

P.G. ENTRANCE EXAMINATION, APRIL 2024**ENGLISH LANGUAGE AND LITERATURE**

Time : Two Hours

Maximum : 100 Marks

I. Attempt *all* questions.

- 1 "But brush this dust off me, lest horror it brings / Ere I know it—next moment I dance at the King's!" are the last lines of the poem _____.
(A) Elegy Written in a Country Churchyard.
(B) Mosquito.
(C) The Laboratory.
(D) Flea.
- 2 Complete the line from 'Mosquito': "I heard a woman call you the _____ / In sluggish Venice".
(A) Winged Victory
(B) Statue of Liberty
(C) Humming Drone.
(D) Hummingbird.
- 3 Identify the figure of speech used in the line, "And I Listened like a stone unshaken."
(A) Metaphor.
(B) Antithesis.
(C) Simile.
(D) Euphemism.
- 4 In 'Birches', the poet uses the activity of birch swinging as metaphor for _____.
(A) Waves in the sea.
(B) Life and death.
(C) Flights of fancy.
(D) Change of seasons.
- 5 The expression, "A Terrible Beauty" is an example for _____.
(A) Oxymoron.
(B) Synecdoche.
(C) Pun.
(D) Simile.

Turn over

- 6 In the poem 'I Know Why the Caged Bird Sings', the bird sings of _____.
(A) Happiness and joy. (B) Escape and revenge.
(C) Freedom and hope. (D) Love and marriage.
- 7 The opening lines of 'Refugee Mother and Child' recalls the picture of _____.
(A) Madonna and Child. (B) Queen Margaret and the Prince.
(C) An Indian Woman with Child. (D) An African Woman and Child.
- 8 Narrates the journey of Ithaca's king whose Latin name is Ulysses.
(A) Inferno. (B) The Odyssey.
(C) Gilgamesh. (D) The Aeneid.
- 9 The Brazilian theatre practitioner _____ developed the 'Theatre of the Oppressed'.
(A) Antonin Artaud. (B) Peter Brook.
(C) Augusto Boal. (D) Jerzy Grotowski.
- 10 The first edition of the collected works of Shakespeare is better known as the _____.
(A) First Folio. (B) Ur. Shakespeare.
(C) First Edition. (D) Collected works.
- 11 _____ involves the substitution of the name of a thing with the name of its attribute.
(A) Irony. (B) Metonymy.
(C) Paradox. (D) Symbol.
- 12 _____ is the occurrence of the same letter or sound at the beginning of adjacent words.
(A) Resonance. (B) Metre.
(C) Alliteration. (D) Rhythm.
- 13 Often, _____ comprises only of an octave and a sestet.
(A) An Ode. (B) A Lyric.
(C) A Sonnet. (D) A Tanka.

- 14 The effect of the repetition used in the poem 'How Do I Love Thee' is ———.
- (A) Annoying (B) Motivating.
(C) Highly romantic. (D) Sombre.
- 15 ——— refers to misjudging a poem by the emotional effect it produces in the reader.
- (A) Affective Fallacy. (B) Negative Capability.
(C) Antipathy. (D) Objective Correlative.
- 16 Words that are spelt the same but pronounced differently are called ———.
- (A) Antonyms. (B) Homonyms.
(C) Homophones. (D) Synonyms.
- 17 ——— is a literary movement that portrays everyday life exactly how it is.
- (A) Realism. (B) Romanticism.
(C) Symbolism. (D) Naturalism.
- 18 ——— refers to the omission of a sound or syllable in speech.
- (A) Assimilation. (B) Omission.
(C) Elision. (D) Commission.
- 19 The standard order of words in a sentence in English language is ———.
- (A) Subject + verb + object. (B) Object+ verb + subject.
(C) Verb + subject + object. (D) Verb + object + subject.
- 20 Poetics says that the plot of ——— should be complex and involve reversal of fortunes.
- (A) Comedy. (B) Tragedy.
(C) Farce. (D) Burlesque.
- 21 '———' is about the love between Robert Browning and Elizabeth Barret Browning.
- (A) How Do I Love Thee. (B) Longing.
(C) When We Two Parted. (D) The Mosquito.

- 22 ——— study how relations of gender are embedded in social, political, and cultural formations.
- (A) Cultural Studies. (B) Literary Theory.
(C) Feminist Studies. (D) New Historicism.
- 23 ——— is characterized by fragmentation and metafictional elements.
- (A) Modern literature. (B) Emphasis on universal truths.
(C) Postmodern literature. (D) Realism.
- 24 ——— aims to explore the experiences and perspectives of marginalized groups in society.
- (A) Gender Studies. (B) Subaltern Studies.
(C) Classical Studies. (D) Formalist Studies.
- 25 According to Aristotle, tragedy should evoke ——— in the audience.
- (A) Anger and disgust. (B) Confusion.
(C) Fear and pity. (D) Thirst for revenge.
- 26 ——— involves “breaking down” the words in a work to discover its true significance.
- (A) Feminism. (B) Formalism.
(C) Psychoanalysis. (D) Deconstruction.
- 27 ——— sentence is primarily used to make statements.
- (A) Interrogative. (B) Imperative.
(C) Declarative. (D) Exclamatory.
- 28 The meaning of an idiom is usually ——— the meaning of the words in it.
- (A) The same as. (B) Different from.
(C) The sum of. (D) Are just the opposite of.
- 29 ——— is the process by which a speech sound becomes identical to a neighbouring sound.
- (A) Assimilation. (B) Omission.
(C) Elision. (D) Pronunciation.

- 30 _____ is a style that depicts the real world as having an undercurrent of magic or fantasy.
- (A) Crime. (B) Magic Realism.
(C) Thriller. (D) Romance.
- 31 _____ is not a 'manner of articulation' used for describing consonants.
- (A) Affricate. (B) Fricative
(C) Nasal. (D) Glottal.
- 32 _____ is a word that is pronounced the same as another word but differs in meaning.
- (A) Antonym. (B) Homonym.
(C) Homophone. (D) Synonym.
- 33 "He affects the metaphysics" is John Dryden's statement about _____.
- (A) John Donne. (B) Andrew Marvell.
(C) Henry Vaughan. (D) T. S. Eliot.
- 34 The group known as 'Metaphysical poets' include _____.
- (A) Donne, Vaughan, and Marvell.
(B) Keats, Wordsworth, and Coleridge.
(C) Dryden, Pope, and Johnson.
(D) Eliot, Pound, and Hopkins.
- 35 "Heard melodies are sweet, but those unheard / Are sweeter" appears in the poem _____.
- (A) Ode to Skylark. (B) Ode on a Grecian Urn.
(C) Ode to West Wind. (D) Ozymandias.
36. The last lines of the poem _____ is "But he has one defect : / He can think".
- (A) I Know Why the Caged Bird Sings.
(B) Tonight I Can Write the Saddest Lines.
(C) General, Your Tank is A Powerful Vehicle.
(D) The Affliction of Margaret.

- 37 In 'Bosom Friend', ——— is used to show the distinction between the castes.
- (A) Clothes. (B) Food.
(C) House. (D) Cutlery.
- 38 The caged bird in the poem 'I Know Why the Caged Bird Sings' represents ———.
- (A) The poor. (B) The black people.
(C) Other birds. (D) The farmers.
- 39 ——— was a Chilean poet-diplomat who won the 1971 Nobel Prize in Literature.
- (A) Robert Frost. (B) Wole Soyinka.
(C) Pablo Neruda. (D) Maya Angelou.
- 40 Thomas Hardy's novel *Far From the Madding Crowd* took its title from the poem '———'.
- (A) Ode on the Intimations of Immortality.
(B) Out of the Rolling Ocean the Crowd.
(C) Elegy Written in a Country Churchyard.
(D) On Reading Crowds and Power.
- 41 ——— is the only English language writer from India to be bestowed with Jnanpith Award.
- (A) Arundhati Roy. (B) Amitav Ghosh.
(C) Salman Rushdie. (D) VS Naipaul.
- 42 ——— is the smallest grammatical unit in a language.
- (A) Word. (B) Morpheme.
(C) Sentence. (D) Phoneme.
- 43 The term ——— describes the main character around whom the play revolves.
- (A) Protagonist. (B) Antagonist.
(C) Foil. (D) Sidekick.

- 44 Each unit of _____ is called a “foot” of poetry.
- (A) Rhyme. (B) Assonance.
(C) Rhythm. (D) Alliteration.
- 45 English has around _____ distinct vowel phonemes.
- (A) 12. (B) 14.
(C) 20. (D) 26.
- 46 _____ is a couplet with four words in the first line and three words in the second.
- (A) Haiku. (B) Kural.
(C) Ghazal. (D) Sapphics.
- 47 Matilda of ‘Diamond Necklace’ did not hope to marry a rich person because she _____.
- (A) Was uneducated. (B) Belonged to family of clerks.
(C) Was not pretty. (D) Was clever.
- 48 _____ is an example for Street Theatre.
- (A) Thuglaq. (B) Halla Bol.
(C) Silence! the Court is in Session. (D) Lysistrata.
- 49 In the original story of Metamorphosis, Pygmalion falls in love with _____.
- (A) The goddess Venus. (B) A statue he created.
(C) A blind woman. (D) His shadow.
- 50 ‘My Last Duchess’ and ‘The Love Song of J. Alfred Prufrock’ are examples for :
- (A) Dramatic Monologue. (B) Elegy.
(C) Acrostic. (D) Ballad.

(50 × 1 = 50 marks)

II. Write short notes (in about 200 words) on any *two* of the following :

- 1 Aristotle’s definition of Tragedy.
- 2 Types of Sonnets.
- 3 Grimm’s law.
- 4 Miracle Plays and Morality Plays.

Turn over

- 5 Impact of the Suffragette Movement.
- 6 Harlem Renaissance.

(2 × 5 = 10 marks)

III. Write an essay on any *one* of the following in about 500 words.

- 1 Critically discuss the relevance of Shakespeare's works in an English classroom today.
- 2 Compare Indian literary and aesthetic theories with western literary and aesthetic theories.
- 3 Discuss adaptation as a creative process and the issues of adapting a literary work as movie.
- 4 Discuss the growth and development of Indian Writing in English as a major genre.
- 5 Critically discuss if gender is natural or a construction and performance.
- 6 Discuss how electracy has redefined literacy in the context of digital turn in literature.

(1 × 20 = 20 marks)

IV. Write a detailed critical appreciation of either of the following passages, focussing on the theme and stressing such features as tone, style, diction, and the use of various literary devices

- 1 The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky ;
Upon the brimming water among the stones
Are nine-and-fifty swans.

The nineteenth autumn has come upon me
Since I first made my count;
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous wings.

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trod with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away ?

Or

- 2 When Farmer Oak smiled, the corners of his mouth spread till they were within an unimportant distance of his ears, his eyes were reduced to chinks, and diverging wrinkles appeared round them, extending upon his countenance like the rays in a rudimentary sketch of the rising sun.

His Christian name was Gabriel, and on working days he was a young man of sound judgment, easy motions, proper dress, and general good character. On Sundays he was a man of misty views, rather given to postponing, and hampered by his best clothes and umbrella: upon the

Turn over

whole, one who felt himself to occupy morally that vast middle space of Laodicean neutrality which lay between the Communion people of the parish and the drunken section,— that is, he went to church, but yawned privately by the time the congregation reached the Nicene creed, and thought of what there would be for dinner when he meant to be listening to the sermon. Or, to state his character as it stood in the scale of public opinion, when his friends and critics were in tantrums, he was considered rather a bad man; when they were pleased, he was rather a good man; when they were neither, he was a man whose moral colour was a kind of pepper-and-salt mixture.

Since he lived six times as many working-days as Sundays, Oak's appearance in his old clothes was most peculiarly his own—the mental picture formed by his neighbours in imagining him being always dressed in that way. He wore a low-crowned felt hat, spread out at the base by tight jamming upon the head for security in high winds, and a coat like Dr. Johnson's; his lower extremities being encased in ordinary leather leggings and boots emphatically large, affording to each foot a roomy apartment so constructed that any wearer might stand in a river all day long and know nothing of damp—their maker being a conscientious man who endeavoured to compensate for any weakness in his cut by unstinted dimension and solidity.

Mr. Oak carried about him, by way of watch, what may be called a small silver clock; in other words, it was a watch as to shape and intention, and a small clock as to size. This instrument being several years older than Oak's grandfather, had the peculiarity of going either too fast or not at all. The smaller of its hands, too, occasionally slipped round on the pivot, and thus, though the minutes were told with precision, nobody could be quite certain of the hour they belonged to. The stopping peculiarity of his watch Oak remedied by thumps and shakes, and he escaped any evil consequences from the other two defects by constant comparisons with and observations of the sun and stars, and by pressing his face close to the glass of his neighbours' windows, till he could discern the hour marked by the green-faced timekeepers within. It may be mentioned that Oak's fob being difficult of access, by reason of its somewhat high situation in the waistband of his trousers (which also lay at a remote height under his waistcoat), the watch was as a necessity pulled out by throwing the body to one side, compressing the mouth and face to a mere mass of ruddy flesh on account of the exertion required, and drawing up the watch by its chain, like a bucket from a well.

But some thoughtful persons, who had seen him walking across one of his fields on a certain December morning—sunny and exceedingly mild—might have regarded Gabriel Oak in other aspects than these. In his face one might notice that many of the hues and curves of youth had tarried on to manhood: there even remained in his remoter crannies some relics of the boy.

His height and breadth would have been sufficient to make his presence imposing, had they been exhibited with due consideration. But there is a way some men have, rural and urban alike, for which the mind is more responsible than flesh and sinew: it is a way of curtailing their dimensions by their manner of showing them. And from a quiet modesty that would have become a vestal, which seemed continually to impress upon him that he had no great claim on the world's room, Oak walked unassumingly and with a faintly perceptible bend, yet distinct from a bowing of the shoulders. This may be said to be a defect in an individual if he depends for his valuation more upon his appearance than upon his capacity to wear well, which Oak did not.

(1 × 20 = 20 marks)