

Test Booklet Code & Serial No.

प्रश्नपत्रिका कोड व क्रमांक

# Paper-II ENGLISH

**D**

**Signature and Name of Invigilator**

Seat No.

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(In figures as in Admit Card)

1. (Signature) .....

(Name) .....

Seat No. ....

(In words)

2. (Signature) .....

(Name) .....

OMR Sheet No.

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(To be filled by the Candidate)

**JUN - 03220**

**Time Allowed : 2 Hours]**

**[Maximum Marks : 200**

**Number of Pages in this Booklet : 20**

**Number of Questions in this Booklet : 100**

## Instructions for the Candidates

- Write your Seat No. and OMR Sheet No. in the space provided on the top of this page.
- This paper consists of **100** objective type questions. Each question will carry *two* marks. *All* questions of Paper II will be compulsory. At the commencement of examination, the question booklet will be given to the student. In the first 5 minutes, you are requested to open the booklet and compulsorily examine it as follows :
  - To have access to the Question Booklet, tear off the paper seal on the edge of this cover page. Do not accept a booklet without sticker-seal or open booklet.
  - Tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to missing pages/questions or questions repeated or not in serial order or any other discrepancy should not be accepted and correct booklet should be obtained from the invigilator within the period of 5 minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time will be given. The same may please be noted.
  - After this verification is over, the OMR Sheet Number should be entered on this Test Booklet.
- Each question has four alternative responses marked (A), (B), (C) and (D). You have to darken the circle as indicated below on the correct response against each item.  
**Example :** where (C) is the correct response.  

(A)	(B)	(C)	(D)
<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
- Your responses to the items are to be indicated in the **OMR Sheet given inside the Booklet only**. If you mark at any place other than in the circle in the OMR Sheet, it will not be evaluated.
- Read instructions given inside carefully.
- Rough Work is to be done at the end of this booklet.
- If you write your Name, Seat Number, Phone Number or put any mark on any part of the OMR Sheet, except for the space allotted for the relevant entries, which may disclose your identity, or use abusive language or employ any other unfair means, you will render yourself liable to disqualification.
- You have to return original OMR Sheet to the invigilator at the end of the examination compulsorily and must not carry it with you outside the Examination Hall. You are, however, allowed to carry the Test Booklet and duplicate copy of OMR Sheet on conclusion of examination.
- Use only Blue/Black Ball point pen.
- Use of any calculator or log table, etc., is prohibited.
- There is no negative marking for incorrect answers.

## विद्यार्थ्यांसाठी महत्वाच्या सूचना

- परिक्षार्थींनी आपला आसन क्रमांक या पृष्ठवरील वरच्या कोपऱ्यात लिहावा. तसेच आपणांस दिलेल्या उत्तरपत्रिकेचा क्रमांक त्याखाली लिहावा.
- सदर प्रश्नपत्रिकेत **100** बहुपर्यायी प्रश्न आहेत. प्रत्येक प्रश्नास **दोन** गुण आहेत. या प्रश्नपत्रिकेतील **सर्व** प्रश्न सोडविणे अनिवार्य आहे.
- परीक्षा सुरू झाल्यावर विद्यार्थ्याला प्रश्नपत्रिका दिली जाईल. सुरुवातीच्या 5 मिनीटांमध्ये आपण सदर प्रश्नपत्रिका उघडून खालील बाबी अवश्य तपासून पहाव्यात.
  - प्रश्नपत्रिका उघडण्यासाठी प्रश्नपत्रिकेवर लावलेले सील उघडावे. सील नसलेली किंवा सील उघडलेली प्रश्नपत्रिका स्विकारू नये.
  - पहिल्या पृष्ठावर नमूद केल्याप्रमाणे प्रश्नपत्रिकेची एकूण पृष्ठे तसेच प्रश्नपत्रिकेतील एकूण प्रश्नांची संख्या पडताळून पहावी. पृष्ठे कमी असलेली/कमी प्रश्न असलेली/प्रश्नांचा चुकीचा क्रम असलेली किंवा इतर त्रुटी असलेली सदोष प्रश्नपत्रिका सुरुवातीच्या 5 मिनिटातच पर्यवेक्षकाला परत देऊन दुसरी प्रश्नपत्रिका मागवून घ्यावी. त्यानंतर प्रश्नपत्रिका बदलून मिळणार नाही तसेच वेळही वाढवून मिळणार नाही याची कृपया विद्यार्थ्यांनी नोंद घ्यावी.
  - वरीलप्रमाणे सर्व पडताळून पाहिल्यानंतरच प्रश्नपत्रिकेवर ओ.एम.आर. उत्तरपत्रिकेचा नंबर लिहावा.
- प्रत्येक प्रश्नासाठी (A), (B), (C) आणि (D) अशी चार विकल्प उत्तरे दिली आहेत. त्यातील योग्य उत्तराचा रकाना खाली दर्शविल्याप्रमाणे ठळकपणे काळा/निळा करावा.  
**उदा. :** जर (C) हे योग्य उत्तर असेल तर.  

(A)	(B)	(C)	(D)
<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
- या प्रश्नपत्रिकेतील प्रश्नांची उत्तरे ओ.एम.आर. उत्तरपत्रिकेतच दर्शवावीत. इतर ठिकाणी लिहिलेली उत्तरे तपासली जाणार नाहीत.
- आत दिलेल्या सूचना काळजीपूर्वक वाचाव्यात.
- प्रश्नपत्रिकेच्या शेवटी जोडलेल्या कोन्या पानावरच कच्चे काम करावे.
- जर आपण ओ.एम.आर. वर नमूद केलेल्या ठिकाणा व्यतिरिक्त इतर कोठेही नाव, आसन क्रमांक, फोन नंबर किंवा ओळख पटेल अशी कोणतीही खूण केलेली आढळून आल्यास अथवा असभ्य भाषेचा वापर किंवा इतर गैरमार्गांचा अवलंब केल्यास विद्यार्थ्याला परीक्षेस अपात्र ठरविण्यात येईल.
- परीक्षा संपल्यानंतर विद्यार्थ्याने मूळ ओ.एम.आर. उत्तरपत्रिका पर्यवेक्षकांकडे परत करणे आवश्यक आहे. तथापि, प्रश्नपत्रिका व ओ.एम.आर. उत्तरपत्रिकेची द्वितीय प्रत आपल्याबरोबर नेण्यास विद्यार्थ्यांना परवानगी आहे.
- फक्त निळ्या किंवा काळ्या बॉल पेनचाच वापर करावा.
- कॅलक्युलेटर किंवा लॉग टेबल वापरण्यास परवानगी नाही.
- चुकीच्या उत्तरासाठी गुण कपात केली जाणार नाही.

**JUN - 03220/II—D**

**English**  
**Paper II**

**Time Allowed : 120 Minutes]**

**[Maximum Marks : 200**

**Note :** This Paper contains **Hundred (100)** multiple choice questions. Each question carrying **Two (2)** marks. Attempt *All* questions.

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| 1. Charles Morgan is the author of :<br><br>(A) <i>The Fountain</i><br><br>(B) <i>Orlando</i><br><br>(C) <i>The Corn King and the Spring Queen</i><br><br>(D) <i>The Cathedral</i>  | 3. Janaki is a character in Mulk Raj Anand's novel :<br><br>(A) <i>Coolie</i><br><br>(B) <i>Untouchable</i><br><br>(C) <i>The Village</i><br><br>(D) <i>The Big Heart</i> |
| 2. Which among the following is <i>not</i> an autobiographical writing by Taslima Nasreen ?<br><br>(A) <i>Amar Meyebela</i> (My Girlhood)<br><br>(B) <i>Utal Hawa</i> (Wild Wind)<br><br>(C) <i>Ka</i> (Speak Up)<br><br>(D) <i>Lajja</i> | 4. Who was known as the 'Nightingale of India' ?<br><br>(A) Amrita Pritam<br><br>(B) Sarojini Naidu<br><br>(C) Mahadevi Varma<br><br>(D) Jalnavi Barua                    |

5. Langue and parole are terms used by :
- (A) Barthes  
(B) Saussure  
(C) Lacan  
(D) Foucault
6. Choose the *correct* option which matches the critic (Column A) with the concept/theories they put forward (Column B) :

**A**

- (i) Derrida  
(ii) Saussure  
(iii) Homi Bhabha  
(iv) Edward Said

**B**

- (a) Hybridity  
(b) Deconstruction  
(c) Orientation  
(d) Structuralism
- (i) (ii) (iii) (iv)
- (A) (c) (a) (d) (b)  
(B) (a) (b) (c) (d)  
(C) (b) (d) (a) (c)  
(D) (d) (c) (b) (a)

7. The word “womanist” was used by :
- (A) Zora Neale Hurston  
(B) Alice Walker  
(C) Toni Morrison  
(D) Harriet Beecher Stowe
8. “The artist is once more in rudiments an introvert, not far removed from neurosis.” Who wrote these lines ?
- (A) Kristeva  
(B) Jung  
(C) Lacan  
(D) Freud
9. The line, “There’s a special providence in the fall of a sparrow,” is from :
- (A) *The Tempest*  
(B) *King Lear*  
(C) *Hamlet*  
(D) *Twelfth Night*

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| <p>10. Whom did John Keats regard as the prime example of “Negative Capability” ?</p> <p>(A) Lord Byron</p> <p>(B) John Milton</p> <p>(C) William Wordsworth</p> <p>(D) William Shakespeare</p> <p>11. What is Hellenism ? It is .....</p> <p>(A) Love for Greek art, literature and culture</p> <p>(B) the world of Hell</p> <p>(C) Goethic culture and art</p> <p>(D) a supernatural element</p> <p>12. The pilgrims in Geoffrey Chaucer’s <i>The Canterbury Tales</i> were on their way to the shrine of .....</p> <p>(A) St. Augustine</p> <p>(B) Our Lady of Caversham</p> <p>(C) Thomas a’ Becket</p> <p>(D) Our Lady Undercroft</p> <p>13. ‘The Defence of Poesie’ is written by :</p> <p>(A) Edmund Spenser</p> <p>(B) Sir Philip Sidney</p> <p>(C) Thomas Nashe</p> <p>(D) Christopher Marlowe</p> | <p>14. In A GAME AT CHESS written by Thomas Middleton the white pieces represent :</p> <p>(A) The English</p> <p>(B) The Spaniards</p> <p>(C) The French</p> <p>(D) The German</p> <p>15. The author of the biography <i>Life of Johnson</i> (1791) is :</p> <p>(A) Edward Gibbon</p> <p>(B) Oliver Goldsmith</p> <p>(C) James Boswell</p> <p>(D) Sheridan</p> <p>16. What is the name of the club frequented by writers like Addison and Steele ?</p> <p>(A) Fat Men’s Club</p> <p>(B) Spectator Club</p> <p>(C) October Club</p> <p>(D) Kit Kat Club</p> <p>17. Which of the following poems is <i>not</i> written by John Donne ?</p> <p>(A) The Apparition</p> <p>(B) The Ecstasy</p> <p>(C) The Altar</p> <p>(D) The Bait</p> |
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| <p>18. What is Rime Royal ?</p> <p>(A) It is a seven-line, iambic pentameter stanza rhyming ababbcc.</p> <p>(B) It is a six-line, iambic pentameter stanza rhyming ababbc.</p> <p>(C) It is a four-line, iambic pentameter stanza rhyming abab.</p> <p>(D) It is a five-line, iambic hexameter stanza rhyming ababb.</p> <p>19. The essential quality/qualities of a researcher is/are :</p> <p>(A) Systematization or theorizing of knowledge</p> <p>(B) Spirit of free enquiry</p> <p>(C) Reliance on observation and evidence</p> <p>(D) All the above</p> <p>20. A volume of verse entitled <i>Tender only to one</i> is authored by :</p> <p>(A) Carol Ann Duffy</p> <p>(B) Derek Mahon</p> <p>(C) Stevie Smith</p> <p>(D) Paul Muldoon</p> | <p>21. Identify the <i>correct</i> sequence of research steps :</p> <p>(A) Selection of topic, review of literature, data collection, interpretation of findings.</p> <p>(B) Selection of topic, review of literature, interpretation of findings, data collection.</p> <p>(C) Selection of topic, data collection, review of literature, interpretation of findings.</p> <p>(D) Review of literature, selection of topic, data collection, interpretation of findings.</p> <p>22. Vowels are produced with a stricture of :</p> <p>(A) open approximation</p> <p>(B) close approximation</p> <p>(C) open and close approximation at the same time</p> <p>(D) without any approximation</p> <p>23. Research ethics do not include :</p> <p>(A) Subjectivity</p> <p>(B) Honesty</p> <p>(C) Integrity</p> <p>(D) Objectivity</p> |
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24. Which poem by T.S. Eliot begins with the lines ?  
 'I don't know much about gods; but  
 I think that the river  
 Is a strong brown god—sullen,  
 untamed and intractable' ?  
 (A) "The Dry Salvages"  
 (B) "The Hollow Men"  
 (C) "Ash Wednesday"  
 (D) "Four Quartets"
25. Who, among the following, is a dramatist ?  
 (A) Edgar Wallace  
 (B) Harcourt Williams  
 (C) Dorothy Sayers  
 (D) J.C. Powys
26. Derek Walcott in his poem 'Far Cry From Africa' refers to ..... tribe.  
 (A) Sonjo  
 (B) Kikuyu  
 (C) Kamba  
 (D) Embu
27. Tagore's *Gitanjali* reveals NOT :  
 (A) his deep roots in the ancient Indian traditions  
 (B) a personal quest for the Divine  
 (C) an outcome of his ecstasy  
 (D) a radical view of society
28. *The Drum Dancer* is a play by :  
 (A) Asif Currimbhoy  
 (B) Gurucharan Das  
 (C) Badal Sarkar  
 (D) Mahesh Elkunchwar
29. In Halliday's classification of the functions of language, language use for learning and exploring the environment is termed as :  
 (A) Representational  
 (B) Imaginative  
 (C) Interactional  
 (D) Heuristic

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| <p>30. Which of the following statements is NOT correct ?</p> <ul style="list-style-type: none"><li>(A) A Creole is a language that has developed from a mixture of languages and become the main language in a particular place.</li><li>(B) A Creole is a person descended from the Europeans who first settled in the West Indies or the Southern United States of America.</li><li>(C) A Creole is a standard language used in official and formal situations by governments, in media and in education.</li><li>(D) A Creole is a person of mixed African and European race, who lives in the West Indies and speaks a Creole language.</li></ul> <p>31. Who does Sidney call “the right popular philosopher” ?</p> <ul style="list-style-type: none"><li>(A) Lawyer</li><li>(B) Poet</li><li>(C) Historian</li><li>(D) Mathematician</li></ul> <p>32. In the chapter “Historical Criticism” N. Frye represents a theory of :</p> <ul style="list-style-type: none"><li>(A) Symbols</li><li>(B) Modes</li><li>(C) Myths</li><li>(D) Genres</li></ul> | <p>33. Which critic theorised the act of reading by foregrounding the concept of interpretive communities ?</p> <ul style="list-style-type: none"><li>(A) Stanley Fish</li><li>(B) Cleanth Brooks</li><li>(C) Allen Tale</li><li>(D) John Crowe Ransom</li></ul> <p>34. Which one among the following statements is <i>not</i> true in the context of Marxist criticism ?</p> <ul style="list-style-type: none"><li>(A) It tries to locate a text in its historical context.</li><li>(B) It makes ideological analysis.</li><li>(C) It argues that the author is autonomous, independent of history.</li><li>(D) It subscribes to dialectical materialism.</li></ul> <p>35. The letters of which English poet have been described by T.S. Eliot as “certainly the most notable and most important ever written by any English poet” ?</p> <ul style="list-style-type: none"><li>(A) S.T. Coleridge</li><li>(B) Lord Byron</li><li>(C) Sir Walter Scott</li><li>(D) John Keats</li></ul> |
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36. Though Shakespeare is an Elizabethan playwright, some of his plays were performed for the first time in the Jacobean period. Which of the following plays was performed after 1603 ?

- (A) *The Comedy of Errors*
- (B) *The Merchant of Venice*
- (C) *Macbeth*
- (D) *The Taming of the Shrew*

**Direction (Q. Nos. 37-40) : Read the following poem and answer the questions given below :**

Our interiors never could remain  
Quite English. The local gods hidden  
in  
Cupboards from rational Parsi eyes  
Would suddenly turn up on the  
walls  
Garlanded alongside the King and  
the Queen.  
Today it is simpler to admit with  
relief :  
The men are too greasy, their speech  
Is too nasal, their wives either plain  
Or overdone; they choose for their  
dresses

A shattering blue and choke their  
flowers

In tinsel; their mind is provincial,  
Their children are dull.

37. Interiors of the houses have become :

- (A) more Indianised
- (B) remained unchanged
- (C) Anglicised
- (D) Outdated

38. What is the attitude of the Parsi ?

- (A) Traditional
- (B) Superstitious
- (C) Sceptic
- (D) Reasonable

39. The reference is made to :

- (A) Poor Parsis
- (B) Well-off ones
- (C) Indianised ones
- (D) Westernised one

40. Here the word 'greasy' means :

- (A) soft
- (B) selfish
- (C) harsh
- (D) slippery

**Direction (Q. Nos. 41-44) :**

**Read the passage and answer the questions given below :**

Translation is defined as a process of finding a target language equivalent for the source language text. In some extreme theoretical positions, equivalence is sometimes defined as the identity of not only the content but also of the form and the processes at various levels of the linguistic structure in the translated material in the target language.

Equivalence, as we conceive it here, is the transfer of the content to the target language in a manner that is acceptable to and considered as the “genius” of the target language. This equivalence must be achieved in such a way that ambiguity, interference and variation in meaning are all avoided. Except where the original purposely resorts to polysemy, homography, homophony, and synonymy, the translated version is generally expected to avoid these.

The translation should aim at seeking the conceptual equivalents; it should define the conceptual

equivalents accurately and tender them in the linguistic terms of the target language. As people begin to travel from place to place, from one country into another for various pursuits, and as people groups begin to develop social, cultural and economic contacts with one another, the necessity for translation for effective communication increases. Multiplicity of languages is a fact of life in our world. People all over the world may prefer to learn English as an additional language and to attain some level of achievement in that language, and yet they would zealously continue to hold on to their own languages for socio-political, cultural and religious reasons.

41. Equivalence in translation includes :
  - (A) the context
  - (B) the form
  - (C) the content, the form and the process
  - (D) the process
42. Translation should be :
  - (A) literal
  - (B) ambiguous
  - (C) variant
  - (D) approximate

43. Translation generally avoids :  
 (A) multiple meanings  
 (B) different meanings  
 (C) dissimilar sounds  
 (D) dissimilar words
44. Now there is ..... demand for translation.  
 (A) no  
 (B) diminishing  
 (C) a little  
 (D) a growing
45. Who coined the phrase 'Archi-writing' ?  
 (A) Roland Barthes  
 (B) Jacques Derrida  
 (C) Edward Said  
 (D) Michel Foucault
46. *Look Back in Anger* is authored by :  
 (A) John Osborne  
 (B) Robert Bolt  
 (C) Samuel Beckett  
 (D) Harold Pinter
47. *Brides of Reason* is the title of a volume of poems authored by :  
 (A) Ronald Bottrall  
 (B) C. Day Lewis  
 (C) Donald Davie  
 (D) Keith Douglas
48. 'Lead, Kindly Light', a famous poem in English is written by :  
 (A) Cardinal Newman  
 (B) P.B. Shelley  
 (C) John Keats  
 (D) George Herbert
49. Match the works with the authors given below :
- List I**
- (i) Andrea Del Sarto  
 (ii) The Blessed Damozel  
 (iii) *Tess of the d'Urbervilles*  
 (iv) The Lotus Eaters
- List II**
- (a) Thomas Hardy  
 (b) Tennyson  
 (c) Rossetti  
 (d) R. Browning
- Codes :**
- (i) (ii) (iii) (iv)  
 (A) (d) (c) (a) (b)  
 (B) (a) (b) (c) (d)  
 (C) (b) (c) (d) (a)  
 (D) (c) (d) (a) (b)

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| <p>50. In a nasalised sound the air stream :</p> <p>(A) escapes through the nasal passage only</p> <p>(B) escapes through the oral and the nasal passage simultaneously</p> <p>(C) escapes through the oral passage only</p> <p>(D) does not escape at all</p> <p>51. Who among these is <i>not</i> associated with existentialist thought ?</p> <p>(A) Friedrich Nietzsche</p> <p>(B) Rene Descartes</p> <p>(C) Jean Paul Sartre</p> <p>(D) Soren Kierkegaard</p> <p>52. The antimasque was a form developed by :</p> <p>(A) George Chapman</p> <p>(B) John Marston</p> <p>(C) Ben Jonson</p> <p>(D) John Webster</p> | <p>53. The concept 'Epiphany' is mentioned in relation to the works of :</p> <p>(A) T.S. Eliot</p> <p>(B) James Joyce</p> <p>(C) Ronald Firbank</p> <p>(D) Edward Marsh</p> <p>54. While writing about the works of Wells, Bennett and John Galsworthy, who said that 'they spend immense skill and immense industry making the trivial and the transitory appear the true and the enduring' ?</p> <p>(A) D. H. Lawrence</p> <p>(B) Virginia Woolf</p> <p>(C) E. M. Foster</p> <p>(D) James Joyce</p> <p>55. What is the real name of Pablo Neruda, a surrealist poet of Chile ?</p> <p>(A) Gabriel Garcia Marquez</p> <p>(B) Margaret Eleanor Atwood</p> <p>(C) Patrick Victor Martindale White</p> <p>(D) Ricardo Eliecer Neftali Reyes Basoalto</p> |
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| <p>56. Which character doesn't appear in <i>The Untouchable</i> ?</p> <p>(A) Maya</p> <p>(B) Bakha</p> <p>(C) Lakha</p> <p>(D) Sohini</p> <p>57. Who is famous for his work on ancient Indian scriptures ?</p> <p>(A) Shashi Tharoor</p> <p>(B) Devdutt Pattanaik</p> <p>(C) Nikesh Shukla</p> <p>(D) P. K. Balakrishnan</p> <p>58. Tennessee Williams employed..... technique in his play <i>The Glass Menagerie</i>.</p> <p>(A) Conventional</p> <p>(B) Traditional</p> <p>(C) Unconventional</p> <p>(D) Religious</p> <p>59. The Audio-Lingual Method of language teaching uses :</p> <p>(A) Communicative theory</p> <p>(B) Cognitive theory</p> <p>(C) Behaviourist theory</p> <p>(D) Semantic theory</p> | <p>60. The perspective called "Affective stylistics" was developed by :</p> <p>(A) Michael Riffaterre</p> <p>(B) David Bleich</p> <p>(C) Stanley Fish</p> <p>(D) Jonathan Culler</p> <p>61. Which critic made a seathing attack on T.S. Eliot in 1920s, wrote a standard introduction to <i>Poetics</i> and authored <i>The Decline and Fall of the Romantic Ideal</i> ?</p> <p>(A) F. R. Leavis</p> <p>(B) E. V. Lucas</p> <p>(C) F. L. Lucas</p> <p>(D) Middleton Murry</p> <p>62. Which poet describes his childhood episodes as 'spots of time' ?</p> <p>(A) P. B. Shelley</p> <p>(B) Lord Byron</p> <p>(C) William Wordsworth</p> <p>(D) S. T. Coleridge</p> |
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63. Match the following writers with their lifespan :

## List I

- (i) William Blake
- (ii) Charles Lamb
- (iii) P. B. Shelley
- (iv) John Keats

## List II

- (a) 1795-1821
- (b) 1792-1822
- (c) 1775-1834
- (d) 1757-1827
- (i) (ii) (iii) (iv)
- (A) (d) (c) (b) (a)
- (B) (a) (b) (c) (d)
- (C) (b) (d) (a) (c)
- (D) (c) (d) (b) (a)

64. What do the following lines smack of ?

Mid hush'd, cool rooted flowers,  
                                fragrant-eyed,  
Blue, Silver-white, and budded  
                                Tyrion,  
They lay calm-breathing on the  
                                bedded grass;  
Their arms embraced, and their  
                                pinions too;  
Their lips touch'd not, but had not  
                                bade adieu.

- (A) Wordsworth's Pantheism  
(B) Coleridge's Imagination  
(C) Charles Lamb's Humour  
(D) Keats' Sensuousness

65. Which one of the following works is *not* written by George Peele ?

- (A) *The Battle of Alcazar*
- (B) *The Love of King David and Fair Bethasbe*
- (C) *The Old Wives' Tale*
- (D) *The Honorable Historie of Frier Bacon and Frier Bongay*

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| <p>66. <i>Rasselas</i> (1759) by Samuel Johnson is subtitled :</p> <p>(A) King of Aragon</p> <p>(B) Prince of England</p> <p>(C) King of Scotland</p> <p>(D) Prince of Abyssinia</p> <p>67. O Love, how strangely sweet<br/>Are thy weak passions,<br/>That Love and Joy should meet<br/>In self-same fashions !<br/>These lines are written by :</p> <p>(A) Henry Howard</p> <p>(B) George Herbert</p> <p>(C) John Marston</p> <p>(D) John Donne</p> <p>68. Identify the figure of speech in the following lines :</p> <p>The muttering retreats<br/>Of restless nights in one-night cheap hotels.</p> <p>(A) Synecdoche</p> <p>(B) Transferred epithet</p> <p>(C) Metonymy</p> <p>(D) Personification</p> | <p>69. Which of the following writers is NOT a Victorian writer ?</p> <p>(A) Samuel Butler</p> <p>(B) George Eliot</p> <p>(C) Emily Jane Bronte</p> <p>(D) Philip Larkin</p> <p>70. The novel <i>Rites of Passage</i> is written by :</p> <p>(A) John Fowles</p> <p>(B) J. G. Ballard</p> <p>(C) William Golding</p> <p>(D) E. M. Forster</p> <p>71. Which of the following novels is subtitled A Novel Without a Hero ?</p> <p>(A) <i>Oliver Jurist</i></p> <p>(B) <i>Wuthering Heights</i></p> <p>(C) <i>Vanity Fair</i></p> <p>(D) <i>The Mill on the Floss</i></p> <p>72. The line “To strive, to seek, to find, and not to yield” occurs in which of the following poems ?</p> <p>(A) “<i>Ulysses</i>” by Alfred Tennyson</p> <p>(B) “<i>The Lotus Eaters</i>” by Alfred Tennyson</p> <p>(C) “<i>The Last Ride Together</i>” by Robert Browning</p> <p>(D) “<i>The Scholar Gypsy</i>” by Matthew Arnold</p> |
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| <p>73. Who introduced the dramatic theory of 'alienation effect' ?</p> <p>(A) Stringberg</p> <p>(B) Bertolt Brecht</p> <p>(C) Franz Kafka</p> <p>(D) Antonin Artaud</p>   | <p>76. Nadine Gordimer won the Nobel Prize in :</p> <p>(A) 1991</p> <p>(B) 1992</p> <p>(C) 1993</p> <p>(D) 1994</p>  |
| <p>74. While commenting on Theodore Francis Powys' literary works, who said, "It does not seem likely that it will ever again be possible for a distinguished mind to be framed, as Mr. Powys has been, on the rhythms, sanctioned by nature and time, of rural culture" ?</p> <p>(A) G. B. Harrison</p> <p>(B) J. B. Priestley</p> <p>(C) Herbert Read</p> <p>(D) F. R. Leavis</p> | <p>77. Which of the following books is NOT written by Taslima Nasreen ?</p> <p>(A) <i>Lajja</i></p> <p>(B) <i>French Lover</i></p> <p>(C) <i>Bakul Katha</i></p> <p>(D) <i>Shorom</i></p>  |
| <p>75. The use of an interactive model of language teaching materials based on the learner's everyday life situations are the strategies used by :</p> <p>(A) The Army Method</p> <p>(B) The Reading Method</p> <p>(C) The Communicative Language Approach</p> <p>(D) The Bilingual Method</p>  | <p>78. Who among the following writers was a leading member of the Harlem Renaissance ?</p> <p>(A) Allen Ginsberg</p> <p>(B) Henry Wordsworth Longfellow</p> <p>(C) Langston Huges</p> <p>(D) Louisa Mary Alcott</p> <p>79. Nataraj in <i>The Man-fater of Malgudi</i> is a :</p> <p>(A) veterinary doctor</p> <p>(B) printing press owner</p> <p>(C) tourist guide</p> <p>(D) philosopher</p> |



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| <p>80. Who among the following did <i>not</i> publish a dictionary of the English language ?</p> <p>(A) Robert Cawdrey</p> <p>(B) William Tyndale</p> <p>(C) Nathaniel Bailey</p> <p>(D) Samuel Johnson</p> <p>81. Teaching English for communicative competence in a specific field such as IT, engineering, business, accounting, hospitality is referred to by the acronym :</p> <p>(A) ESP</p> <p>(B) EAP</p> <p>(C) EGP</p> <p>(D) EFP</p> <p>82. <i>The Wretched of the Earth</i> includes an introduction by :</p> <p>(A) Jean-Paul Sartre</p> <p>(B) Michel Foucault</p> <p>(C) Aimé Césaire</p> <p>(D) Nelson Mandela</p> <p>83. Who called Spenser the “Poet’s Poet” ?</p> <p>(A) William Hazlitt</p> <p>(B) John Dryden</p> <p>(C) Alexander Pope</p> <p>(D) Charles Lamb</p> | <p>84. According to Aristotle, tragedy has ..... elements.</p> <p>(A) 6</p> <p>(B) 7</p> <p>(C) 5</p> <p>(D) 4</p> <p>85. Identify the character about whom Charles Lamb characterises her manner as “innocence-resembling boldness” and William Hazlit found in that character “that forced and practised presence of mind”.</p> <p>(A) Miranda in <i>The Tempest</i></p> <p>(B) Isabella in <i>The White Devil</i></p> <p>(C) Vittoria in <i>The White Devil</i></p> <p>(D) Duchess in <i>The Duchess of Malfi</i></p> <p>86. Which one of the following characteristics <i>cannot</i> be attributed to Charles Lamb’s essays ?</p> <p>(A) Metaphysical element</p> <p>(B) Humour and Pathos</p> <p>(C) Mystification</p> <p>(D) Autobiographical element</p> |
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| <p>87. How does Donne argue that in killing the flea the girl commits triple murder ?</p> <p>(A) The girl's mother, father and the flea</p> <p>(B) The poet's mother, father and the girl</p> <p>(C) The poet, the girl and the flea</p> <p>(D) The girl's mother, father and the poet</p> <p>88. Of the following which is a tragedy written by Ben Jonson ?</p> <p>(A) <i>Cynthia's Revels</i></p> <p>(B) <i>The Poetaster</i></p> <p>(C) <i>Bartholomew Fair</i></p> <p>(D) <i>Sejanus</i></p> <p>89. Edmund Spenser's 'The Shepherd's Calendar' was dedicated to .....</p> <p>(A) Sir Philip Sidney</p> <p>(B) Christopher Marlowe</p> <p>(C) Robert Greene</p> <p>(D) Thomas Lodge</p> | <p>90. Who has made self-declaration about the microcosmic depiction as 'the little bit (two inches wide) of Ivory on which I work' ?</p> <p>(A) George Eliot</p> <p>(B) Jane Austen</p> <p>(C) Walter Scott</p> <p>(D) Joseph Conrad</p> <p>91. Who is called the 'Wasp of Twickenham' ?</p> <p>(A) Alexander Pope</p> <p>(B) Jonathan Swift</p> <p>(C) John Dryden</p> <p>(D) Shaftsbury</p> <p>92. Which one of the following is <i>not</i> included in the group of 'Metaphysical poets' ?</p> <p>(A) Abraham Cowley</p> <p>(B) John Donne</p> <p>(C) John Cleveland</p> <p>(D) Edmund Spenser</p> |
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93. Which of the following statements or comments is NOT TRUE ?
- (A) Tess is more sinned than against than the sinning.
- (B) Robert Browning shares his robust optimism in his poems.
- (C) Thomas Hardy is a pessimistic novelist and asserts the importance of the role of destiny or chance in lives of human beings.
- (D) *Thyrsis* cannot be said to be a pastoral elegy.
94. Identify the metrical foot in the following line :
- With a turf on my breast, and a stone on my head.
- (A) Anapest
- (B) Iamb
- (C) Tetrameter
- (D) Trochee
95. Which type of theme does L.P. Hartley's *The Go-Between* deal with ?
- (A) Jamesian
- (B) Lawrentian
- (C) Restoration
- (D) Jacobean
96. Which of the following novels of Charles Dickens has the autobiographical elements ?
- (A) *Bleak House*
- (B) *Hard Times*
- (C) *Nicholas Nickleby*
- (D) *David Copperfield*
97. Phonology studies :
- (A) Patterns of sound
- (B) Patterns of meaning
- (C) Patterns of letters
- (D) Patterns of sentences
98. Who wrote the novel *The Plague* ?
- (A) Kingsley Amis
- (B) Albert Camus
- (C) Franz Kafka
- (D) Jean Paul Sartre
99. Who wrote the play *Rhinoceros* ?
- (A) Samuel Beckett
- (B) Henrik Ibsen
- (C) Albert Camus
- (D) Eugene Ionesco
100. James Joyce's *Finnegans Wake* was first published in :
- (A) 1938
- (B) 1939
- (C) 1940
- (D) 1941

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**ROUGH WORK**