13. Which of the following poems uses *terza rima*?

- (A) John Keats's "Ode to a Nightingale"
- (B) P.B. Shelley's "Ode to the West Wind"
- (C) William Wordsworth's "The Solitary Reaper"
- (D) Alfred Tennyson's "Ulysses"

Answer: (B) P.B. Shelley's "Ode to the West Wind"

A *terza rima* is an Italian form of poetry first used by Dante Alighieri. A *terza rima* consists of stanzas of three lines (or *tercets*) usually in iambic pentameter. It follows an interlocking rhyming scheme, or chain rhyme.

The first known use of *terza rima* is in Dante's *Divine Comedy*. The first English poet to write in *terza rima* was Geoffrey Chaucer, who used it for his *Complaint to His Lady*.

14. Which of the following are "companion poems"?

- (A) "Gypsy songs" and "Songs and Sonnets"
- (B) "L'Allegro" and "Il Penseroso"
- (C) "The Good Morrow" and "The Sun Rising"
- (D) "Full Fathom Five" and "Hark, Hark! The Lark"

Answer: (B) "L'Allegro" and "Il Penseroso"

L'Allegro is a pastoral poem by John Milton published in his 1645 *Poems*. *L'Allegro* (which means "the happy man" in Italian) is invariably paired with the contrasting pastoral poem, *Il Penseroso* ("the melancholy man"), which depicts a similar day spent in contemplation and thought.

15. F. Turner's famous hypothesis is that

- (A) The Frontier has outlived its ideological utility in American civilization.
- (B) The Frontier has posed a challenge to the American creative imagination.
- (C) The Frontier has been the one great determinant of American civilization.
- (D) The Frontier has been the one great deterrent to American progress.

The Frontier Thesis or Turner Thesis, is the argument advanced by historian Frederick Jackson Turner in 1893 that American democracy was formed by the American frontier. Turner first announced his thesis in a paper entitled "The Significance of the Frontier in American History", delivered to the American Historical Association in 1893 in Chicago.

Turner begins the essay by calling to attention the fact that the western frontier line, which had defined the entirety of American history up to the 1880s, had ended. Turner emphasized that the frontier had been the one great determinant in the shaping of American civilization. This idea is in direct conflict with previous writers who stressed the development of America with linkage to and continuity with European institutions. For example, democracy could be traced back to the Magna Charta, etc. Turner identified American democracy with the American frontier. The frontier fostered a classic egalitarian spirit. Western states expanded the suffrage; Western states were the first to allow women to vote. Jeffersonian and Jacksonian democracy occurred in the South and the West. The frontier is another name for free land and opportunity. The frontier fostered rejuvenation and rebirth, self-reliance and individualism. It is identified with exuberance and buoyancy.

16. Charles Dickens's *A Tale of Two Cities* begins with the sentence

- (A) It was the best of times; it was the worst of times.
- (B) It was the brightest of times; it was the darkest of times.
- (C) It was the richest of times; it was the poorest of times.
- (D) It was the happiest of times; it was the saddest of times.

Answer: (A) It was the best of times; it was the worst of times.

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way – in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only."

17. The works of Gerard Manley Hopkins were published posthumously by

- (A) Edwin Muir
- (B) Edward Thomas
- (C) Robert Bridges
- (D) Coventry Patmore

Answer: (C) Robert Bridges

Gerard Manley Hopkins is considered to be one of the greatest poets of the Victorian era. However, because his style was so radically different from that of his contemporaries, his best poems were not accepted for publication during his lifetime, and his achievement was not fully recognized until after World War I. His work was not published until 30 years after his death when his friend Robert Bridges edited the volume *Poems*.

18. Whom did Keats regard as the prime example of ‘negative capability’?

- (A) John Milton
- (B) William Wordsworth
- (C) William Shakespeare
- (D) P.B. Shelley

Answer: (C) William Shakespeare

A theory first articulated by John Keats about the artist’s access to truth without the pressure and framework of logic or science. Contemplating his own craft and the art of others, especially William Shakespeare, in [one of his famous letters](#) to relatives Keats supposed that a great thinker is “capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason.” A poet, then, has the power to bury self-consciousness, dwell in a state of openness to all experience, and identify with the object contemplated.

According to Keats, literary achievers, especially poets, should be able to come to terms with the fact that some matters might have to be left unsolved and uncertain. Keats was of the opinion that some certainties were best left open to imagination and that the element of doubt and ambiguity added romanticism and speciality to a concept.

19. Which of the following is the correct chronological sequence?

- (A) A Poison Tree – The Deserted Village – The Blessed Damozel– Ozymandias
- (B) The Deserted Village – A Poison Tree – Ozymandias – The Blessed Damozel
- (C) The Blessed Damozel – A Poison Tree – The Deserted Village – Ozymandias
- (D) The Deserted Village – The Blessed Damozel – Ozymandias – A Poison Tree

Answer (B) The Deserted Village – A Poison Tree – Ozymandias – The Blessed Damozel

The Deserted Village (1770) - Oliver Goldsmith - It is a work of social commentary, and condemns rural depopulation and the pursuit of excessive wealth - Pre-Romanticism

A Poison Tree (1794) - William Blake - Part of his *Songs of Experience* collection.

Ozymandias is the title of two related sonnets published in 1818. The first was written by English Romantic poet Percy Bysshe Shelley (1792–1822) and published in the 11 January 1818 issue of *The Examiner* in London.

Shelley wrote the poem in friendly competition with his friend and fellow poet Horace Smith (1779–1849), who also wrote a sonnet on the same topic with the same title. Smith's poem was published in *The Examiner* a few weeks after Shelley's sonnet. Both poems explore the fate of history and the ravages of time: even the greatest men and the empires they forge are impermanent, their legacies fated to decay into oblivion.

The Blessed Damozel (1850) -Dante Gabriel Rossetti - published in Pre-Raphaelite journal *The Germ*.

20. Which statement(s) below on the Spenserian stanza is/are accurate?

I. A quatrain, unrhymed, but alliterative

II. A stanza of four lines in iambic pentameter

III. An eight–line stanza in iambic pentameter followed by a ninth in six iambic feet

IV. An eight–line stanza with six use of figurative language. Iambic feet followed by a ninth in iambic pentameter

(A) I and II

(B) II

(C) III

(D) IV

Answer: (C) III An eight–line stanza in iambic pentameter followed by a ninth in six iambic feet

Edmund Spenser devised the Spenserian stanza for his great work *The Faerie Queene* (1590). The stanza consists of eight iambic pentameter lines followed by a ninth line of six iambic feet (an alexandrine); the rhyme scheme is *ababbcbcc*. The final line typically has a caesura, or break, after the first three feet.

Book I of *The Faerie Queene*.

A gentle knight was pricking on the plaine,
Ycladd in mightie armes and silver shielde,
Wherein old dints of deepe woundes did remaine,
The cruell markes of many a bloody field;
Yet armes till that time did he never wield:
His angry steede did chide his foaming bitt,
As much disdayning to the curbe to yield:

Full jolly knight he seemed, and faire did sitt,
As one for knightly jousts and fierce encounters fitt.

21. Match the following texts with their respective themes:

- I. Areopagitica (Milton)
- II. Leviathan (Hobbes)
- III. Alexander's Feast (Dryden)
- IV. The Way of The World (Congreve)

- i. Fashion, courtship, seduction
- ii. The liberty For Unlicensed Printing
- iii. Absolute Sovereignty
- iv. The power of music

Codes:

- I II III IV
- (A) i ii iii iv
- (B) ii iii iv i
- (C) iii iv i ii
- (D) iv iii i ii

Answer: (B) ii iii iv i

Areopagitica

Full Title: *Areopagitica; A speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parlament of England*

1644 prose polemic by Milton opposing licensing and censorship. *Areopagitica* is among history's most influential and impassioned philosophical defences of the principle of a right to freedom of speech and expression.

Leviathan

Full Title: *Leviathan or The Matter, Forme and Power of a Common-Wealth Ecclesiasticall and Civil*

1651 book by Thomas Hobbes. The work concerns the structure of society and legitimate government, and is regarded as one of the earliest and most influential examples of social contract theory. *Leviathan* argues for a social contract and rule by an absolute sovereign.

Alexander's Feast

Full Title: *Alexander's Feast, or the Power of Music* 1697 ode by John Dryden. It was written to celebrate Saint Cecilia's Day (November 22). The main body of the poem describes the feast given by Alexander the Great at the Persian capital Persepolis, after his defeat of Darius.

The Way of the World

1700 play by William Congreve. One of the best Restoration comedies. The play is centred on the two lovers Mirabell and Millamant.

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22. Two of the following list are “Angry Young Men” of the 1950’s British literary scene.

- I. John Osborne
- II. C.P. Snow
- III. Anthony Powell
- IV. Kingsley Amis

The right combination, according to the code

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

Answer: (C) I & IV

Angry Young Men, various British novelists and playwrights who emerged in the 1950s and expressed scorn and disaffection with the established sociopolitical order of their country. Their impatience and resentment were especially aroused by what they perceived as the hypocrisy and mediocrity of the upper and middle classes.

A new breed of intellectuals who were mostly of working class or of lower middle-class origin. They shared an outspoken irreverence for the British class system, its traditional network of pedigreed families, and the elitist Oxford and Cambridge universities.

The trend that was evident in John Wain’s novel *Hurry on Down* (1953) and in *Lucky Jim* (1954) by Kingsley Amis was crystallized in 1956 in the play *Look Back in Anger*, which became the representative work of the movement.

When the Royal Court Theatre’s press agent described the play’s 26-year-old author John Osborne as an “angry young man,” the name was extended to all his contemporaries who expressed rage at the persistence of class distinctions, pride in their lower-class mannerisms, and dislike for anything highbrow or “phoney.”

23. Thomas Hardy’s last major novel was _____.

- (A) Tess of the D’urbervilles
- (B) Jude the Obscure
- (C) The Return of the Native
- (D) The Trumpet Major

Answer: (B) Jude the Obscure

With some significant differences, *Jude the Obscure* is concerned with the same problem that animates *Tess of the D'Urbervilles*—the absurdity and tragedy of human hopes for value in an indifferent universe. As a literary creation, it is a “process” through which Hardy tries to structure the symbolic journey of every person who searches for a foundation, a basis for meaning and value. The problem, however, is that all the symbols that represent meaning to Jude—the colleges, the church, the ethereal freedom of Sue Bridehead, and even the physical beauty of his wife Arabella—are illusory. By contrast, those things that have real symbolic value in the world are the forbidding, sacrosanct walls of the college complex, which Jude cannot enter; the decaying materiality of the churches that he tries to restore; the neurotic irrationality of Sue, which he fails to understand; and his own body, to which he is inextricably tied. It is precisely Jude’s “obscurity,” his loss of “at-homeness” in the world, with which the novel is concerned. He is obscure because he is without light, because he tries in every way possible to find an illumination of his relation to the world, but without success.

Read More <https://literariness.org/2019/04/08/analysis-of-thomas-hardys-novels/>

24. In Wordsworth’s *Prelude* the Boy of Winander is affected by

- (A) Blindness
- (B) Deafness
- (C) Muteness
- (D) Lameness

Answer: (C) Muteness

The 'Boy of Winander' episode is situated in book the fifth of *The Prelude*, amidst a meditation about the instructive value of a child's early contact with Nature and imaginative literature. Introducing the “boy,” Wordsworth addresses nature: “ye knew him well, ye cliffs / And islands of *Winander*” (389-390).

The Prelude or, Growth of a Poet's Mind; An Autobiographical Poem was intended as the introduction to the more philosophical poem *The Recluse*, which Wordsworth never finished. *The Prelude* is an extremely personal work and reveals many details of Wordsworth's life.

25. Match the authors under List – I with the titles under List – II :

1. Of Grammatology
2. The Archaeology of Knowledge
3. Structural Anthropology
4. Anatomy of Criticism

- I. Claude Levi-Strauss
- II. Jacques Derrida
- III. Northrop Frye
- IV. Michel Foucault

- I II III IV
(A) 1 3 4 2
(B) 3 1 2 4
(C) 3 1 4 2
(D) 2 1 3 4

Answer: (C) 3 1 4 2

Of Grammatology

1967 book by Jacques Derrida that has been called a foundational text for [deconstructive criticism](#). The book discusses writers such as Claude Lévi-Strauss, Ferdinand de Saussure, Jean-Jacques Rousseau, Étienne Condillac, Louis Hjelmslev, Martin Heidegger, Edmund Husserl, Roman Jakobson, Gottfried Wilhelm Leibniz, André Leroi-Gourhan, and William Warburton.

The English translation by Gayatri Chakravorty Spivak was first published in 1976.

Read More <https://literariness.org/tag/of-grammatology/>

The Archaeology of Knowledge

1969 methodological and historiographical treatise Michel Foucault.

He promotes "archaeology" or the "archaeological method", an analytical method he implicitly used in his previous works *Madness and Civilization* (1961), *The Birth of the Clinic* (1963), and *The Order of Things* (1966).

Foucault's only explicitly methodological work.

Foucault's premise is that systems of thought and knowledge ("epistemes" or "discursive formations") are governed by rules (beyond those of grammar and logic) which operate beneath the consciousness of individual subjects and define a system of conceptual possibilities that determines the boundaries of thought and language use in a given domain and period. Foucault also provides a philosophical treatment and critique of phenomenological and dogmatic structural readings of history and philosophy, portraying continuous narratives as naïve ways of projecting our own consciousness onto the past, thus being exclusive and excluding.

Read More <https://literariness.org/tag/michel-foucault/>

Structural Anthropology

Applying Saussurean principles to the realm of anthropology, Claude Lévi-Strauss in his *Structuralist Anthropology* (1958) analysed cultural phenomena including mythology, kinship and food preparation. Employing the concepts of *langue* and *parole* in his search for the fundamental structures of the human mind, Lévi-Strauss argued that myths from all cultures as well as human thought across cultures share the same underlying structures, as they are all governed by universal laws.

In the wake of this theory, in his *The Savage Mind*, where he compares the bricoleur and the engineer, he observed that the savage mind has the same structures as the civilised mind, and that human nature is the same everywhere. He proposed that all myths consist of the same underlying structures — elements that oppose and contradict each other, and other elements that mediate and resolve those oppositions, for instance, figures like the trickster, raven, coyote appear in the myths of all cultures serving the same purpose.

Lévi-Strauss was inspired by the philosophy of Hegel who explained that in every situation there are two opposing forces and their resolution — the thesis, antithesis and synthesis. Lévi-Strauss also coined the word “mytheme”, which is the smallest component part of a myth, and proposed that these mythemes may be studied synchronically or diachronically to analyse the deep structure of myth.

Read More <https://literariness.org/tag/structural-anthropology/>

Anatomy of Criticism

Northrop Frye's *Anatomy of Criticism* (1957) introduced the archetypal approach called Myth Criticism, combining the typological interpretation of the Bible and the conception of imagination prevalent in the writings of William Blake. Frye continued the formalist emphasis of New Criticism and its insistence on criticism as a scientific, objective and systematic discipline. The book testifies that literary history is a repetitive and self-contained cycle where basic symbolic myths (for instance the deluge, trickster) recur.

Read More <https://literariness.org/tag/anatomy-of-criticism/>

26. Match the columns :

Terms Theorists

1. Matthew Arnold
2. Friedrich Nietzsche
3. G.H. Hopkins
4. S.T. Coleridge

- I. Apollonian – Dionysian
- II. Fancy – Imagination
- III. Hellenism – Hebraism
- IV. Inscapes – Instresses

- I II III IV
(A) 2 4 1 3
(B) 2 4 3 1
(C) 1 4 2 3
(D) 4 2 1 3

Answer (A) 2 4 1 3

Apollonian and Dionysian

A philosophical dichotomy most commonly associated with Friedrich Nietzsche, which is inspired by but not based on Greek mythology.

It is a dualistic concept, according to which there is a perpetual struggle between two sets of opposing forces or ideals; one associated with Apollo, the god of the sun, the other associated with Dionysus (equivalent to the Roman Bacchus), the god of drunkenness.

Read More: <https://literariness.org/tag/friedrich-nietzsche/>

Fancy – Imagination

Coleridge's views of imagination, and specifically of poetic imagination, are elaborated in his [*Biographia Literaria*](#) (1817), published shortly after his *Lay Sermons*. The [*Biographia*](#) is a highly eclectic mixture of literary autobiography, literary theory, philosophical speculation, and polemic. It is here that Coleridge offers his best-known definitions of imagination, definitions which, however, need to be understood in the context outlined above. In the fourth chapter of the [*Biographia*](#), Coleridge makes his famous suggestion that fancy and imagination, contrary to widespread belief, are “two distinct and widely different faculties”: they are not “two names with one meaning, or . . . the lower and higher degree of one and the same power.” Coleridge sees his distinction between these faculties, inspired in part by [Wordsworth](#)'s writings, as part of a broader historical tendency, concomitant with cultural and linguistic refinement, to “desynonymize” words that originally shared the same meaning (*BL*, I, 82–83). It is not, however, until the thirteenth chapter, “On the Imagination,” that Coleridge explains his distinction.

Read More <https://literariness.org/2017/11/28/literary-criticism-of-s-t-coleridge/>

Hellenism – Hebraism

As an undertow to society's transient dissatisfactions runs a perennial pattern of ascendance, dominance, and usurpation between the vying dualistic forces of 'Hebraism' and 'Hellenism'. Their alternative rise and fall determines the status of culture at any given time in history. Hellenism is humanity's primary expression of 'spontaneity of consciousness', evincing the reflective traits that aspire to the truest representations in literature, poetry and religion. Hebraism advocates 'strictness of consciousness' and manifests laws of conduct, control, duty and action, providing a necessary corollary to the premature excesses of Hellenism. Arnold perceived a series of 'checks' and countercurrent within nineteenth-century society that hindered the reemergence of a refined Hellenic perspective, gone to ground for the

duration of Hebraisms prolonged rule. Culture reclaimed, recognised and acted upon is the key to betterment. A Hellenised future will be characterised by democratic harmony and the pursuit of perfection within a traditional social hegemony. The tutors in this evolutionary venture, the civilising voice of culture, so to speak, will come from a culturally empowered middle class.

Read More: <https://literariness.org/2017/06/21/the-literary-criticism-of-matthew-arnold/>

Inscape – Instress

Complementary concepts about individuality and uniqueness derived by Gerard Manley Hopkins from the ideas of the medieval philosopher Duns Scotus. By "inscape" he means the unified complex of characteristics that give each thing its uniqueness and that differentiate it from other things, and by "instress" he means either the force of being which holds the inscape together or the impulse from the inscape which carries it whole into the mind of the beholder.

27. How did Chaucer's Pardoner make his living ?

- (A) By selling stolen cattle from the neighbourhood ottery
- (B) By selling indulgences to those who committed sins
- (C) By pardoning those who stole property or committed other crimes
- (D) By assisting the Friar in Church services

Answer: (B) By selling indulgences to those who committed sins

The Pardoner

The Pardoner rides in the very back of the party in the *General Prologue* and is fittingly the most marginalized character in the company. His profession is somewhat dubious—pardoners offered indulgences, or previously written pardons for particular sins, to people who repented of the sin they had committed. Along with receiving the indulgence, the penitent would make a donation to the Church by giving money to the pardoner. Eventually, this “charitable” donation became a necessary part of receiving an indulgence. Paid by the Church to offer these indulgences, the Pardoner was not supposed to pocket the penitents’ charitable donations. That said, the practice of offering indulgences came under critique by quite a few churchmen, since once the charitable donation became a practice allied to receiving an indulgence, it began to look like one could cleanse oneself of sin by simply paying off the Church. Additionally, widespread suspicion held that pardoners counterfeited the pope’s signature on illegitimate indulgences and pocketed the “charitable donations” themselves.

Chaucer's Pardoner is a highly untrustworthy character. He sings a ballad—“Com hider, love, to me!” (General Prologue, 672)—with the hypocritical Summoner, undermining the already challenged virtue of his profession as one who works for the Church. He presents himself as someone of ambiguous gender and sexual orientation, further challenging social norms. The narrator is not sure whether the Pardoner is an effeminate homosexual or a

eunuch (castrated male). Like the other pilgrims, the Pardoner carries with him to Canterbury the tools of his trade—in his case, freshly signed papal indulgences and a sack of false relics, including a brass cross filled with stones to make it seem as heavy as gold and a glass jar full of pig’s bones, which he passes off as saints’ relics. Since visiting relics on pilgrimage had become a tourist industry, the Pardoner wants to cash in on religion in any way he can, and he does this by selling tangible, material objects—whether slips of paper that promise forgiveness of sins or animal bones that people can string around their necks as charms against the devil. After telling the group how he gulls people into indulging his own avarice through a sermon he preaches on greed, the Pardoner tells of a tale that exemplifies the vice decried in his sermon. Furthermore, he attempts to sell pardons to the group—in effect plying his trade in clear violation of the rules outlined by the host.

28. *Joothan* by Om Prakash Valmiki is

- (A) a collection of poems
- (B) a play
- (C) an autobiography
- (D) a novel

Answer: (C) an autobiography

Joothan (1997)

An autobiographical account of his growing up years as an untouchable in a village in UttarPradesh in the newly independent India of the 1950’s. Joothan literally means left overs from a meal. In another sense it also means polluted or unfit for consumption by another person. Yet for centuries, the Dalits have been forced, under various circumstances, to eat ‘Joothan’ for their subsistence. Thus the title of the book Joothan conveys the pain and humiliation faced by the author and his community, which has remained at the bottom of the social ladder for centuries.

29. Chartism, a political movement that took its name from the People’s Charter had six points. Identify the one point on the following list that was **NOT** Chartist:

- (a) universal manhood suffrage
- (b) equal electoral districts
- (c) comprehensive insurance scheme for labour
- (d) vote by secret ballot
- (e) payment of MPs
- (f) no property qualifications for MPs
- (g) Annual parliaments

Codes:

- (1) (e)
- (2) (g)

(3) (c)

(4) (d)

Answer: 3 (c) comprehensive insurance scheme for labour

Chartism

A bill drafted by the London radical William Lovett in May 1838. It contained six demands: universal manhood suffrage, equal electoral districts, vote by ballot, annually elected Parliaments, payment of members of Parliament, and abolition of the property qualifications for membership. Chartism was the first movement both working class in character and national in scope that grew out of the protest against the injustices of the new industrial and political order in Britain. While composed of working people, Chartism was also mobilized around populism as well as clan identity.

The movement was born amid the economic depression of 1837–38, when high unemployment and the effects of the Poor Law Amendment Act of 1834 were felt in all parts of Britain. Lovett’s charter provided a program acceptable to a heterogeneous working-class population.

30. Match the phrase with character

(a) “motiveless malignity”

(b) “Reason in Madness”

(c) “Supp’d full of horrors”

(d) “To be, or not to be”

(i) Macbeth

(ii) Hamlet

(iii) Lear

(iv) Iago

Codes:

(a) (b) (c) (d)

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

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

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

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

Answer: (3) (iv) (iii) (i) (ii)

Motiveless malignity

The term, “motiveless malignity” was first developed by Coleridge some two hundred years ago and has limited value in explaining the behaviour and motivations of Iago as a character. The idea that Iago can be seen as a purely evil character whose acts of villainy are solely carried out in order to take pleasure, inflict maximum harm and cause damage to the people around him and their relationships which includes those whom he loved, is misleading.

Reason in Madness

Reason in madness, madness in reason; this double paradox is used throughout *King Lear*, and demonstrates the downfall of both the King and a family of greatness. Lear's family and kingdom demonstrate a parallel as they are torn apart and conflicts arise immediately. When a person unfit to lead is given power, chaos will ensue, and this is precisely what happens in the play. To reiterate, the paradox explains how the sane characters act with insanity, and the characters that have gone mad, show more insight and act normal-minded. King Lear is a perfect example of a character that reveals this double paradox to be true. Before he goes mad, he banishes both Kent and Cordelia; however during his lapse in sanity he sees the error of his ways and grows as a King and as a father.

Supp'd full of horrors

It's taken from Act 5 Scene 6 of *Macbeth*.

I have almost forgot the taste of fears.
The time has been my senses would have cooled
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As life were in 't. I have **supped full with horrors**.
Direness, familiar to my slaughterous thoughts
Cannot once start me.

Paraphrase

I've almost forgotten what fear feels like. There was a time when I would have been terrified by a shriek in the night, and the hair on my skin would have stood up when I heard a ghost story. But now I've had my fill of real horrors. Horrible things are so familiar that they can't startle me.

To be, or not to be

Opening phrase of a soliloquy uttered by Prince Hamlet in the so-called "nunnery scene" of *Hamlet*, Act 3, Scene 1.

In the speech, Hamlet contemplates death and suicide, bemoaning the pain and unfairness of life but acknowledging that the alternative might be worse.