

Test Paper : III

Test Subject : ENGLISH

Test Subject Code : K-0417

Test Booklet Serial No. : \_\_\_\_\_

OMR Sheet No. : \_\_\_\_\_

Roll No. \_\_\_\_\_

(Figures as per admission card)

Name & Signature of Invigilator/s

Signature : \_\_\_\_\_

Name : \_\_\_\_\_

Paper : III

Subject : ENGLISH

Time : 2 Hours 30 Minutes

Maximum Marks : 150

Number of Pages in this Booklet : 16

Number of Questions in this Booklet : 75

ಅಭ್ಯರ್ಥಿಗಳಿಗೆ ಸೂಚನೆಗಳು

- ಈ ಪುಟದ ಮೇಲ್ಭಾಗದಲ್ಲಿ ಒದಗಿಸಿದ ಸ್ಥಳದಲ್ಲಿ ನಿಮ್ಮ ರೋಲ್ ನಂಬರನ್ನು ಬರೆಯಿರಿ.
- ಈ ಪತ್ರಿಕೆಯು ಬಹು ಆಯ್ಕೆ ವಿಧದ ಎಪ್ಪತ್ತೈದು ಪ್ರಶ್ನೆಗಳನ್ನು ಒಳಗೊಂಡಿದೆ.
- ಪರಿಷ್ಕರಿಸಿದ ಪ್ರಾರಂಭದಲ್ಲಿ ಪ್ರಶ್ನೆಪತ್ರಿಕೆಯನ್ನು ನಿಮಗೆ ನೀಡಲಾಗುವುದು. ಮೊದಲ 5 ನಿಮಿಷಗಳಲ್ಲಿ ನೀವು ಪತ್ರಿಕೆಯನ್ನು ತೆರೆಯಲು ಮತ್ತು ಕೆಳಗಿನಂತೆ ಕಡ್ಡಾಯವಾಗಿ ಪರಿಷ್ಕರಿಸಲು ಕೋರಲಾಗಿದೆ.  
(i) ಪ್ರಶ್ನೆ ಪತ್ರಿಕೆಗೆ ಪ್ರವೇಶವಾಹಕ ಪಡೆಯಲು, ಈ ಹೊದಿಕೆ ಪುಟದ ಅಂಚಿನ ಮೇಲಿರುವ ಪೇಪರ್ ಸೀಲನ್ನು ಹರಿಯಿರಿ. ಸ್ವಿಕ್ಲರ್ ಸೀಲ್ ಇಲ್ಲದ ಅಥವಾ ತೆರೆದ ಪತ್ರಿಕೆಯನ್ನು ಸ್ವೀಕರಿಸಬೇಡಿ.  
(ii) ಪತ್ರಿಕೆಯಲ್ಲಿನ ಪ್ರಶ್ನೆಗಳ ಸಂಖ್ಯೆ ಮತ್ತು ಪುಟಗಳ ಸಂಖ್ಯೆಯನ್ನು ಮುಖಪುಟದ ಮೇಲೆ ಮುದ್ರಿಸಿದ ಮಾಹಿತಿಯೊಂದಿಗೆ ತಾಳಿ ನೋಡಿರಿ. ಪುಟಗಳು/ಪ್ರಶ್ನೆಗಳು ಕಾಣೆಯಾದ, ಅಥವಾ ದ್ವಿಪ್ರತಿ ಅಥವಾ ಅನುಕ್ರಮವಾಗಿಲ್ಲದ ಅಥವಾ ಇತರ ಯಾವುದೇ ವ್ಯತ್ಯಾಸದ ದೋಷಪೂರಿತ ಪತ್ರಿಕೆಯನ್ನು ಕೂಡಲೇ ನಿಮಿಷದ ಅವಧಿ ಒಳಗೆ, ಸಂವೀಕ್ಷಕರಿಂದ ಸರಿ ಇರುವ ಪತ್ರಿಕೆಗೆ ಬದಲಾಯಿಸಿಕೊಳ್ಳಬೇಕು. ಆ ಬಳಿಕ ಪ್ರಶ್ನೆ ಪತ್ರಿಕೆಯನ್ನು ಬದಲಾಯಿಸಲಾಗುವುದಿಲ್ಲ, ಯಾವುದೇ ಹೆಚ್ಚು ಸಮಯವನ್ನೂ ಕೊಡಲಾಗುವುದಿಲ್ಲ.
- ಪ್ರತಿಯೊಂದು ಪ್ರಶ್ನೆಗೂ (A), (B), (C) ಮತ್ತು (D) ಎಂದು ಗುರುತಿಸಿದ ನಾಲ್ಕು ಪರ್ಯಾಯ ಉತ್ತರಗಳಿವೆ. ನೀವು ಪ್ರಶ್ನೆಯ ಎದುರು ಸರಿಯಾದ ಉತ್ತರದ ಮೇಲೆ, ಕೆಳಗೆ ಕಾಣಿಸಿದಂತೆ ಅಂಡಾಕೃತಿಯನ್ನು ಕಪ್ಪಾಗಿಸಬೇಕು.  
ಉದಾಹರಣೆ : (A) (B) (C) (D)  
(C) ಸರಿಯಾದ ಉತ್ತರವಾಗಿದ್ದಾಗ.
- ಪ್ರಶ್ನೆಗಳಿಗೆ ಉತ್ತರಗಳನ್ನು ಪತ್ರಿಕೆ III ಪತ್ರಿಕೆಯೊಳಗೆ ಕೊಟ್ಟಿರುವ OMR ಉತ್ತರ ಹಾಳೆಯಲ್ಲಿ ಮಾತ್ರವೇ ಸೂಚಿಸತಕ್ಕದ್ದು. OMR ಹಾಳೆಯಲ್ಲಿನ ಅಂಡಾಕೃತಿ ಹೊರತುಪಡಿಸಿ ಬೇರೆ ಯಾವುದೇ ಸ್ಥಳದಲ್ಲಿ ಗುರುತಿಸಿದರೆ, ಅದರ ಮೌಲ್ಯಮಾಪನ ಮಾಡಲಾಗುವುದಿಲ್ಲ.
- OMR ಉತ್ತರ ಹಾಳೆಯಲ್ಲಿ ಕೊಟ್ಟ ಸೂಚನೆಗಳನ್ನು ಜಾಗರೂಕತೆಯಿಂದ ಓದಿರಿ.
- ಎಲ್ಲಾ ಕರಡು ಕೆಲಸವನ್ನು ಪತ್ರಿಕೆಯ ಕೊನೆಯಲ್ಲಿ ಮಾಡತಕ್ಕದ್ದು.
- ನಿಮ್ಮ ಗುರುತನ್ನು ಬಹಿರಂಗಪಡಿಸಬಹುದಾದ ನಿಮ್ಮ ಹೆಸರು ಅಥವಾ ಯಾವುದೇ ಚಿಹ್ನೆಯನ್ನು, ಸಂಗತವಾದ ಸ್ಥಳ ಹೊರತು ಪಡಿಸಿ, OMR ಉತ್ತರ ಹಾಳೆಯ ಯಾವುದೇ ಭಾಗದಲ್ಲಿ ಬರೆದರೆ, ನೀವು ಅನರ್ಹತೆಗೆ ಬಾಧ್ಯರಾಗಿರುತ್ತೀರಿ.
- ಪರಿಷ್ಕರಿಸಿದ ಮುಗಿದನಂತರ, ಕಡ್ಡಾಯವಾಗಿ OMR ಉತ್ತರ ಹಾಳೆಯನ್ನು ಸಂವೀಕ್ಷಕರಿಗೆ ನೀವು ಹಿಂತಿರುಗಿಸಬೇಕು ಮತ್ತು ಪರಿಷ್ಕರಿಸಿದ ಕೊಡುಗೆ OMR ನ್ನು ನಿಮ್ಮೊಂದಿಗೆ ಕೊಂಡೊಯ್ಯಕೂಡದು.
- ಪರಿಷ್ಕರಿಸಿದ ನಂತರ, ಪರಿಷ್ಕರಿಸಿದ ಪ್ರಶ್ನೆಪತ್ರಿಕೆಯನ್ನು ಮತ್ತು ನಕಲು OMR ಉತ್ತರ ಹಾಳೆಯನ್ನು ನಿಮ್ಮೊಂದಿಗೆ ತೆಗೆದುಕೊಂಡು ಹೋಗಬಹುದು.
- ನೀಲಿ/ಕಪ್ಪು ಬಾಲ್ ಪಾಯಿಂಟ್ ಪೆನ್ ಮಾತ್ರವೇ ಉಪಯೋಗಿಸಿರಿ.
- ಕ್ಯಾಲ್ಕುಲೇಟರ್, ವಿದ್ಯುನ್ಮಾನ ಉಪಕರಣ ಅಥವಾ ಲಾಗ್ ಟೇಬಲ್ ಇತ್ಯಾದಿಯ ಉಪಯೋಗವನ್ನು ನಿಷೇಧಿಸಲಾಗಿದೆ.
- ಸರಿ ಅಲ್ಲದ ಉತ್ತರಗಳಿಗೆ ಋಣ ಅಂಕ ಇರುವುದಿಲ್ಲ.
- ಕನ್ನಡ ಮತ್ತು ಇಂಗ್ಲೀಷ್ ಆವೃತ್ತಿಗಳ ಪ್ರಶ್ನೆ ಪತ್ರಿಕೆಗಳಲ್ಲಿ ಯಾವುದೇ ರೀತಿಯ ವ್ಯತ್ಯಾಸಗಳು ಕಂಡುಬಂದಲ್ಲಿ, ಇಂಗ್ಲೀಷ್ ಆವೃತ್ತಿಗಳಲ್ಲಿರುವುದೇ ಅಂತಿಮವೆಂದು ಪರಿಗಣಿಸಬೇಕು.

Instructions for the Candidates

- Write your roll number in the space provided on the top of this page.
- This paper consists of seventy five multiple-choice type of questions.
- At the commencement of examination, the question booklet will be given to you. In the first 5 minutes, you are requested to open the booklet and compulsorily examine it as below :  
(i) To have access to the Question Booklet, tear off the paper seal on the edge of the cover page. Do not accept a booklet without sticker seal or open booklet.  
(ii) Tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to pages/questions missing or duplicate or not in serial order or any other discrepancy should be got replaced immediately by a correct booklet from the invigilator within the period of 5 minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time will be given.
- Each item 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 : (A) (B) (C) (D)  
where (C) is the correct response.
- Your responses to the question of Paper III are to be indicated in the OMR Sheet kept inside the Booklet. If you mark at any place other than in the circles in OMR Sheet, it will not be evaluated.
- Read the instructions given in OMR carefully.
- Rough Work is to be done in the end of this booklet.
- If you write your name or put any mark on any part of the OMR Answer Sheet, except for the space allotted for the relevant entries, which may disclose your identity, you will render yourself liable to disqualification.
- You have to return the test OMR Answer Sheet to the invigilators at the end of the examination compulsorily and must NOT carry it with you outside the Examination Hall.
- You can take away question booklet and carbon copy of OMR Answer Sheet after the examination.
- Use only Blue/Black Ball point pen.
- Use of any calculator, Electronic gadgets or log table etc., is prohibited.
- There is no negative marks for incorrect answers.
- In case of any discrepancy found in the Kannada translation of a question booklet the question in English version shall be taken as final.

K-0417

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ಪು.ತಿ.ನೋ./P.T.O.



**ENGLISH**  
**PAPER – III**

**Note :** This paper contains **seventy-five (75)** objective type questions. **Each** question carries **two (2)** marks. **All** questions are **compulsory**.

Read the following poem carefully and pick out the most appropriate answers.

**(Questions 1, 2, 3 and 4)**

Surprised by joy – impatient as the Wind  
I turned to share the transport – Oh! with whom  
But Thee, deep buried in the silent tomb,  
That spot which no vicissitude can find ?  
Love, faithful love, recalled thee to my mind –  
But how could I forget thee ? Through what power,  
Even for the least division of an hour,  
Have I been so beguiled as to be blind  
To my most grievous loss! – That thought's return  
Was the worst pang that sorrow ever bore,  
Save one, one only, when I stood forlorn,  
Knowing my heart's best treasure was no more;  
That neither present time, nor years unborn  
Could to my sight that heavenly face restore.

1. The statement 'surprised by joy' can be interpreted as follows :
- i. The speaker was not in a condition to expect joy
  - ii. He had lost a dear one and so should not have felt joy at all
  - iii. He had no dear one to share the joy with
  - iv. He was not the kind of person who felt joy at anything
- Of these
- (A) Only i and ii are correct
  - (B) Only ii and iii are correct
  - (C) Only iv is correct
  - (D) i, ii and iii are correct

2. What is the pang that he suffers now ?
- (A) That he felt joy
  - (B) That he wanted to share the joy
  - (C) That he had forgotten that the loved one was dead
  - (D) That he could not find her now
3. Was this the worst pang he ever suffered ?
- (A) Yes, it was
  - (B) No, the worst was when he lost her
  - (C) He finds the two pangs the same
  - (D) He remembers other sorrows too
4. Match the following :
- |                        |                          |
|------------------------|--------------------------|
| a. Simile              | 1. Heart's best treasure |
| b. Metaphor            | 2. Joy and sorrow        |
| c. Transferred epithet | 3. Impatient as the wind |
| d. Antithesis          | 4. Silent tomb           |

**Codes :**

- (A) a-2, b-3, c-4, d-1
- (B) a-4, b-3, c-1, d-2
- (C) a-1, b-3, c-2, d-4
- (D) a-3, b-1, c-4, d-2

OR



Read the following prose passage and answer the questions given below it.

**(Questions 1, 2, 3 and 4)**

Recently I attended a conference on *karma*, a notion that is almost synonymous in some circles with whatever is Indian or Hindu. Brahminical texts had it, the Buddhists had it, the Jainas had it. But when I looked at hundreds of Kannada tales, I couldn't find a single tale that used *karma* as a motif or motive. Yet when their children made a mess, their repertoire of abuse included, 'You are my *karma*!' When Harper (1959) and others after him reported that many Indian villagers didn't know much about reincarnation, such a discrepancy was attributed to caste, education, etc. But the 2,000 Kannada tales, collected by me and others over the past twenty years, were told by Brahmins, Jainas (both of whom use *karma* in their explanations elsewhere quite readily), and by other communities as well. What is worse, Sheryl Daniel (1983) independently found that her Tamil village alternately used *karma* and *talaividi* ('headwriting') as explanations for the events around them. The two notions are inconsistent with each other. *Karma* implies the self's past determining the present, an iron chain of cause and consequence, an ethic of responsibility. *Talaividi* is one's fate inscribed

arbitrarily at one's birth on one's forehead; the inspection has no relation to one's prior actions; usually in such explanations (and folk tales about them) past lives are not even part of the scheme.

1. What fact puzzled the writer ?
  - (A) The belief that 'Karma' was a universally accepted idea
  - (B) The orientalist scholars said it was a truly Indian concept
  - (C) That 'Karma' was a word of abuse
  - (D) That Kannada folk tales did not deal with it
2. He argues that the reason for this was
  - (A) the influence of the Buddhist religion
  - (B) caste and education
  - (C) not religion at all
  - (D) the influence of other religions in India
3. What is 'the ethic of responsibility' in the passage ?
  - (A) The moral concern of the individual
  - (B) The past as determining the present
  - (C) The individual's responsibility towards others
  - (D) The belief that everything is chance



4. The overall argument of the writer is that
- (A) all Indian traditions believe in 'Karma'
  - (B) religion controls the folk worldview
  - (C) the orientalist scholars offered a correct analysis of the matter
  - (D) the folk tales contain a distinctive view of 'Karma' and 'Fate'

5. "... then must you speak  
Of one that loved not wisely but too well"  
These lines are intended to describe
- (A) Cordelia                      (B) Romeo
  - (C) Othello                        (D) Antonio

6. Which novel by Saul Bellow is a picaresque novel ?
- (A) *The Adventures of Augie March*
  - (B) *Herzog*
  - (C) *Mr. Sammler's Planet*
  - (D) *The Dean's December*

7. Match the following :
- |                                 |                     |
|---------------------------------|---------------------|
| a. <i>The Castle of Otranto</i> | 1. Historical novel |
| b. <i>Ivanhoe</i>               | 2. Crime fiction    |
| c. <i>The Moon Stone</i>        | 3. Regional novel   |
| d. <i>North and South</i>       | 4. Gothic novel     |

**Codes :**

- (A) a-4, b-1, c-2, d-3
- (B) a-4, b-3, c-2, d-1
- (C) a-2, b-1, c-4, d-3
- (D) a-3, b-4, c-2, d-1

8. The Second Wave of Feminism was associated with
- (A) The Suffragist Movement
  - (B) The Civil Rights Movement
  - (C) The Anti-Slavery Movement
  - (D) The Chartist Movement

9. *Death of a Naturalist* is a collection of poems by
- (A) Ted Hughes
  - (B) Thom Gunn
  - (C) Dylan Thomas
  - (D) Seamus Heaney

10. Which novelist does not use the technique of Magical Realism ?
- (A) Salman Rushdie
  - (B) Gunter Grass
  - (C) Arundhati Roy
  - (D) Gabriel Garcia Marquez

11. Match the following :
- |                       |                    |
|-----------------------|--------------------|
| a. Harlem Renaissance | 1. Virginia Woolf  |
| b. Bloomsbury Group   | 2. Philip Larkin   |
| c. The Movement       | 3. Allen Ginsberg  |
| d. The Beat           | 4. Langston Hughes |

**Codes :**

- (A) a-4, b-1, c-3, d-2
- (B) a-3, b-1, c-4, d-2
- (C) a-2, b-1, c-4, d-3
- (D) a-4, b-1, c-2, d-3



12. In Jhumpa Lahiri's novel *The Namesake* the main character is named after a
- (A) Russian revolutionary
  - (B) Russian writer
  - (C) French dramatist
  - (D) German novelist
13. The phrase 'Brave New World' is used by
- (A) Satan to describe the earthly paradise
  - (B) Miranda to describe the life outside the island
  - (C) Othello to describe Cypress
  - (D) Mark Antony to describe Rome after Caesar's killing
14. 'The Chimney Sweeper' by Blake ends with the line "So if we all do their duty, they need not fear harm". Here
- (A) the poet advises the chimney sweepers to do their duty
  - (B) the poet agrees with the statement
  - (C) the poet draws out a moral
  - (D) the poet uses irony at such moralizing
15. What is common to the following works *Brave New World*, *Nineteen Eighty-four*, *The Handmaid's Tale* ?
- (A) They are dystopian novels
  - (B) They celebrate the triumph of science
  - (C) They express belief in mankind's great future
  - (D) They idealize the past
16. Match the following :
- |                       |                                  |
|-----------------------|----------------------------------|
| a. Millamant          | 1. <i>Hamlet</i>                 |
| b. Vittoria Corombona | 2. <i>The Merchant of Venice</i> |
| c. Gertrude           | 3. <i>The Way of the World</i>   |
| d. Jessica            | 4. <i>The White Devil</i>        |
- Codes :**
- (A) a-2, b-3, c-4, d-1
  - (B) a-3, b-4, c-1, d-2
  - (C) a-3, b-1, c-4, d-2
  - (D) a-4, b-3, c-1, d-2
17. David Lodge is well-known for his
- (A) Campus novels
  - (B) Picaresque novels
  - (C) Epistolary novels
  - (D) Gothic novels
18. *Go Tell it on the Mountain* is a novel by
- (A) James Baldwin
  - (B) Richard Wright
  - (C) Ralph Ellison
  - (D) Alice Walker
19. Match the following :
- |                   |                             |
|-------------------|-----------------------------|
| a. Monica Ali     | 1. <i>Eva Luna</i>          |
| b. Alice Walker   | 2. <i>Tar Baby</i>          |
| c. Tony Morrison  | 3. <i>The Colour Purple</i> |
| d. Isabel Allende | 4. <i>Brick Lane</i>        |
- Codes :**
- (A) a-4, b-3, c-2, d-1
  - (B) a-4, b-2, c-3, d-1
  - (C) a-4, b-1, c-2, d-3
  - (D) a-4, b-2, c-1, d-3



20. Which writer is not included by F.R. Leavis in his *The Great Tradition* ?

- (A) Jane Austin
- (B) George Eliot
- (C) Joseph Conrad
- (D) Emile Bronte

21. In *The Poetics*, peripeteia refers to

- (A) Error to judgment
- (B) Change of fortune
- (C) Hubris in the tragic hero
- (D) The effect of tragedy

22. *Stevens*, the butler is the narrator in the novel

- (A) *Carry on Jeeves*
- (B) *The Remains of the Day*
- (C) *The Artist of the Floating World*
- (D) *The English Patient*

23. The concept of the Organic Intellectual was introduced by

- (A) Raymond Williams
- (B) Lucean Goldman
- (C) Terry Eagleton
- (D) Antonio Gramsci

24. Match the following :

- |                            |                           |
|----------------------------|---------------------------|
| a. Overdetermination       | 1. Reader-Response Theory |
| b. Mirror stage            | 2. Bakhtinian concept     |
| c. Horizon of Expectations | 3. Lacanian concept       |
| d. Carnavalesque           | 4. Neo-Marxism            |

**Codes :**

- (A) a-3, b-4, c-1, d-2
- (B) a-2, b-3, c-4, d-1
- (C) a-4, b-3, c-1, d-2
- (D) a-3, b-4, c-2, d-1

25. Who argues that the author is the function of the discourse ?

- (A) Roland Barthes
- (B) Michel Foucault
- (C) Wolfgang Iser
- (D) Edward Said

26. Mary Shelley's *Frankenstein* has the subtitle

- (A) 'The Overreacher'
- (B) 'The Modern Prometheus'
- (C) 'The Modern Icarus'
- (D) 'A Modern Gothic Tale'



27. Postcolonial theory argues that in *The Tempest*
- (A) Prospero is a colonizer
  - (B) Caliban is a disgruntled servant
  - (C) Prospero liberates Caliban from Barbarism
  - (D) Prospero is the savior of the island
28. The phrase 'cold pastoral' in 'Ode on a Grecian Urn'
- (A) dismisses the urn as lifeless
  - (B) celebrates the urn for its pastoral beauty
  - (C) accepts the ambiguous status of the urn
  - (D) reveals the confusions of the speaker in the poem
29. In *Heart of Darkness* Marlow
- (A) decides not to meet 'the Intended'
  - (B) meets her and tells her the truth about Kurtz
  - (C) meets her but does not tell her the truth
  - (D) writes a long letter to her explaining the truth
30. Which novel by D. H. Lawrence explores man-woman relationship across three generations ?
- (A) *Sons and Lovers*
  - (B) *Lady Chatterley's Lover*
  - (C) *The Rainbow*
  - (D) *Women in Love*
31. Which of the following is not a tenet of the New Criticism ?
- (A) The literary text has a special ontological status
  - (B) The intention of the author should not affect the interpretation of the text
  - (C) The paraphrase of a poem is not its meaning
  - (D) The ideology of the author determines the meaning of the text
32. Pick out the characteristics of 'tradition' as conceptualized by T. S. Eliot
1. It is an obstacle to the artist's originality
  2. It is an unchanging of ideal order of texts
  3. It is modified by a powerful new work
  4. It nourishes the individual talent
- (A) Only 1 and 2 are true
  - (B) 1 and 3 are true
  - (C) 2 and 3 are true
  - (D) 3 and 4 are true
33. *Masks of Conquest* by Gauri Viswanathan is an analysis of
- (A) English Studies in India
  - (B) Bhasha Literature in India
  - (C) Indian Feminism
  - (D) Nativism



34. Match the following :

- |                     |                 |
|---------------------|-----------------|
| a. <i>Aeneid</i>    | 1. Aristophanes |
| b. <i>Frogs</i>     | 2. Euripides    |
| c. <i>Medea</i>     | 3. Aeschylus    |
| d. <i>Agamemnon</i> | 4. Virgil       |

**Codes :**

- (A) a-4, b-3, c-2, d-1
- (B) a-4, b-1, c-2, d-3
- (C) a-3, b-4, c-2, d-1
- (D) a-2, b-1, c-4, d-3

35. The most powerful early work on the Holocaust is

- (A) *Fantamara*
- (B) *The First Circle*
- (C) *Night*
- (D) *Nostramo*

36. Match the following :

- |                                 |                   |
|---------------------------------|-------------------|
| a. <i>Miss Julie</i>            | 1. Jean Anouilh   |
| b. <i>Caligula</i>              | 2. Bertolt Brecht |
| c. <i>Becket</i>                | 3. Albert Camus   |
| d. <i>The Three Penny Opera</i> | 4. Strindberg     |

**Codes :**

- (A) a-3, b-1, c-4, d-2
- (B) a-4, b-3, c-2, d-1
- (C) a-4, b-1, c-2, d-3
- (D) a-4, b-3, c-1, d-2

37. Which Partition Novel has a child narrator ?

- (A) *Ice-Candy Man*
- (B) *Tamas*
- (C) *Train to Pakistan*
- (D) *Pinjar*

38. Gora, the protagonist of Tagore's novel is a/an

- (A) illegitimate child
- (B) orphaned child of an Irish couple
- (C) foundling
- (D) child adopted from an ashram

39. The path breaking debut novel by Bhalachandra Nemade is

- (A) *Cocoon*
- (B) *Hindu*
- (C) *Zool*
- (D) *Hool*

40. The narrator in *Shadow Lines* is

- (A) Ila
- (B) Tridib
- (C) Unnamed
- (D) Grand mother

41. *The Golden Note Book* is authored by

- (A) Nadine Gordimer
- (B) Tony Morison
- (C) Doris Lessing
- (D) Margaret Attwood





42. The memoir *Joseph Anton* is written by
- (A) Joseph Conrad
  - (B) Salman Rushdie
  - (C) John Updike
  - (D) Henry Fielding
43. The title of the section 'Fire Sermon' in *the Waste Land* refers to
- (A) the first sermon by Jesus
  - (B) the Old Testament
  - (C) the sermon by Buddha
  - (D) the Brihadaranyaka Upanishad
44. Match the following :
- |                                  |                  |
|----------------------------------|------------------|
| a. <i>The Devil on the Cross</i> | 1. Patrick White |
| b. <i>Arrow of God</i>           | 2. G.V. Desani   |
| c. <i>Voss</i>                   | 3. Chinua Achebe |
| d. <i>All about H. Hatter</i>    | 4. Ngugi         |
- Codes :**
- (A) a-4, b-3, c-1, d-2
  - (B) a-4, b-3, c-2, d-1
  - (C) a-2, b-3, c-1, d-4
  - (D) a-2, b-3, c-4, d-1
45. Which novel by Tony Morison deals with the events in an all black town ?
- (A) *Beloved*
  - (B) *Paradise*
  - (C) *Love*
  - (D) *Tar Baby*
46. *The Great Gatsby* is about
- (A) Jazz Age
  - (B) The Harlem Renaissance
  - (C) The Great Depression
  - (D) The Reconstruction Period
47. The heroic couplet contains
- (A) rhyming lines in iambic pentameter
  - (B) rhyming lines in iambic tetrameter
  - (C) lines in iambic pentameter without rhyme
  - (D) rhyming lines with varying number of feet
48. Which theorist uses 'encoding' and 'decoding' in the analysis of cultural texts ?
- (A) Stephen Greenblatt
  - (B) Louis Montrose
  - (C) Homi Bhaba
  - (D) Stuart Hall



49. According to Edward Said 'Orientalism' is
- (A) a field of knowledge
  - (B) only an archive of writings
  - (C) an instrument of colonial domination
  - (D) a true description of the orient
50. Which theorist makes a distribution between 'readerly text' and 'writerly text' ?
- (A) Gadamer
  - (B) Roland Barthes
  - (C) Helene Cixous
  - (D) Julia Kristeva
51. According to Freud 'Ego'
- (A) disappears when Super Ego develops
  - (B) is the site of instinctive drives
  - (C) coordinates between 'Id' and 'Super Ego'
  - (D) represents the moral sense
52. The battle scene in *The Rape of the Lock* is an example of
- (A) the hyperbolic style
  - (B) mock heroic style
  - (C) the euphemistic style
  - (D) the high mimetic style
53. The poems 'Hawk Roosting', and 'Pike' are written by
- (A) Thom Gunn
  - (B) Ted Hughes
  - (C) R. S. Thomas
  - (D) Philip Larkin
54. The concept of interpellation is the contribution of
- (A) Raymond Williams
  - (B) Pierre Machery
  - (C) Louis Althusser
  - (D) Lucean Goldmann
55. Bankimchandra's *Anandamath* is set against the background of
- (A) The First World War
  - (B) The Sepoy Mutiny
  - (C) The Sanyasi Rebellion
  - (D) Quit India Movement
56. Connotation and denotation are aspects of
- (A) Meaning
  - (B) Syntax
  - (C) Meter
  - (D) Alliteration



57. Who is the author of *The Theatre of the Absurd* ?
- (A) Samuel Beckett
  - (B) Martin Esslin
  - (C) Harold Pinter
  - (D) J. B. Styam
58. Who is the author of *Towards an aesthetic of Dalit Literature* ?
- (A) Gopal Guru
  - (B) Sharankumar Limbale
  - (C) Namdev Dhasal
  - (D) Baburao Bagul
59. Chendu Menon's *Indulekha*
- (A) upholds the values of traditional Nair society
  - (B) proposes westernization of Kerala women
  - (C) attempts a synthesis between tradition and modernity
  - (D) supports patriarchy
60. Hester Prynne in *The Scarlet Letter* is a victim of
- (A) puritan morality
  - (B) racist society
  - (C) domestic violence
  - (D) poverty
61. Which play is considered the most powerful analysis of the American Dream ?
- (A) *The Hairy Ape*
  - (B) *Cat on a Hot Tin Roof*
  - (C) *Crucible*
  - (D) *The Death of a Salesman*
62. The notion of 'Input Hypothesis' is associated with
- (A) Krashen
  - (B) Lado
  - (C) Kachru
  - (D) Chomsky
63. EAP stands for
- (A) English for Academic Progress
  - (B) English for All Purposes
  - (C) English for African People
  - (D) English for Academic Purposes
64. The Systemic Functional Model of Language is associated with
- (A) M.A.K. Halliday
  - (B) Noam Chomsky
  - (C) David Nunan
  - (D) Dell Hymes



65. Match the following :

- a. C.J. Dodson 1. Notional  
Syllabuses
- b. D. Wilkins 2. The Bilingual  
Method
- c. N.S. Prabhu 3. The New Method
- d. Michael West 4. Procedural  
Syllabuses

**Codes :**

- (A) a-4, b-2, c-1, d-3
- (B) a-2, b-1, c-3, d-4
- (C) a-1, b-2, c-4, d-3
- (D) a-2, b-1, c-4, d-3

66. Which method gives least importance to the teaching of speaking skill ?

- (A) The Direct Method
- (B) The Structural Method
- (C) The Bilingual Method
- (D) The Grammar Translation Method

67. In the novel *Siddhartha* by Hermann Hesse, who is Siddhartha's childhood friend and companion ?

- (A) Vasudeva
- (B) Govinda
- (C) Kamala
- (D) Gotama

68. Which Indian novel exposes the brutal side of the emergency and untouchability ?

- (A) *The Untouchable*
- (B) *A Fine Balance*
- (C) *Rich Like Us*
- (D) *The God of Small Things*

69. Which novel is considered a modern myth about 'the economic man' ?

- (A) *Tristram Shandy*
- (B) *Moll Flanders*
- (C) *Robinson Crusoe*
- (D) *Joseph Andrews*



70. Match the following :

- a. Epistolary Novel    1. *Joseph Andrews*
- b. Picaresque Novel    2. *Pamela*
- c. Self-conscious Novel    3. *A Tale of Two Cities*
- d. Historical Novel    4. *Tristram Shandy*

**Codes :**

- (A) a-2, b-1, c-4, d-3
- (B) a-4, b-1, c-3, d-2
- (C) a-3, b-2, c-4, d-1
- (D) a-2, b-3, c-1, d-4

71. Which poem laments the disappearance of rural life ?

- (A) 'Essay on Man'
- (B) 'Vanity of Human Wishes'
- (C) 'The Deserted Village'
- (D) 'The Dunciad'

72. According to Longinus a sublime work

- (A) should be technically perfect
- (B) should be didactic
- (C) may be technically imperfect, but should have the power to move us
- (D) should use every rhetorical device

73. Name the philosophical fictional work of Dr. Johnson

- (A) *Rasselas*
- (B) *The Citizen of the World*
- (C) *The Good Natured Man*
- (D) *Roderich Random*

74. "I cannot rest from travel: I will drink Life to the lees". These lines are uttered by

- (A) The Scholar Gypsy
- (B) Telemachus
- (C) Ulysses
- (D) The Duke

75. Who is not a Pre-Raphaelite poet ?

- (A) Christina Rossetti
- (B) Swinburne
- (C) William Morris
- (D) Walter Pater



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