

Topic:- DU\_J18\_MPHIL\_ENG\_Topic01

**1) Which of the following works was *not* written by Jonathan Swift?**

**[Question ID = 17393]**

1. *The Battle of the Books* [Option ID = 39566]
2. *Tale of a Tub* [Option ID = 39564]
3. *A Modest Proposal* [Option ID = 39563]
4. *Satiromastix* [Option ID = 39565]

**Correct Answer :-**

- *Satiromastix* [Option ID = 39565]

**2) Select the most appropriate option in each case.**

**On looking back, the thing that strikes me most is the piecemeal character of this period. Everyone had a hand in the elucidation of the mystery. It was rather like a jigsaw puzzle to which everyone contributed their own little piece of knowledge or discovery. But their task ended there. To Poirot alone belongs the renown of fitting these pieces into their correct place. Some of the incidents seemed at the time irrelevant and unmeaning.**

**The extract may be read as an example of the way in which**

**[Question ID = 17377]**

1. popular fiction comments on narrative trends in canonical fiction, such as multiple narratives and perspectives [Option ID = 39500]
2. popular fiction comments on narrative trends in canonical fiction, such as multiple kinds of conclusion [Option ID = 39501]
3. popular fiction comments on narrative trends in canonical fiction, such as multiple red herrings [Option ID = 39499]
4. canonical fiction contextualises multiple trends in popular fiction [Option ID = 39502]

**Correct Answer :-**

- popular fiction comments on narrative trends in canonical fiction, such as multiple narratives and perspectives [Option ID = 39500]

**3) Select the most appropriate option in each case.**

**On looking back, the thing that strikes me most is the piecemeal character of this period. Everyone had a hand in the elucidation of the mystery. It was rather like a jigsaw puzzle to which everyone contributed their own little piece of knowledge or discovery. But their task ended there. To Poirot alone belongs the renown of fitting these pieces into their correct place. Some of the incidents seemed at the time irrelevant and unmeaning.**

**The extract tries to understand**

**[Question ID = 17379]**

1. a line of inquiry with partial knowledge of what might have happened [Option ID = 39509]
2. a line of inquiry with partial knowledge of what is about to happen [Option ID = 39508]
3. a line of inquiry with full knowledge of what is about to happen [Option ID = 39507]
4. a line of inquiry with full knowledge of what has happened [Option ID = 39510]

**Correct Answer :-**

- a line of inquiry with full knowledge of what has happened [Option ID = 39510]

**4) Select the most appropriate option in each case.**

**On looking back, the thing that strikes me most is the piecemeal character of this period. Everyone had a hand in the elucidation of the mystery. It was rather like a jigsaw puzzle to which everyone contributed their own little piece of knowledge or discovery. But their task ended there. To Poirot alone belongs the renown of fitting these pieces into their correct place. Some of the incidents seemed at the time irrelevant and unmeaning.**

**The extract links**

**[Question ID = 17378]**

1. methods of narrative with methods of characterisation [Option ID = 39506]
2. methods of detection with methods of narrative [Option ID = 39505]
3. methods of detection with methods of characterisation [Option ID = 39503]
4. methods of detection with methods of plot-development [Option ID = 39504]

**Correct Answer :-**

- methods of detection with methods of narrative [Option ID = 39505]

**5) Select the most appropriate option in each case.**

**On looking back, the thing that strikes me most is the piecemeal character of this period. Everyone had a hand in the elucidation of the mystery. It was rather like a jigsaw puzzle to which everyone contributed their own little piece of knowledge or discovery. But their task ended there. To Poirot alone belongs the renown of fitting these pieces into their correct place. Some of the incidents seemed at the time irrelevant and unmeaning.**

**The extract signals its affiliation to a moment in narrative theory by**

**[Question ID = 17381]**

1. responding to the difficulties of assembling different kinds of people [Option ID = 39517]
2. responding to the difficulties of assembling different kinds of plot [Option ID = 39518]
3. speculating on the difficulties of assembling different kinds of meaning [Option ID = 39516]
4. speculating on the difficulties of assembling different kinds of facts [Option ID = 39515]

**Correct Answer :-**

- speculating on the difficulties of assembling different kinds of meaning [Option ID = 39516]

**6) Select the most appropriate option in each case.**

**On looking back, the thing that strikes me most is the piecemeal character of this period. Everyone had a hand in the elucidation of the mystery. It was rather like a jigsaw puzzle to which everyone contributed their own little piece of knowledge or discovery. But their task ended there. To Poirot alone belongs the renown of fitting these pieces into their correct place. Some of the incidents seemed at the time irrelevant and unmeaning.**

**The tone of the extract is a compound of**

**[Question ID = 17380]**

1. anticipation with a hint of resentment [Option ID = 39513]
2. anticipation with a hint of regret [Option ID = 39511]
3. regret with a hint of resentment [Option ID = 39512]
4. resentment with a hint of fear [Option ID = 39514]

**Correct Answer :-**

- regret with a hint of resentment [Option ID = 39512]

7) Select the most appropriate option in each case.

On freezing winter nights, the stench of burning tyres would be added. Ragged porters would gather around bonfires in the deserted bazaar chowk; beggars, lunatics, vagabonds and street dogs would also be drawn to the circle of warmth. Sheets of ice seemed to fall from clear, starry skies and the flames would burnish the huddled faces and evoke details from Goya's dark canvases. Sometimes they would drink raksi and dance around the fire. The dances would be devoid of any grace or rhythm, but the movements would tease out some heat in the cold-benumbed limbs. From a distance their silhouettes would appear like knots of drowning men wildly thrashing about in deep water. But the sad opera would bring smiles of joy to the faces of the wretched beggars. They would sit at a respectable distance, clap and lend their voices to the songs. The noisy chorus would commingle with the black sticky smoke from the burning rubber and enter the dark empty labyrinth of the market. Sometimes the show would go on through the night.

From the passage we can gather that the scene described is

[Question ID = 17382]

1. A dance for a select audience [Option ID = 39520]
2. An after-dinner show for a select audience [Option ID = 39521]
3. An opera for a select audience [Option ID = 39519]
4. A gathering of the poor [Option ID = 39522]

Correct Answer :-

- A gathering of the poor [Option ID = 39522]

8) Select the most appropriate option in each case.

On freezing winter nights, the stench of burning tyres would be added. Ragged porters would gather around bonfires in the deserted bazaar chowk; beggars, lunatics, vagabonds and street dogs would also be drawn to the circle of warmth. Sheets of ice seemed to fall from clear, starry skies and the flames would burnish the huddled faces and evoke details from Goya's dark canvases. Sometimes they would drink raksi and dance around the fire. The dances would be devoid of any grace or rhythm, but the movements would tease out some heat in the cold-benumbed limbs. From a distance their silhouettes would appear like knots of drowning men wildly thrashing about in deep water. But the sad opera would bring smiles of joy to the faces of the wretched beggars. They would sit at a respectable distance, clap and lend their voices to the songs. The noisy chorus would commingle with the black sticky smoke from the burning rubber and enter the dark empty labyrinth of the market. Sometimes the show would go on through the night.

The reference to 'Goya's dark canvases' implies that

[Question ID = 17384]

1. The people described are part of a painting [Option ID = 39527]
2. The people remind the observer of Goya's paintings [Option ID = 39530]
3. The people are part of Goya's imagination [Option ID = 39528]
4. The people are unreal as in a painting [Option ID = 39529]

Correct Answer :-

- The people remind the observer of Goya's paintings [Option ID = 39530]

9) Select the most appropriate option in each case.

On freezing winter nights, the stench of burning tyres would be added. Ragged porters would gather around bonfires in the deserted bazaar chowk; beggars, lunatics, vagabonds and street dogs would also be drawn to the circle of warmth. Sheets of ice seemed to fall from clear, starry skies and the flames would burnish the huddled faces and evoke details from Goya's dark canvases. Sometimes they would drink raksi and dance around the fire. The dances would be devoid of any grace or rhythm, but the movements would tease out some heat in the cold-benumbed limbs. From a distance their silhouettes would appear like knots of drowning men wildly thrashing about in deep water. But the sad opera would bring smiles of joy to the faces of the wretched beggars. They would sit at a respectable distance, clap and lend their voices to the songs. The noisy chorus would commingle with the black sticky smoke from the burning rubber and enter the dark empty labyrinth of the market. Sometimes the show would go on through the night.

**The crowds have gathered to**

**[Question ID = 17383]**

1. Keep warm on a cold night [Option ID = 39523]
2. Keep warm and sing songs [Option ID = 39525]
3. Keep warm and watch a show [Option ID = 39524]
4. Keep warm and get drunk [Option ID = 39526]

**Correct Answer :-**

- Keep warm on a cold night [Option ID = 39523]

**10) Select the most appropriate option in each case.**

**On freezing winter nights, the stench of burning tyres would be added. Ragged porters would gather around bonfires in the deserted bazaar chowk; beggars, lunatics, vagabonds and street dogs would also be drawn to the circle of warmth. Sheets of ice seemed to fall from clear, starry skies and the flames would burnish the huddled faces and evoke details from Goya's dark canvases. Sometimes they would drink raksi and dance around the fire. The dances would be devoid of any grace or rhythm, but the movements would tease out some heat in the cold-benumbed limbs. From a distance their silhouettes would appear like knots of drowning men wildly thrashing about in deep water. But the sad opera would bring smiles of joy to the faces of the wretched beggars. They would sit at a respectable distance, clap and lend their voices to the songs. The noisy chorus would commingle with the black sticky smoke from the burning rubber and enter the dark empty labyrinth of the market. Sometimes the show would go on through the night.**

**The narrator's attitude toward the scene s/he describes is one of**

**[Question ID = 17385]**

1. Bemusement [Option ID = 39533]
2. Sympathy [Option ID = 39532]
3. Critical distance [Option ID = 39531]
4. Admiration [Option ID = 39534]

**Correct Answer :-**

- Sympathy [Option ID = 39532]

**11) Select the most appropriate option in each case.**

**Borders are set up to define the places that are safe and unsafe.... A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants.**

**Borders are said to be charged with**

**[Question ID = 17373]**

1. underlying uncertainties [Option ID = 39486]
2. strong nationalistic legacies [Option ID = 39483]
3. strong emotional legacies [Option ID = 39484]
4. strong prejudice and bias [Option ID = 39485]

**Correct Answer :-**

- strong emotional legacies [Option ID = 39484]

**12) Select the most appropriate option in each case.**

**Borders are set up to define the places that are safe and unsafe.... A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants.**

**The primary contrast around which the extract is built is that between**

**[Question ID = 17376]**

1. borders and boundaries [Option ID = 39496]
2. borders and borderlands [Option ID = 39495]
3. borders and states [Option ID = 39498]
4. borderlands and border-individuals [Option ID = 39497]

**Correct Answer :-**

- borders and borderlands [Option ID = 39495]

**13) Select the most appropriate option in each case.**

**Borders are set up to define the places that are safe and unsafe.... A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants.**

**The primary concern of the extract is with**

**[Question ID = 17374]**

1. the dangers that involve border-crossing [Option ID = 39487]
2. the human loss involved in border-crossing [Option ID = 39488]
3. the human loss necessitated by the need to live within borders [Option ID = 39489]
4. the human loss necessitated by the redrawing of borders [Option ID = 39490]

**Correct Answer :-**

- the human loss necessitated by the need to live within borders [Option ID = 39489]

**14) Select the most appropriate option in each case.**

**Borders are set up to define the places that are safe and unsafe.... A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants.**

**This extract from Gloria Anzaldua's work is characterised by**

**[Question ID = 17372]**

1. a sense of deep and angry irony around the rigidity of nation-states [Option ID = 39481]
2. a sense of deep and angry irony on the rigidity of borders [Option ID = 39479]
3. a sense of deep loss with regard to the shifting of borders [Option ID = 39482]
4. a sense of deep loss with regard to those who inhabit borderlands [Option ID = 39480]

**Correct Answer :-**

- a sense of deep and angry irony on the rigidity of borders [Option ID = 39479]

**15) Select the most appropriate option in each case.**

**Borders are set up to define the places that are safe and unsafe.... A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants.**

The extract may be fairly placed within the domain of

[Question ID = 17375]

1. psychoanalysis studies [Option ID = 39494]
2. narrative theory [Option ID = 39491]
3. cultural theory [Option ID = 39492]
4. language studies [Option ID = 39493]

Correct Answer :-

- cultural theory [Option ID = 39492]

16) *A Gardener in the Wasteland* is the title of a graphic biography of \_\_\_\_\_.

[Question ID = 17409]

1. Mulk Raj Anand [Option ID = 39630]
2. Lakshmbai Tilak [Option ID = 39628]
3. Jotiba and Savitribai Phule [Option ID = 39627]
4. B R Ambedkar [Option ID = 39629]

Correct Answer :-

- Jotiba and Savitribai Phule [Option ID = 39627]

17) *Indra Sabha* (first staged in 1853) is regarded as the first complete Hindustani stage play ever written. Which of the following authors wrote the play?

[Question ID = 17391]

1. Bhartendra Harish [Option ID = 39557]
2. Navras Kumar [Option ID = 39558]
3. Agha Hasan Amanat [Option ID = 39555]
4. Jitendra Pandey [Option ID = 39556]

Correct Answer :-

18) Examples of plagiarism include

[Question ID = 17363]

1. Summarising another person's ideas, judgments, figures, software or diagrams without reference to that person in the text and the source in the bibliography [Option ID = 39444]
2. Use of any quotation(s) from the published or unpublished work of other persons which have not been clearly identified as such by being placed in quotation marks and acknowledged [Option ID = 39443]
3. All of these [Option ID = 39446]
4. Submission of another student's work as your own [Option ID = 39445]

Correct Answer :-

- All of these [Option ID = 39446]

19) Choose the most appropriate answer.

Indian literary history and theory, as well as the teaching of Indian literatures, are spectacularly silent about Dalit literature. Yet, Dalit cultural and critical productions make a significant critical intervention in the thinking and writing about Indian society, culture and literature. Babasaheb Ambedkar - and Mahatma Jotirao Phule, who influenced him greatly - interrogated the dominant, casteist constructions of Indian identity. Through his examinations of Indian history, mythology and sacred texts of Hinduism, Ambedkar made a powerful case for a distinct Dalit identity. His work enabled future generations of Dalits to assert themselves as subjects through political activism, organizing, and literary and critical writing. Inspired by the work of Ambedkar, writers like Limbale have produced an important body of literature that narrates Dalit reality and experience.

**Why are Indian literary history and theory silent about Dalit literature?**

**[Question ID = 17407]**

1. Dalit literature interrogates the veracity of Indian literary history and rewrites it [Option ID = 39622]
2. Dalit literature is written in an unpolished language [Option ID = 39621]
3. Dalit literature is primarily propagandist literature [Option ID = 39619]
4. Dalit writing does not qualify as literature as literature is without caste [Option ID = 39620]

**Correct Answer :-**

- Dalit literature interrogates the veracity of Indian literary history and rewrites it [Option ID = 39622]

**20) Choose the most appropriate answer.**

**Indian literary history and theory, as well as the teaching of Indian literatures, are spectacularly silent about Dalit literature. Yet, Dalit cultural and critical productions make a significant critical intervention in the thinking and writing about Indian society, culture and literature. Babasaheb Ambedkar - and Mahatma Jotirao Phule, who influenced him greatly - interrogated the dominant, casteist constructions of Indian identity. Through his examinations of Indian history, mythology and sacred texts of Hinduism, Ambedkar made a powerful case for a distinct Dalit identity. His work enabled future generations of Dalits to assert themselves as subjects through political activism, organizing, and literary and critical writing. Inspired by the work of Ambedkar, writers like Limbale have produced an important body of literature that narrates Dalit reality and experience.**

**What is the title of the last book written by B R Ambedkar?**

**[Question ID = 17406]**

1. *Buddha or Marx* [Option ID = 39616]
2. *What Gandhi and Congress did for the Untouchables* [Option ID = 39618]
3. *Annihilation of Caste* [Option ID = 39615]
4. *Buddha and His Dhamma* [Option ID = 39617]

**Correct Answer :-**

- *Buddha and His Dhamma* [Option ID = 39617]

**21) Choose the most appropriate answer.**

**Indian literary history and theory, as well as the teaching of Indian literatures, are spectacularly silent about Dalit literature. Yet, Dalit cultural and critical productions make a significant critical intervention in the thinking and writing about Indian society, culture and literature. Babasaheb Ambedkar - and Mahatma Jotirao Phule, who influenced him greatly - interrogated the dominant, casteist constructions of Indian identity. Through his examinations of Indian history, mythology and sacred texts of Hinduism, Ambedkar made a powerful case for a distinct Dalit identity. His work enabled future generations of Dalits to assert themselves as subjects through political activism, organizing, and literary and critical writing. Inspired by the work of Ambedkar, writers like Limbale have produced an important body of literature that narrates Dalit reality and experience.**

**Jotirao Phule's famous book titled *Gulamgiri* is a critique of Indian \_\_\_\_\_.**

**[Question ID = 17405]**

1. history [Option ID = 39611]
2. myths [Option ID = 39613]
3. literature [Option ID = 39614]
4. languages [Option ID = 39612]

**Correct Answer :-**

- myths [Option ID = 39613]

22) Choose the most appropriate answer to the questions.

Those (and they are at present the majority) who take their notion of the Elizabethan age principally from the drama will find it difficult to agree that its world picture was ruled by a general conception of order....the conception of order is so taken for granted, so much part of the collective mind of the people, that it is hardly mentioned except in explicitly didactic passages.

The main opposing argument to the one in the passage is

[Question ID = 17396]

1. All of these [Option ID = 39578]
2. The idea of order is used as a means of securing compliance [Option ID = 39577]
3. The idea of order is not immanent [Option ID = 39576]
4. The idea of order is one that is imposed by those in positions of power and authority [Option ID = 39575]

Correct Answer :-

- All of these [Option ID = 39578]

23) Choose the most appropriate answer to the questions.

Those (and they are at present the majority) who take their notion of the Elizabethan age principally from the drama will find it difficult to agree that its world picture was ruled by a general conception of order....the conception of order is so taken for granted, so much part of the collective mind of the people, that it is hardly mentioned except in explicitly didactic passages.

The arguments of the author are refuted by the following school of critics

[Question ID = 17395]

1. The Feminists [Option ID = 39574]
2. The New Critics [Option ID = 39571]
3. The Psychoanalytic Critics [Option ID = 39573]
4. The Cultural Materialists [Option ID = 39572]

Correct Answer :-

- The Cultural Materialists [Option ID = 39572]

24) Choose the most appropriate answer to the questions.

Those (and they are at present the majority) who take their notion of the Elizabethan age principally from the drama will find it difficult to agree that its world picture was ruled by a general conception of order....the conception of order is so taken for granted, so much part of the collective mind of the people, that it is hardly mentioned except in explicitly didactic passages.

The author of the passage is

[Question ID = 17394]

1. E M W Tillyard [Option ID = 39570]
2. A C Bradley [Option ID = 39567]
3. Una Ellis Fermor [Option ID = 39568]
4. G Wilson Knight [Option ID = 39569]

Correct Answer :-

- E M W Tillyard [Option ID = 39570]

25) Choose the most appropriate answer.

**Thus literature (it would be better, henceforth, to say writing,) by refusing to assign to the text (and to the world as text) a "secret:" that is, an ultimate meaning, liberates an activity which we might call counter-theological, properly revolutionary, for to refuse to arrest meaning is finally to refuse God and his hypostases, reason, science, the law.**

**Why is it better to call literature "writing"?**

**[Question ID = 17411]**

1. Because writing is not about orality [Option ID = 39635]
2. Because writing is independent of the author [Option ID = 39636]
3. Because writing is a connotative act [Option ID = 39638]
4. Because literature is a canonical concept [Option ID = 39637]

**Correct Answer :-**

- Because writing is independent of the author [Option ID = 39636]

**26) Choose the most appropriate answer.**

**Thus literature (it would be better, henceforth, to say writing,) by refusing to assign to the text (and to the world as text) a "secret:" that is, an ultimate meaning, liberates an activity which we might call counter-theological, properly revolutionary, for to refuse to arrest meaning is finally to refuse God and his hypostases, reason, science, the law.**

**Why (according to this extract) is the act of writing a revolutionary act?**

**[Question ID = 17412]**

1. Because writing frees us from meaning [Option ID = 39639]
2. Because writing can be counter-theological and against God [Option ID = 39641]
3. Because writing defies reason, science, and law [Option ID = 39640]
4. Because the times are revolutionary [Option ID = 39642]

**Correct Answer :-**

- Because writing frees us from meaning [Option ID = 39639]

**27) Choose the most appropriate answer.**

**Thus literature (it would be better, henceforth, to say writing,) by refusing to assign to the text (and to the world as text) a "secret:" that is, an ultimate meaning, liberates an activity which we might call counter-theological, properly revolutionary, for to refuse to arrest meaning is finally to refuse God and his hypostases, reason, science, the law.**

**Name the text from which the above excerpt is taken.**

**[Question ID = 17410]**

1. *From Work to Text* [Option ID = 39634]
2. *The Death of the Author* [Option ID = 39631]
3. *The Author as Producer* [Option ID = 39632]
4. *What is an Author?* [Option ID = 39633]

**Correct Answer :-**

- *The Death of the Author* [Option ID = 39631]

**28)**

Match the character with the Shakespeare play

- |            |                              |
|------------|------------------------------|
| a Paulina  | i <i>Measure for Measure</i> |
| b Marina   | ii <i>Comedy of Errors</i>   |
| c Isabella | iii <i>Winter's Tale</i>     |
| d Luciana  | iv <i>Pericles</i>           |

[Question ID = 17390]

1. a iv; b iii; c ii; d i [Option ID = 39551]
2. a iii; b i; c iv; d ii [Option ID = 39552]
3. a ii; b i; c iv; d iii [Option ID = 39554]
4. a iii; b iv; c i; d ii [Option ID = 39553]

**Correct Answer :-**

- a iii; b iv; c i; d ii [Option ID = 39553]

29) select the most appropriate option in each case

It was not a story to pass on.

They forgot her like a bad dream. After they made up their tales, shaped and decorated them, those that saw her that day on the porch quickly and deliberately forgot her. It took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn't remember or repeat a single thing she said . . . So in the end, they forgot her too. Remembering seemed unwise. . . .

It was not a story to pass on.

**What does the author mean by the repeated phrase, "It was not a story to pass on"? [Question ID = 17371]**

1. It is a very shameful story and must not be told. [Option ID = 39475]
2. It is a very painful story and hence it is difficult to transmit. [Option ID = 39476]
3. It is a story that is better left untold. [Option ID = 39477]
4. It is a story that must be forgotten so that subsequent generations can move on. [Option ID = 39478]

**Correct Answer :-**

- It is a very painful story and hence it is difficult to transmit. [Option ID = 39476]

30) select the most appropriate option in each case

It was not a story to pass on.

They forgot her like a bad dream. After they made up their tales, shaped and decorated them, those that saw her that day on the porch quickly and deliberately forgot her. It took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn't remember or repeat a single thing she said . . . So in the end, they forgot her too. Remembering seemed unwise. . . .

It was not a story to pass on.

**What is the historical event that the book from which this passage is extracted bears witness to? [Question ID = 17370]**

1. French colonialism [Option ID = 39472]
2. Slavery [Option ID = 39471]
3. The Harlem Renaissance [Option ID = 39473]
4. The Vietnam War [Option ID = 39474]

**Correct Answer :-**

- Slavery [Option ID = 39471]

31)

select the most appropriate option in each case

It was not a story to pass on.

They forgot her like a bad dream. After they made up their tales, shaped and decorated them, those that saw her that day on the porch quickly and deliberately forgot her. It took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn't remember or repeat a single thing she said . . . So in the end, they forgot her too. Remembering seemed unwise. . . .

It was not a story to pass on.

**Who wrote these lines? [Question ID = 17369]**

1. Frantz Fanon [Option ID = 39467]
2. Zora Neale Hurston [Option ID = 39469]
3. Virginia Woolf [Option ID = 39470]
4. Toni Morrison [Option ID = 39468]

**Correct Answer :-**

- Toni Morrison [Option ID = 39468]

**32)** One of the most important works of Old English literature is the long poem *Beowulf*. It is also considered to be the oldest surviving long poem in Old English. The following question is based on the poem.

**Who among the following English poets rewrote Beowulf ? [Question ID = 17389]**

1. W. H. Auden [Option ID = 39550]
2. Ted Hughes [Option ID = 39548]
3. Philip Larkin [Option ID = 39549]
4. Seamus Heaney [Option ID = 39547]

**Correct Answer :-**

- Seamus Heaney [Option ID = 39547]

**33)** One of the most important works of Old English literature is the long poem *Beowulf*. It is also considered to be the oldest surviving long poem in Old English. The following question is based on the poem.

**What is the name of the monster slaughtered by the Anglo-Saxon hero Beowulf? [Question ID = 17388]**

1. Cerberus [Option ID = 39546]
2. Grendel [Option ID = 39543]
3. Chimera [Option ID = 39544]
4. Minotaur [Option ID = 39545]

**Correct Answer :-**

- Grendel [Option ID = 39543]

**34)** One of the most important works of Old English literature is the long poem *Beowulf*. It is also considered to be the oldest surviving long poem in Old English. The following question is based on the poem.

**Where is the poem set? [Question ID = 17387]**

1. Central Asia [Option ID = 39539]
2. Scandinavia [Option ID = 39540]
3. South Eastern Africa [Option ID = 39541]
4. Arabian Peninsula [Option ID = 39542]

**Correct Answer :-**

- Scandinavia [Option ID = 39540]

**35)** One of the most important works of Old English literature is the long poem *Beowulf*. It is also considered to be the oldest surviving long poem in Old English. The following question is based on the poem.

**Name the manuscript from which the poem is taken**

**[Question ID = 17386]**

1. *Arator, Historia apostolica* [Option ID = 39537]
2. Red Book of Darley [Option ID = 39536]
3. Musée van Maerlant [Option ID = 39535]
4. Nowell Codex [Option ID = 39538]

**Correct Answer :-**

- Nowell Codex [Option ID = 39538]

**36)** Match the critic with the school of criticism

- |                       |                           |
|-----------------------|---------------------------|
| a. Roland Barthes     | i. Visual Culture Studies |
| b. Ferdinand Saussure | ii. Black Feminism        |
| c. Nicholas Mirzoeff  | iii. Poststructuralism    |
| d. Michele Wallace    | iv. Structuralism         |

**[Question ID = 17397]**

1. a i, b ii, c iv, d iii [Option ID = 39579]
2. a iv, b iii, c ii, d i [Option ID = 39581]
3. a iii, b iv, c i, d ii [Option ID = 39580]
4. a ii, b i, c iv, d iii [Option ID = 39582]

**Correct Answer :-**

- a iii, b iv, c i, d ii [Option ID = 39580]

**37)** Each of these novels is about a famous artist. Match the novel with the artist:

- |                    |                                      |
|--------------------|--------------------------------------|
| a Vincent Van Gogh | i <i>Girl with the Pearl Earring</i> |
| b Michelangelo     | ii <i>Lust for Life</i>              |
| c Paul Gauguin     | iii <i>Agony and the Ecstasy</i>     |
| d Johannes Vermeer | iv <i>The Moon and Sixpence</i>      |

**[Question ID = 17392]**

1. a ii; b iii; c iv; d i [Option ID = 39562]
2. a i; b iv; c ii; d iii [Option ID = 39561]
3. a i; b iii; c iv; d ii [Option ID = 39560]
4. a ii; b iii; c i; d ii [Option ID = 39559]

**Correct Answer :-**

- a ii; b iii; c iv; d i [Option ID = 39562]

**38)**

Give the most appropriate answer.

Schools consider plagiarism a grave matter for the same reason. If a student fails to give credit for the work of others in one project, how can a teacher trust any of the student's work? Plagiarism undermines the relationship between teachers and students, turning teachers into detectives instead of mentors, fostering suspicion instead of trust, and making it difficult for learning to take place. Students who plagiarize deprive themselves of the knowledge they would have gained if they had done their own writing. Plagiarism also can undermine public trust in educational institutions, if students are routinely allowed to pass courses and receive diplomas without doing the required work.

**'Turning teachers into detectives instead of mentors' means that**

**[Question ID = 17365]**

1. The student-teacher relationship is neither better nor worse [Option ID = 39453]
2. The student-teacher relationship is altered for the better [Option ID = 39452]
3. The student-teacher relationship is altered for the worse [Option ID = 39451]
4. The student-teacher relationship is strengthened [Option ID = 39454]

**Correct Answer :-**

- The student-teacher relationship is altered for the worse [Option ID = 39451]

**39) Give the most appropriate answer.**

Schools consider plagiarism a grave matter for the same reason. If a student fails to give credit for the work of others in one project, how can a teacher trust any of the student's work? Plagiarism undermines the relationship between teachers and students, turning teachers into detectives instead of mentors, fostering suspicion instead of trust, and making it difficult for learning to take place. Students who plagiarize deprive themselves of the knowledge they would have gained if they had done their own writing. Plagiarism also can undermine public trust in educational institutions, if students are routinely allowed to pass courses and receive diplomas without doing the required work.

**Plagiarism is treated as a 'grave matter' because**

**[Question ID = 17366]**

1. Schools and universities are positive [Option ID = 39456]
2. Schools and universities are vindictive [Option ID = 39455]
3. Schools and universities value standards [Option ID = 39457]
4. Schools and universities undermine standards [Option ID = 39458]

**Correct Answer :-**

- Schools and universities value standards [Option ID = 39457]

**40) Give the most appropriate answer.**

Schools consider plagiarism a grave matter for the same reason. If a student fails to give credit for the work of others in one project, how can a teacher trust any of the student's work? Plagiarism undermines the relationship between teachers and students, turning teachers into detectives instead of mentors, fostering suspicion instead of trust, and making it difficult for learning to take place. Students who plagiarize deprive themselves of the knowledge they would have gained if they had done their own writing. Plagiarism also can undermine public trust in educational institutions, if students are routinely allowed to pass courses and receive diplomas without doing the required work.

**Academic citations are a means of**

**[Question ID = 17368]**

1. Showing off one's reading [Option ID = 39463]
2. Bibliographic terrorism [Option ID = 39465]
3. None of these [Option ID = 39466]
4. Acknowledging sources [Option ID = 39464]

**Correct Answer :-**

- Acknowledging sources [Option ID = 39464]

**41) Give the most appropriate answer.**

Schools consider plagiarism a grave matter for the same reason. If a student fails to give credit for the work of others in one project, how can a teacher trust any of the student's work? Plagiarism undermines the relationship between teachers and students, turning teachers into detectives instead of mentors, fostering suspicion instead of trust, and making it difficult for learning to take place. Students who plagiarize deprive themselves of the knowledge they would have gained if they had done their own writing. Plagiarism also can undermine public trust in educational institutions, if students are routinely allowed to pass courses and receive diplomas without doing the required work.

**The passage implies that plagiarism 'undermines public trust in educational institutions' because**

**[Question ID = 17364]**

1. Students in such institutions get away with plagiarism [Option ID = 39447]
2. Students in such institutions get degrees without working [Option ID = 39448]
3. Students in such institutions don't write their own assignments [Option ID = 39449]
4. All of these [Option ID = 39450]

**Correct Answer :-**

- All of these [Option ID = 39450]

**42) Give the most appropriate answer.**

Schools consider plagiarism a grave matter for the same reason. If a student fails to give credit for the work of others in one project, how can a teacher trust any of the student's work? Plagiarism undermines the relationship between teachers and students, turning teachers into detectives instead of mentors, fostering suspicion instead of trust, and making it difficult for learning to take place. Students who plagiarize deprive themselves of the knowledge they would have gained if they had done their own writing. Plagiarism also can undermine public trust in educational institutions, if students are routinely allowed to pass courses and receive diplomas without doing the required work.

**5. We can assume from the passage that the practice of plagiarism primarily undermines [Question ID = 17367]**

1. The teacher who is a detective [Option ID = 39461]
2. The schools and universities [Option ID = 39459]
3. The student who plagiarises [Option ID = 39460]
4. None of these [Option ID = 39462]

**Correct Answer :-**

- The student who plagiarises [Option ID = 39460]

**43)**

Read the poem and choose the most appropriate answer

Spring is like a perhaps hand  
(which comes carefully  
out of Nowhere) arranging  
a window, into which people look (while  
people stare  
arranging and changing placing  
carefully there a strange  
thing and a known thing here) and

changing everything carefully

spring is like a perhaps  
Hand in a window  
(carefully to  
and fro moving New and  
Old things, while  
people stare carefully  
moving a perhaps  
fraction of flower here placing  
an inch of air there) and

without breaking anything.

**The line "arranging and changing placing" is an example of [Question ID = 17401]**

1. Internal rhyme [Option ID = 39597]
2. Enjambment [Option ID = 39598]
3. Rhymed verse [Option ID = 39596]
4. Musical verse [Option ID = 39595]

**Correct Answer :-**

- Internal rhyme [Option ID = 39597]

**44)** Read the poem and choose the most appropriate answer

Spring is like a perhaps hand  
(which comes carefully  
out of Nowhere) arranging  
a window, into which people look (while  
people stare  
arranging and changing placing  
carefully there a strange  
thing and a known thing here) and

changing everything carefully

spring is like a perhaps  
Hand in a window  
(carefully to  
and fro moving New and  
Old things, while  
people stare carefully  
moving a perhaps  
fraction of flower here placing  
an inch of air there) and

without breaking anything.

**The poet compares the season to a person arranging a shop window because [Question ID = 17400]**

1. Everything is very carefully arranged [Option ID = 39592]
2. All of these [Option ID = 39594]
3. The display is a combination of the old and the new [Option ID = 39593]
4. Everyone is looking at the objects of Spring [Option ID = 39591]

**Correct Answer :-**

- All of these [Option ID = 39594]

**45) Read the poem and choose the most appropriate answer**

Spring is like a perhaps hand  
(which comes carefully  
out of Nowhere) arranging  
a window, into which people look (while  
people stare  
arranging and changing placing  
carefully there a strange  
thing and a known thing here) and

changing everything carefully

spring is like a perhaps  
Hand in a window  
(carefully to  
and fro moving New and  
Old things, while  
people stare carefully  
moving a perhaps  
fraction of flower here placing  
an inch of air there) and

without breaking anything.

**The word "perhaps" is an \_\_\_\_\_ part of speech and is here used as an \_\_\_\_\_ [Question ID = 17399]**

1. adverbial, adjective [Option ID = 39588]
2. adjectival, adverb [Option ID = 39587]
3. conjunctive, adverb [Option ID = 39589]
4. conjunction, adjective [Option ID = 39590]

**Correct Answer :-**

- adverbial, adjective [Option ID = 39588]

**46)**

Read the poem and choose the most appropriate answer

Spring is like a perhaps hand  
(which comes carefully  
out of Nowhere) arranging  
a window, into which people look (while  
people stare  
arranging and changing placing  
carefully there a strange  
thing and a known thing here) and

changing everything carefully

spring is like a perhaps  
Hand in a window  
(carefully to  
and fro moving New and  
Old things, while  
people stare carefully  
moving a perhaps  
fraction of flower here placing  
an inch of air there) and

without breaking anything.

**Who is the poet? [Question ID = 17398]**

1. e e cummings [Option ID = 39586]
2. W B Yeats [Option ID = 39584]
3. Seamus Heaney [Option ID = 39583]
4. Anne Sexton [Option ID = 39585]

**Correct Answer :-**

- e e cummings [Option ID = 39586]

**47) What is the title of the English translation of Sharankumar Limbale's autobiography?**

**[Question ID = 17408]**

1. *The Outsider* [Option ID = 39625]
2. *Outcast* [Option ID = 39623]
3. *The Branded* [Option ID = 39626]
4. *The Outcaste* [Option ID = 39624]

**Correct Answer :-**

- *The Outcaste* [Option ID = 39624]

**48) The question refers to the phrase, "Sixty million and more" which is the epigraph to Toni Morrison's novel *Beloved*.**

***Beloved* may best be categorized as a \_\_\_\_\_.**

**[Question ID = 17403]**

1. holocaust novel [Option ID = 39604]
2. neo-slave narrative [Option ID = 39606]
3. slave narrative [Option ID = 39605]
4. ghost story [Option ID = 39603]

**Correct Answer :-**

- neo-slave narrative [Option ID = 39606]

**49) The question refers to the phrase, "Sixty million and more" which is the epigraph to Toni Morrison's novel *Beloved*.**

**The source for the plot of *Beloved* was \_\_\_\_\_.**

**[Question ID = 17404]**

1. *For Whom the Bell Tolls* by Ernest Hemingway [Option ID = 39610]
2. *Roll Jordan Roll: The World the Slaves Made* by Eugene Genovese [Option ID = 39607]
3. *The Black Book* edited by Middleton Harris et al. [Option ID = 39608]
4. The BBC Holocaust archive [Option ID = 39609]

**Correct Answer :-**

- *The Black Book* edited by Middleton Harris et al. [Option ID = 39608]

**50) The question refers to the phrase, "Sixty million and more" which is the epigraph to Toni Morrison's novel *Beloved*.**

**What does the phrase refer to?**

**[Question ID = 17402]**

1. The estimated number of black people who died during the Vietnam War [Option ID = 39602]
2. The estimated number of people who died during the two World Wars [Option ID = 39599]
3. The estimated number of people of African descent killed during the period of slavery in the United States [Option ID = 39601]
4. The estimated number of Jews who were killed during the holocaust [Option ID = 39600]

**Correct Answer :-**

- The estimated number of people of African descent killed during the period of slavery in the United States [Option ID = 39601]