

JNUEE MA English

Topic:- ENGM215q11

1) Plato expounded his theory of *mimesis* in_____. [Question ID = 17609][Question Description = M.A. ENGM_Q_001]

1. Ion [Option ID = 131714]
2. Theory of Ideal Forms [Option ID = 131715]
3. Crito [Option ID = 131716]
4. Republic Book X [Option ID = 131717]

2) According to Aristotle, which is/are the essential element(s) of a ‘complex tragic plot’?[Question ID = 17610][Question Description = M.A. ENGM_Q_002]

1. Ethos & Dianoia [Option ID = 131718]
2. Peripeteia & Anagnorsis [Option ID = 131719]
3. Hamartia [Option ID = 131720]
4. Catharsis & Mimesis [Option ID = 131721]

3) Aristotle’s "law of probability and necessity" refers to which element of tragedy?[Question ID = 17611][Question Description = M.A. ENGM_Q_003]

1. Ethos [Option ID = 131722]
2. Melos [Option ID = 131723]
3. Opsis [Option ID = 131724]
4. Mythos [Option ID = 131725]

4) According to Longinus, Sublimity is the "image of greatness of_____".[Question ID = 17612][Question Description = M.A. ENGM_Q_004]

1. Word [Option ID = 131726]
2. Poetry [Option ID = 131727]
3. Sound [Option ID = 131728]
4. Soul [Option ID = 131729]

5) According to Longinus, which two conditions of sublimity depend mainly on 'natural genius'?[Question ID = 17613][Question Description = M.A. ENGM_Q_005]

1. Majesty and elevation of structure, and Dignified expression. [Option ID = 131730]
2. Dignified expression, and A certain artifice in the employment of figures. [Option ID = 131731]
3. Grandeur of thought, and A vigorous and spirited treatment of the passions. [Option ID = 131732]
4. Majesty and elevation of structure, and Grandeur of thought. [Option ID = 131733]

6) Who was the first literary critic to state that "Poetry is twice removed from reality" ?[Question ID = 17614][Question Description = M.A. ENGM_Q_006]

1. Aristotle [Option ID = 131734]
2. Horace [Option ID = 131735]
3. Longinus [Option ID = 131736]
4. Plato [Option ID = 131737]

7) Who coined the term ‘New Criticism’?[Question ID = 17615][Question Description = M.A. ENGM_Q_007]

1. Cleanth Brooks [Option ID = 131738]
2. Allen Tate [Option ID = 131739]
3. Monroe C. Beardsley [Option ID = 131740]
4. John Crowe Ransom [Option ID = 131741]

8) The critical treatise The Dialogic Imagination (1975) was written by:[Question ID = 17616][Question Description = M.A. ENGM_Q_008]

1. Northrop Frye [Option ID = 131742]
2. Roman Jakobson [Option ID = 131743]
3. Mikhail M. Bakhtin [Option ID = 131744]
4. Jan Mukarovsky [Option ID = 131745]

9) Choose the correct sequence of the following schools of criticism theory:

[Question ID = 17617][Question Description = M.A. ENGM_Q_009]

1. Structuralism, Deconstruction, Reader-Response theory, New Historicism
[Option ID = 131746]
2. Deconstruction, Reader-Response theory, New Historicism, Structuralism
[Option ID = 131747]
3. Reader-Response theory, Structuralism, Deconstruction, New Historicism
[Option ID = 131748]
4. New Historicism, Structuralism, Reader-Response theory, Deconstruction

10) Michael Ondaatje's novel that has the North African/Italian Campaigns of World War II as its historical backdrop:

[Question ID = 17618][Question Description = M.A. ENGM_Q_010]

1. The English Patient (1992) [Option ID = 131750]
2. In the Skin of a Lion (1987) [Option ID = 131751]
3. Coming Through Slaughter (1976) [Option ID = 131752]
4. Divisadero (2007) [Option ID = 131753]

11) Who is a Canadian writer of Indian decent?[Question ID = 17619][Question Description = M.A. ENGM_Q_011]

1. Michael Ondaatje [Option ID = 131754]
2. Cyril Dabydeen [Option ID = 131755]
3. Joseph Pivato [Option ID = 131756]
4. Bharati Mukharjee [Option ID = 131757]

Topic:- ENGM215q16

1) Read the following passage carefully, and select the right answers from the alternatives given below in the questions that follow:

One can sum up modern poetic technique by calling it the rediscovery of metaphor and the full commitment to metaphor. The poet can legitimately step out into the universal only by first going through the narrow door of the particular. The poet does not select an abstract theme and then embellish it with concrete details. On the contrary, he must establish the details, must abide by the details, and through his realization of the details attain to whatever general meaning he can attain. The meaning must issue from the particulars; it must not seem to be arbitrarily forced upon the particulars. Thus, our conventional habits of language have to be reversed when we come to deal with poetry. For here it is the tail that wags the dog. Better still, here it is the tail of the kite - the tail that makes the kite fly - the tail that renders the kite more than a frame of paper blown crazily down the wind. The tail of the kite, it is true, seems to negate the kite's function: it weights down something made to rise; and in the same way, the concrete particulars with which the poet loads himself seem to deny the universal to which he aspires. The poet wants to "say" something. Why, then, doesn't he say it directly and forthrightly? Why is he willing to say it only through his metaphors? Through his metaphors, he risks saying it partially and obscurely, and risks not saying it at all. But the risk must be taken, for direct statement leads to abstraction and threatens to take us out of poetry altogether.

What does the writer claim about the modern poetic technique?

[Question ID = 17620][Question Description = N_M.A. ENGM_Q_012]

1. It's about re-using the old metaphors.
[Option ID = 131758]
2. It's about inventing new poetic metaphors.
[Option ID = 131759]
3. It's about the metaphorical essence of poetic expression.
[Option ID = 131760]
4. None of the above.
[Option ID = 131761]

2) Read the following passage carefully, and select the right answers from the alternatives given below in the questions that follow:

One can sum up modern poetic technique by calling it the rediscovery of metaphor and the full commitment to metaphor. The poet can legitimately step out into the universal only by first going through the narrow door of the particular. The poet does not select an abstract theme and then embellish it with concrete details. On the contrary, he must establish the details, must abide by the details, and through his realization of the details attain to whatever general meaning he can attain. The meaning must issue from the particulars; it must not seem to be arbitrarily forced upon the particulars. Thus, our conventional habits of language have to be reversed when we come to deal with poetry. For here it is the tail that wags the dog. Better still, here it is the tail of the kite - the tail that makes the kite fly - the tail that renders the kite more than a frame of paper blown crazily down the wind. The tail of the kite, it is true, seems to negate the kite's function: it weights down something made to rise; and in the same way, the concrete particulars with which the poet loads himself seem to deny the universal to which he aspires. The poet wants to "say" something. Why, then, doesn't he say it directly and forthrightly? Why is he willing to say it only through his metaphors? Through his metaphors, he risks saying it partially and obscurely, and risks not saying it at all. But the risk must be taken, for direct statement leads to abstraction and threatens to take us out of poetry altogether.

What does the statement "The poet can legitimately step out into the universal only by first going through the narrow door of the particular" imply?

[Question ID = 16605][Question Description = N_M.A. ENGM_Q_013]

1. The poet expresses universally accepted meaning.

[Option ID = 131762]

2. The poet expresses particular meaning.

[Option ID = 131763]

3. The poet focuses only on the minute particularities of the poem.

[Option ID = 131764]

4. None of the above.

[Option ID = 131765]

3) Read the following passage carefully, and select the right answers from the alternatives given below in the questions that follow:

One can sum up modern poetic technique by calling it the rediscovery of metaphor and the full commitment to metaphor. The poet can legitimately step out into the universal only by first going through the narrow door of the particular. The poet does not select an abstract theme and then embellish it with concrete details. On the contrary, he must establish the details, must abide by the details, and through his realization of the details attain to whatever general meaning he can attain. The meaning must issue from the particulars; it must not seem to be arbitrarily forced upon the particulars. Thus, our conventional habits of language have to be reversed when we come to deal with poetry. For here it is the tail that wags the dog. Better still, here it is the tail of the kite - the tail that makes the kite fly - the tail that renders the kite more than a frame of paper blown crazily down the wind. The tail of the kite, it is true, seems to negate the kite's function: it weights down something made to rise; and in the same way, the concrete particulars with which the poet loads himself seem to deny the universal to which he aspires. The poet wants to "say" something. Why, then, doesn't he say it directly and forthrightly? Why is he willing to say it only through his metaphors? Through his metaphors, he risks saying it partially and obscurely, and risks not saying it at all. But the risk must be taken, for direct statement leads to abstraction and threatens to take us out of poetry altogether.

The poet does not select an abstract theme because_____.

[Question ID = 16606][Question Description = N_M.A. ENGM_Q_014]

1. The poetic structure organically generates meaning.

[Option ID = 131766]

2. The poet wants to separate form and meaning.

[Option ID = 131767]

3. Poetry deals only with particular and specific meaning.

[Option ID = 131768]

4. None of the above.

[Option ID = 131769]

4) Read the following passage carefully, and select the right answers from the alternatives given below in the questions that follow:

One can sum up modern poetic technique by calling it the rediscovery of metaphor and the full commitment to metaphor. The poet can legitimately step out into the universal only by first going through the narrow door of the particular. The poet does not select an abstract theme and then embellish it with concrete details. On the contrary, he must establish the details, must abide by the details, and through his realization of the details attain to whatever general meaning he can attain. The meaning must issue from the particulars; it must not seem to be arbitrarily forced upon the particulars. Thus, our conventional habits of language have to be reversed when we come to deal with poetry. For here it is the tail that wags the dog. Better still, here it is the tail of the kite - the tail that makes the kite fly - the tail that renders the kite more than a frame of paper blown crazily down the wind. The tail of the kite, it is true, seems to negate the kite's function: it weights down something made to rise; and in the same way, the concrete particulars with which the poet loads himself seem to deny the universal to which he aspires. The poet wants to "say" something. Why, then, doesn't he say it directly and forthrightly? Why is he willing to say it only through his metaphors? Through his metaphors, he risks saying it partially and obscurely, and risks not saying it at all. But the risk must be taken, for direct statement leads to abstraction and threatens to take us out of poetry altogether.

The writer thinks that the conventional habits of language are reversed in poetic expression. It is so, because poetic expressions are_____.

[Question ID = 16607][Question Description = N_M.A. ENGM_Q_015]

1. Ironical

[Option ID = 131770]

2. Linguistic

[Option ID = 131771]

3. Cultural

[Option ID = 131772]

4. Emotional

[Option ID = 131773]

5) Read the following passage carefully, and select the right answers from the alternatives given below in the questions that follow:

One can sum up modern poetic technique by calling it the rediscovery of metaphor and the full commitment to metaphor. The poet can legitimately step out into the universal only by first going through the narrow door of the particular. The poet does not select an abstract theme and then embellish it with concrete details. On the contrary, he must establish the details, must abide by the details, and through his realization of the details attain to whatever general meaning he can attain. The meaning must issue from the particulars; it must not seem to be arbitrarily forced upon the particulars. Thus, our conventional habits of language have to be reversed when we come to deal with poetry. For here it is the tail that wags the dog. Better still, here it is the tail of the kite - the tail that makes the kite fly - the tail that renders the kite more than a frame of paper blown crazily down the wind. The tail of the kite, it is true, seems to negate the kite's function: it weights down something made to rise; and in the same way, the concrete particulars with which the poet loads himself seem to deny the universal to which he aspires. The poet wants to "say" something. Why, then, doesn't he say it directly and forthrightly? Why is he willing to say it only through his metaphors? Through his metaphors, he risks saying it partially and obscurely, and risks not saying it at all. But the risk must be taken, for direct statement leads to abstraction and threatens to take us out of poetry altogether.

What does the writer convey through the analogies of kite and dog?

[Question ID = 16608][Question Description = N_M.A. ENGM_Q_016]

1. That poetry has grounds of equivalence with the kite and the dog.

[Option ID = 131774]

2. That poetry functions like a kite and a dog.

[Option ID = 131775]

3. The analogies imply a principle of indirection as the essence of poetic structure.

[Option ID = 131776]

4. None of the above.

[Option ID = 131777]

Topic:- ENGM215q51

1) Which of the following writers belong to the Maori tradition of writing?

A. Patricia Grace

B. Witi Ihimaera

C. Helen Dale

D. Keri Hulme

[Question ID = 16609][Question Description = M.A. ENGM_Q_017]

1. A, B and D only [Option ID = 131778]

2. B, C and D only [Option ID = 131779]

3. A, B and C only [Option ID = 131780]

4. A, B and D only [Option ID = 131781]

2) Which of the following have been defined as 'powers' or 'functions' of the word or the sentence by Abhinavagupta in his work Locana

A. abhidhā

B. lakṣaṇā

C. alaṁkāra

D. tātparya

E. dhvani

Choose the correct answer from the options given below:

[Question ID = 16610][Question Description = M.A. ENGM_Q_018]

1. A, B, C and D only

[Option ID = 131782]

2. B, C, D and E only

[Option ID = 131783]

3. A, C, D and E only

[Option ID = 131784]

4. A, B, D and E only

[Option ID = 131785]

3) Match List I with List II

List I	List II
Novel (English Traslation)	Translator
A. <i>Kalikatha: Via Bypass</i> (2002)	I. Indira Jungharee
B. <i>Samskara: A Rite for a Dead Man</i> (1976)	II. Alka Saraogi

B. <i>Sambuddha</i> by H. K. Puri (1976)	II. Anita Desai
C. <i>Maila Anchal: Soiled Border</i> (1991)	III. Anitha Devasia
D. <i>Indulekha</i> (2005)	IV. A. K. Ramanujan
	V. Gillian Wright

(The year mentioned after the title of the novel refers to the publication year of translation)

Choose the **correct** answer from the options given below:

[Question ID = 16611][Question Description = M.A. ENGM_Q_019]

1. A - II, B - IV, C - I, D - III [Option ID = 131786]
2. A - II, B - I, C - IV, D - V [Option ID = 131787]
3. A - II, B - IV, C - V, D - III [Option ID = 131788]
4. A - II, B - IV, C - III, D - V [Option ID = 131789]

4) Choose the essential characteristics of the Dime novel

- A. The Dime novel was a magazine-sized pamphlet publication of tightly packed print that featured a single story.
- B. The Dime novel was a magazine-sized pamphlet publication of tightly packed print that featured multiple stories.
- C. It primarily narrated adventure stories.
- D. This story was published on inexpensive pulpwood paper with a cover illustration and sold for a nickel or a dime.
- E. It was popular in America in late 19th and early 20th centuries.

[Question ID = 16612][Question Description = M.A. ENGM_Q_020]

1. 1. A, B, C and D only
[Option ID = 131790]
2. 2. A, C, D and E only
[Option ID = 131791]
3. 3. B, C, D and E only
[Option ID = 131792]
4. 4. A, B and D only
[Option ID = 131793]

5) Who coined the term *écriture féminine*? [Question ID = 16613][Question Description = M.A. ENGM_Q_021]

1. 1. Judith Butler [Option ID = 131794]
2. 2. Helene Cixous [Option ID = 131795]
3. 3. Julia Kristeva [Option ID = 131796]
4. 4. Luce Irigaray [Option ID = 131797]

6) Which Cultural Theorist has signified nation-state as a “vertebrate structure”? [Question ID = 16614][Question Description = M.A. ENGM_Q_022]

1. 1. Arjun Appadurai [Option ID = 131798]
2. 2. Raymond Williams [Option ID = 131799]
3. 3. Terry Eagleton [Option ID = 131800]
4. 4. Fredric Jameson [Option ID = 131801]

7) Match List I with List II

List I	List II
Play	Author
A. <i>Don's Party</i> (1971)	I. Robert Merritt
B. <i>The Cake Man</i> (1975)	II. Jack Davis
C. <i>The Season at Sarsaparilla</i> (1962)	III. David Williamson
D. <i>Barungin</i> (1989)	IV. Dorothy Hewett
	V. Patrick White

Choose the **correct** answer from the options given below:

[Question ID = 16615][Question Description = M.A. ENGM_Q_023]

1. A - V, B - IV, C - III, D - II [Option ID = 131802]
2. A - III, B - I, C - V, D - II [Option ID = 131803]
3. A - I, B - III, C - V, D - II [Option ID = 131804]
4. A - IV, B - II, C - III, D - I [Option ID = 131805]

8) Which of the following texts has NOT been written by Eugene Nida? [Question ID = 16616][Question Description = M.A. ENGM_Q_024]

1. Towards a Science of Translating (1964) [Option ID = 131806]
2. Contexts in Translating (2002) [Option ID = 131807]
3. From One Language to Another (1986) [Option ID = 131808]
4. Translation as Recovery (2004) [Option ID = 131809]

9) "In cultural studies, ethnography is not a means to verify the "true" meaning or meanings of a "text"; rather, ethnographic investigation is undertaken as a means to discover the meanings people make, the meanings which circulate and become embedded in the lived cultures of people's everyday lives." Which prominent theorist of Popular Culture has written these lines?

[Question ID = 16617][Question Description = M.A. ENGM_Q_025]

1. Benjamin K. Urish [Option ID = 131810]
2. John Storey [Option ID = 131811]
3. Ray B. Browne [Option ID = 131812]
4. Rosemary Lévy Zumwalt [Option ID = 131813]

10) Gilles Deleuze and Félix Guattari have extensively used the concept of 'Body without Organs' in their philosophical works. The term has its origin in

[Question ID = 16618][Question Description = M.A. ENGM_Q_026]

1. Ernst Kantorowicz's *The King's Two Bodies* (1957)
[Option ID = 131814]
2. Judith Butler's *Bodies that Matter* (1993)
[Option ID = 131815]
3. Antonin Artaud's *To Have Done with the Judgment of God* (1947)
[Option ID = 131816]
4. Georges Bataille's *Story of the Eye* (1928)
[Option ID = 131817]

11) In the Preface of *Karukku* (1992), Bama refers to a citaton from the *New Testament* in which the word of God is described as a two-edged sword. Which Book of New Testament does she refer to?

[Question ID = 16619][Question Description = M.A. ENGM_Q_027]

1. *Epistle to the Laodicians*
[Option ID = 131818]
2. *Epistle to the Corinthians*
[Option ID = 131819]
3. *Epistle to the Alexandrians*
[Option ID = 131820]
4. *Epistle to the Hebrews*
[Option ID = 131821]

12) Tim Luke's *Ecocritique* (1997) adapts

[Question ID = 16620][Question Description = M.A. ENGM_Q_028]

1. T. S. Eliot's *The Wasteland* into that of a "Greenland".
[Option ID = 131822]
2. Michel Foucault's concept of "governmentality" into that of "environmentality".
[Option ID = 131823]
3. Derrida's concept of "differance" into that of "sustainability"
[Option ID = 131824]
4. Homi Bhabha's concept of "third space" into that of "human space."
[Option ID = 131825]

13) Thea Astley's *The Acolyte* (1972) was written partly in response to

[Question ID = 16621][Question Description = M.A. ENGM_Q_029]

1. Jessica Anderson's *The Last Man's Head* (1970)
[Option ID = 131826]
2. Xavier Herbert's *Soldiers' Women* (1961)
[Option ID = 131827]
3. Patrick White's *The Vivisector* (1970)
[Option ID = 131828]
4. Barry Oakley's *A Salute to the Great McCarthy* (1970)
[Option ID = 131829]

14) "To one who said that myths were lies and therefore worthless, even though 'breathed through silver'". This line from a poem by J. R. R. Tolkien is addressed to

[Question ID = 16622][Question Description = M.A. ENGM_Q_030]

1. J. K. Rowling
[Option ID = 131830]
2. C. S. Lewis

[Option ID = 131831]

3. William Blake

[Option ID = 131832]

4. George Macdonald

[Option ID = 131833]

15) Given below are two statements, one is labelled as Assertion A and the other is labelled as Reason R:

Assertion A: In his book *The Signifying Monkey* (1988), Henry Louis Gates Jr. assigns importance to vernacular in identifying a particularly African American tradition of literary theory.

Reason R: Gates argues that African Americans are signified as monkeys by whites; therefore they have to look for their own sign language.

In light of the above statements, choose the correct answer from the options given below

[Question ID = 18215][Question Description = M.A. ENGM_Q_031]

1. Both A and R are true and R is the correct explanation of A

[Option ID = 131834]

2. Both A and R are true but R is NOT the correct explanation of A

[Option ID = 131835]

3. A is true but R is false

[Option ID = 131836]

4. A is false but R is true

[Option ID = 131837]

16) Auteur Theory is a critical model used in[Question ID = 18216][Question Description = M.A. ENGM_Q_032]

1. Existentialism [Option ID = 131838]

2. Renaissance art [Option ID = 131839]

3. Film Studies [Option ID = 131840]

4. Theatre of Cruelty [Option ID = 131841]

17) Which of the following novels may be placed in the Cli-Fi genre:

A. *Odds Against Tomorrow* (2013)

B. *Shatnerquake* (2009)

C. *Oryx and Crake* (2003)

D. *War Girls* (2019)

E. *Gold Fame Citrus* (2015)

Choose the correct answer from the options given below:

[Question ID = 18217][Question Description = M.A. ENGM_Q_033]

1. A, B and D only

[Option ID = 131842]

2. A, C, D, E only

[Option ID = 131843]

3. A, B, C and D only

[Option ID = 131844]

4. A, C and D only

[Option ID = 131845]

18) Which among the following is incorrect

[Question ID = 18218][Question Description = M.A. ENGM_Q_034]

1. Anacrusis- Where there is an extra unaccented syllable at the beginning of each of the verse except the first.

[Option ID = 131846]

2. Synaeresis- Where there is a coalescence of short and unaccented vowels.

[Option ID = 131847]

3. Elision- Where an extra syllable is used in the verse to complete.

[Option ID = 131848]

4. Hypermetrical- Where the verses terminate in unaccented syllables.

[Option ID = 131849]

19) Match List I with List II

List I	List II
A. Dactylic	I. an accented syllable is followed by an unaccented one
B. Iambic	II. an unaccented syllable is followed by an accented one.
C. Trochaic	III. one accented syllable is followed by two unaccented syllables
D. Amphibrachic	IV. Middle syllable is accented, while the first and the third syllable are unaccented.

Choose the **correct** answer from the options given below:

[Question ID = 18219][Question Description = M.A. ENGM_Q_035]

1. A - IV, B - I, C - III, D - II [Option ID = 131850]
2. A - I, B - II, C - III, D - IV [Option ID = 131851]
3. A - IV, B - III, C - I, D - II [Option ID = 131852]
4. A - III, B - II, C - I, D - IV [Option ID = 131853]

20) Given below are two statements, one is labelled as Assertion A and the other is labelled as:
Reason R:

Assertion A: Bernard Mandeville's The Fable of the Bees (1714) argues that corruption is an integral part of a nation becoming rich and powerful.

Reason R: A mercantile country survives on sharp practice and theft.

In light of the above statements, choose the correct answer from the options given below

[Question ID = 18220][Question Description = M.A. ENGM_Q_036]

1. Both A and R are True

[Option ID = 131854]

2. Both A and R are false

[Option ID = 131855]

3. A is true but R is false

[Option ID = 131856]

4. A is false but R is true

[Option ID = 131857]

21) Match List I with List II

List I	List II
A. The Examiner -	I. Leigh Hunt
B. The Critical Review -	II. Edmund Burke
C. The Annual register -	III. Tobias Smollett
D. The Bee	IV. Oliver Goldsmith

Choose the **correct** answer from the options given below:

[Question ID = 18221][Question Description = M.A. ENGM_Q_037]

1. A - IV, B - I, C - III, D - II

[Option ID = 131858]

2. A - I, B - III, C - II, D - IV

[Option ID = 131859]

3. A - IV, B - III, C - I, D - II

[Option ID = 131860]

4. A - III, B - I, C - IV, D - II

[Option ID = 131861]

22) Who among the following is not associated with The Oxford Movement?[Question ID = 18222][Question Description = M.A. ENGM_Q_038]

1. John Henry Newman [Option ID = 131862]
2. John Keble [Option ID = 131863]
3. William Holeman Hunt [Option ID = 131864]
4. Robert Wilberforce [Option ID = 131865]

23) A Christmas Carol (1844) by Charles Dickens is [Question ID = 18223][Question Description = M.A. ENGM_Q_039]

1. Novel [Option ID = 131866]
2. Short Story [Option ID = 131867]
3. Novella [Option ID = 131868]
4. Christmas Song [Option ID = 131869]

24) Which one of the following options is a major theme of P.B.Shelley's "Ozymandias?"[Question ID = 18224][Question Description = M.A. ENGM_Q_040]

- 1. Nature of Power [Option ID = 131870]
- 2. Power of Nature [Option ID = 131871]
- 3. Love for Nature [Option ID = 131872]
- 4. Human Suffering [Option ID = 131873]

25) Match List I with List II

List I	List II
A. Ravenna	I. Play
B.The Decay of Lying	II.Essay
C. The Selfish Giant	III. Short Story
D. An Ideal Husband	IV.Poem

Choose the correct answer from the options given below:

[Question ID = 18225][Question Description = M.A. ENGM_Q_041]

- 1. A - IV, B - I, C - III, D - II [Option ID = 131874]
- 2. A - I, B - III, C - II, D - IV [Option ID = 131875]
- 3. A - IV, B - II, C - III, D - I [Option ID = 131876]
- 4. A - III, B - I, C - IV, D - II [Option ID = 131877]

26) Swinburne's "Songs before Sunrise" (1871) represents:[Question ID = 18226][Question Description = M.A. ENGM_Q_042]

- 1. Symbol of new religion of resurrection and love [Option ID = 131878]
- 2. Liberty and independence in Europe [Option ID = 131879]
- 3. Mysteries and vitality of Nature [Option ID = 131880]
- 4. Celebration of Darwinian theory of evolution into a pantheistic feeling [Option ID = 131881]

27) Dr. Samuel Johnson observed the rules of French rhetorical tragedy in:[Question ID = 18227][Question Description = M.A. ENGM_Q_043]

- 1. Irene [Option ID = 131882]
- 2. London [Option ID = 131883]
- 3. The Vanity of Human Wishes [Option ID = 131884]
- 4. The Lives of Poets [Option ID = 131885]

28) Reliques of Ancient English Poetry (1765) was authored by

[Question ID = 18228][Question Description = M.A. ENGM_Q_044]

- 1. Thomas Percy
[Option ID = 131886]
- 2. Thomas Chatterton
[Option ID = 131887]
- 3. Richard Hurd
[Option ID = 131888]
- 4. Thomas Tyrwhitt
[Option ID = 131889]

29) Which among the following is thought to be the first text written in the spirit of secular morality?

[Question ID = 18229][Question Description = M.A. ENGM_Q_045]

- 1. Wyt and Science
[Option ID = 131890]
- 2. Magnyfycence
[Option ID = 131891]
- 3. The Four Elements
[Option ID = 131892]
- 4. Satyre of the Three Estatis
[Option ID = 131893]

30) Match List I with List II

List I	List II
A.Induction	I. Thomas Sackville
B.The Glass of Government	II. George Gascoigne
C.The Faerie Queene	III. Edmund Spenser
D.The Shepheardes Calender	IV. John Lyly

C. A Newe Interlude of Vice	III. John Pickeryngs
D. Damon and Pythias	IV. Richard Edwardes

Choose the **correct** answer from the options given below:

[Question ID = 18230][Question Description = M.A. ENGM_Q_046]

1. A - IV, B - I, C - III, D - II [Option ID = 131894]
2. A - I, B - II, C - III, D - IV [Option ID = 131895]
3. A - IV, B - III, C - I, D - II [Option ID = 131896]
4. A - III, B - I, C - IV, D - II [Option ID = 131897]

31) Read the pair of works and authors carefully to answer the question that follows

- A. Triple Dictionarie—John Baret
 B. A Dictionarie French and English- Thomas Wilson
 C. A Christain Dictionarie-Claudius Holyband

[Question ID = 18231][Question Description = M.A. ENGM_Q_047]

1. A is correct and B and C are incorrect [Option ID = 131898]
2. B is correct and A and C are incorrect [Option ID = 131899]
3. B and C are Correct A is incorrect [Option ID = 131900]
4. All are incorrect [Option ID = 131901]

32) Match List I with List II

List I	List II
A. Jose Marti	I. Cuba
B. Eugenio Maria de Hostos	II. Peru
C. Ruben Dario	III. Nicaragua
D. Jose Santos Chocano	IV. Puerto Rico

Choose the **correct** answer from the options given below:

[Question ID = 18232][Question Description = M.A. ENGM_Q_048]

1. A - IV, B - I, C - III, D - II [Option ID = 131902]
2. A - I, B - IV, C - III, D - II [Option ID = 131903]
3. A - IV, B - III, C - I, D - II [Option ID = 131904]
4. A - IV, B - II, C - III, D - I [Option ID = 131905]

33) Spanish American poet Vicente Huidobro in his doctrine, Creacionismo, evolved from his 1914 manifesto, Non serviam declares:

[Question ID = 18233][Question Description = M.A. ENGM_Q_049]

1. Art should not imitate reality but create it.
[Option ID = 131906]
2. Art while imitating creates the reality.
[Option ID = 131907]
3. Art and reality are reciprocal.
[Option ID = 131908]
4. Reality is local; art is global.
[Option ID = 131909]

34) The 'Big Four' of the Great Boom of Latin American Fiction includes Gabriel Garcia Marquez, Vargas Llosa, Julio Cortazar and:

[Question ID = 18234][Question Description = M.A. ENGM_Q_050]

1. Lezama Lima
[Option ID = 131910]
2. Cabrera Infante
[Option ID = 131911]
3. Jose Manuel Donoso
[Option ID = 131912]
4. Carlos Fuentes
[Option ID = 131913]

35) What is the historical sequence of the following Indian literary theorists/philosophers of language?

- A. Bharata
 B. Panini
 C. Bhartrhari

D. Abhinavagupta

Choose the correct answer from the options given below

[Question ID = 16623][Question Description = M.A. ENGM_Q_051]

1. A, B, C, D

[Option ID = 131914]

2. A, C, B, D

[Option ID = 131915]

3. B, A, C, D

[Option ID = 131916]

4. C, B, A, D

[Option ID = 131917]

Topic:- ENGM215q56

1) "A City's Death by Fire"

Derek Walcott

After that hot gossamer has levelled all but the church'd sky,
I wrote the tale by tallow of a city's death by fire;
Under a candle's eye, that smoked in tears, I
Wanted to tell, in more than wax, of faiths that were snapped like wire.
All day I walked abroad among the rubble'd tales,
Shocked at each wall that stood on the street like a liar;
Loud was the bird-rocked sky, and all the clouds were bales
Torn open by looting, and white, in spite of the fire.
By the smoking sea, where Christ walked, I asked, why
Should a man wax tears, when his wooden world fails?
In town, leaves were paper, but the hills were a flock of faiths;
To a boy who walked all day, each leaf was a green breath
Rebuilding a love I thought was dead as nails,
Blessing the death and the baptism by fire.

What figure of speech is denoted by the title of the poem "A City's Death by Fire?"

[Question ID = 16624][Question Description = M.A. ENGM_Q_052]

1. Metonymy

[Option ID = 131918]

2. Synecdoche

[Option ID = 131919]

3. Metaphor

[Option ID = 131920]

4. Personification

[Option ID = 131921]

2) "A City's Death by Fire"

Derek Walcott

After that hot gossamer has levelled all but the church'd sky,
I wrote the tale by tallow of a city's death by fire;
Under a candle's eye, that smoked in tears, I
Wanted to tell, in more than wax, of faiths that were snapped like wire.
All day I walked abroad among the rubble'd tales,
Shocked at each wall that stood on the street like a liar;
Loud was the bird-rocked sky, and all the clouds were bales
Torn open by looting, and white, in spite of the fire.
By the smoking sea, where Christ walked, I asked, why
Should a man wax tears, when his wooden world fails?
In town, leaves were paper, but the hills were a flock of faiths;
To a boy who walked all day, each leaf was a green breath
Rebuilding a love I thought was dead as nails,
Blessing the death and the baptism by fire.

Which among the following best expresses the theme of the poem?

[Question ID = 16625][Question Description = M.A. ENGM_Q_053]

1. The city engulfed by fire and speaker's faith in God.

[Option ID = 131922]

2. The city fire that reached the hill and destroyed the speaker's faith in the Church.

[Option ID = 131923]

3. Colonial destruction of the city by fire.

[Option ID = 131924]

4. Walking through the burning city.

[Option ID = 131925]

3) "A City's Death by Fire"

Derek Walcott

After that hot gossamer has levelled all but the church'd sky,
I wrote the tale by tallow of a city's death by fire;
Under a candle's eye, that smoked in tears, I
Wanted to tell, in more than wax, of faiths that were snapped like wire.
All day I walked abroad among the rubble'd tales,
Shocked at each wall that stood on the street like a liar;
Loud was the bird-rocked sky, and all the clouds were bales
Torn open by looting, and white, in spite of the fire.
By the smoking sea, where Christ walked, I asked, why
Should a man wax tears, when his wooden world fails?
In town, leaves were paper, but the hills were a flock of faiths;
To a boy who walked all day, each leaf was a green breath
Rebuilding a love I thought was dead as nails,
Blessing the death and the baptism by fire.

By the expression, "of faiths that were snapped like wires," the poet means

[Question ID = 16626][Question Description = M.A. ENGM_Q_054]

1. the poet's loss of faith in the God.

[Option ID = 131926]

2. the poet's loss of faith in humanity.

[Option ID = 131927]

3. the poet's loss of faith in the smugness of the human kind.

[Option ID = 131928]

4. the poet's loss of faith in the local church.

[Option ID = 131929]

4) "A City's Death by Fire"

Derek Walcott

After that hot gossamer has levelled all but the church'd sky,
I wrote the tale by tallow of a city's death by fire;
Under a candle's eye, that smoked in tears, I
Wanted to tell, in more than wax, of faiths that were snapped like wire.
All day I walked abroad among the rubble'd tales,
Shocked at each wall that stood on the street like a liar;
Loud was the bird-rocked sky, and all the clouds were bales
Torn open by looting, and white, in spite of the fire.
By the smoking sea, where Christ walked, I asked, why
Should a man wax tears, when his wooden world fails?
In town, leaves were paper, but the hills were a flock of faiths;
To a boy who walked all day, each leaf was a green breath
Rebuilding a love I thought was dead as nails,
Blessing the death and the baptism by fire.

By the line "Under a candle's eye, that smoked in tears,
I wanted to tell..." the poet suggests

[Question ID = 16627][Question Description = M.A. ENGM_Q_055]

1. the composition of the poem in a room without electricity.

[Option ID = 131930]

2. the sorrow of the people of the city due to the fire that moved him to write the poem under a candle.

[Option ID = 131931]

3. the city engulfed by smoke that the speaker sought to tell about.

[Option ID = 131932]

4. solitariness and alienation caused by the human tragedy.

[Option ID = 131933]

5) "A City's Death by Fire"

Derek Walcott

After that hot gossamer has levelled all but the church'd sky,
I wrote the tale by tallow of a city's death by fire;
Under a candle's eye, that smoked in tears, I
Wanted to tell, in more than wax, of faiths that were snapped like wire.
All day I walked abroad among the rubbled tales,
Shocked at each wall that stood on the street like a liar;
Loud was the bird-rocked sky, and all the clouds were bales
Torn open by looting, and white, in spite of the fire.
By the smoking sea, where Christ walked, I asked, why
Should a man wax tears, when his wooden world fails?
In town, leaves were paper, but the hills were a flock of faiths;
To a boy who walked all day, each leaf was a green breath
Rebuilding a love I thought was dead as nails,
Blessing the death and the baptism by fire.

The expression, "each leaf was a green breath" is a

[Question ID = 16628][Question Description = M.A. ENGM_Q_056]

1. metaphor

[Option ID = 131934]

2. zeugma

[Option ID = 131935]

3. simile

[Option ID = 131936]

4. anti-climax

[Option ID = 131937]

Topic:- ENGM215q95

1) Who among the following is the author of *A Vision* (1925)?

[Question ID = 16629][Question Description = M.A. ENGM_Q_057]

1. T.S. Eliot

[Option ID = 131938]

2. Ted Hughes

[Option ID = 131939]

3. Rabindranath Tagore

[Option ID = 131940]

4. W.B. Yeats

[Option ID = 131941]

2) The stories contained in the collection *Dubliners* (1914) by James Joyce depict

[Question ID = 16630][Question Description = M.A. ENGM_Q_058]

1. The life of the Dubliners in a state of social, cultural and psychological paralysis.

[Option ID = 131942]

2. The life of the Dubliners in a state of ecstasy and political triumph.

[Option ID = 131943]

3. A child's perception of the colonized Ireland.

[Option ID = 131944]

4. British colonization of Ireland that impoverished Dubliners.

[Option ID = 131945]

3) The play "Translations" (1980) by Brian Friel depicts

[Question ID = 16631][Question Description = M.A. ENGM_Q_059]

1. the drastic effects of British colonialism on the Irish language and culture.

[Option ID = 131946]

2. the effects of the sectarian strife in Northern Ireland on the rural population in Derry.

[Option ID = 131947]

3. the colonial translations of Irish literature.

[Option ID = 131948]

- the rural life of Ireland in the eighteenth century.

[Option ID = 131949]

4) *Hard-Boiled Wonderland* and the *End of the World* (1985) written by the Japanese writer Haruki Murakami is

[Question ID = 16632][Question Description = M.A. ENGM_Q_060]

- a memoir

[Option ID = 131950]

- a history of the World War II

[Option ID = 131951]

- a novel

[Option ID = 131952]

- a collection of poems

[Option ID = 131953]

5) Which of the following Greek poets has influenced the queer studies?[Question ID = 16633][Question Description = M.A. ENGM_Q_061]

- Homer [Option ID = 131954]

- Virgil [Option ID = 131955]

- Sappho [Option ID = 131956]

- Solon [Option ID = 131957]

6) *Love in the Time of Cholera* (1985) is a work by

[Question ID = 16634][Question Description = M.A. ENGM_Q_062]

- Thomas Mann

[Option ID = 131958]

- Gertude Stein

[Option ID = 131959]

- Gunter Grass

[Option ID = 131960]

- Gabriel Garcia Marquez

[Option ID = 131961]

7) Albert Camu's *The Myth of Sysiphus* (1942) is[Question ID = 16635][Question Description = M.A. ENGM_Q_063]

- a novel [Option ID = 131962]

- a poem [Option ID = 131963]

- a play [Option ID = 131964]

- an essay [Option ID = 131965]

8) *Nirveda* (detachment) is the *sthayibhava* (durable psychological state) of which Rasa?

[Question ID = 16636][Question Description = M.A. ENGM_Q_064]

- Karuna Rasa* (Aesthetic consciousness of compassion)

[Option ID = 131966]

- Adbhuta Rasa* (Aesthetic consciousness of the Marvellous)

[Option ID = 131967]

- Shanta Rasa* (Aesthetic consciousness of Tranquility)

[Option ID = 131968]

- Bhayanaka Rasa* (Aesthetic consciousness of Horror)

[Option ID = 131969]

9) The concept of *bhavana* along with *Sadharinakaran* formulated by Bhatta Nayaka in his commentary on the *Natyashashtra* is about

[Question ID = 16637][Question Description = M.A. ENGM_Q_065]

- the power of literary language and theater performance to universalise the partiular aesthetic experience for the spectators.

[Option ID = 131970]

- the power of literary language and theatre performance to literalise human experience

[Option ID = 131971]

- the power of literature to differentiate itself from ordinary language.

[Option ID = 131972]

- the power of literature and theatre to evoke different meanings.

[Option ID = 131973]

10) *Vakrokti* is a concept associated with which of the following theorists?

[Question ID = 16638][Question Description = M.A. ENGM_Q_066]

1. Vaman
[Option ID = 131974]
2. Udbhatta
[Option ID = 131975]
3. Dandin
[Option ID = 131976]
4. Kuntaka
[Option ID = 131977]

11) "Snowdrop" by Ted Hughes is a poem on _____ season.[Question ID = 16639][Question Description = M.A. ENGM_Q_067]

1. Spring [Option ID = 131978]
2. Summer [Option ID = 131979]
3. Autumn [Option ID = 131980]
4. Winter [Option ID = 131981]

12) Dylan Thomas' poem "Do Not Go Gentle into That Good Night" is addressed to the poet's _____.

[Question ID = 16640][Question Description = M.A. ENGM_Q_068]

1. Father
[Option ID = 131982]
2. Mother
[Option ID = 131983]
3. Brother
[Option ID = 131984]
4. Friend
[Option ID = 131985]

13) Match List I with List II

List I	List II
Book	Name of re-reading theorist
A. <i>Mansfield Park</i>	I. Chinua Achebe
B. <i>A Passage to India</i>	II. Sara Suleri
C. <i>Heart of Darkness</i>	III. Homi K. Bhabha
D. <i>Kim</i>	IV. Edward Said

[Question ID = 13453][Question Description = M.A. ENGM_Q_069]

1. A - I, B - III, C - II, D - IV [Option ID = 131986]
2. A - II, B - IV, C - III, D - I [Option ID = 131987]
3. A - IV, B - III, C - I, D - II [Option ID = 131988]
4. A - III, B - II, C - IV, D - I [Option ID = 131989]

14) Who wrote "Auden's Funeral"?[Question ID = 13454][Question Description = M.A. ENGM_Q_070]

1. Stephen Spender [Option ID = 131990]
2. Cecil Day Lewis [Option ID = 131991]
3. Louis MacNeice [Option ID = 131992]
4. Christopher Isherwood [Option ID = 131993]

15) Rabindranath Tagore's poem "The Child" is based on _____.[Question ID = 13455][Question Description = M.A. ENGM_Q_071]

1. W.B. Yeats' "The Second Coming" [Option ID = 131994]
2. W.H. Auden's "The Unknown Citizen" [Option ID = 131995]
3. T.S. Eliot's "Journey of the Magi" [Option ID = 131996]
4. Dylan Thomas' "Fern Hill" [Option ID = 131997]

16) The title of the novel *The Serpent and the Rope* (1960) by Raja Rao is taken from _____

[Question ID = 13456][Question Description = M.A. ENGM_Q_072]

1. Bharatmuni's *Natyashastra*
[Option ID = 131998]
2. Adi Shankaracharya's *Vivekachudamani*
[Option ID = 131999]
3. Sri Aurobindo Ghosh's *The Future Poetry*

[Option ID = 132000]

4. Abhinavagupta's *Abhinav Bharati*

[Option ID = 132001]

17) Which one of the following plays of Mahesh Dattani is not from his collection Final Solutions and other Plays?

[Question ID = 13457][Question Description = M.A. ENGM_Q_073]

1. *Where There's a Will*

[Option ID = 132002]

2. *Dance Like a Man*

[Option ID = 132003]

3. *Bravely Fought the Queen*

[Option ID = 132004]

4. *Tara*

[Option ID = 132005]

18) Which one of the following is not a concept by Homi K. Bhabha?[Question ID = 13458][Question Description = M.A. ENGM_Q_074]

1. Hybridity [Option ID = 132006]

2. Mimicry [Option ID = 132007]

3. Global Village [Option ID = 132008]

4. Ambivalence [Option ID = 132009]

19) Arthur Miller's play *The Crucible* (1953) is characterised by an intense anti-communist suspicion which is known as_____.

[Question ID = 13459][Question Description = M.A. ENGM_Q_075]

1. Familism

[Option ID = 132010]

2. Casteism

[Option ID = 132011]

3. McCarthyism

[Option ID = 132012]

4. Antimaterialism

[Option ID = 132013]

20) Which postcolonial critic's *A Dying Colonialism* (1959) is the first-hand account of the Algerian revolt against the French colonial government?

[Question ID = 13460][Question Description = M.A. ENGM_Q_076]

1. Edward Said

[Option ID = 132014]

2. Frantz Fanon

[Option ID = 132015]

3. Bill Ashcroft

[Option ID = 132016]

4. Gayatri C. Spivak

[Option ID = 132017]

21) W.E.B. Du Bois's concept of 'Double Consciousness' is Not referred to in connection with_____.[Question ID = 13461][Question Description = M.A. ENGM_Q_077]

1. class based shame [Option ID = 132018]

2. intra-racial conflict [Option ID = 132019]

3. poverty, ignorance and disadvantaged people [Option ID = 132020]

4. African American Literature [Option ID = 132021]

22) Helen Gardner's *The Art of T.S.Eliot* (1950) considers _____ as a turning point of his literary career.

[Question ID = 13462][Question Description = M.A. ENGM_Q_078]

1. *The Waste Land* (1922)

[Option ID = 132022]

2. "Four Quartets" (1941)

[Option ID = 132023]

3. *Murder in Cathedral* (1935)

[Option ID = 132024]

4. "Tradition and the Individual Talent"(1919)

[Option ID = 132025]

23) Who among the following African American writers was the first to win a Pulitzer prize?[Question ID = 13463][Question Description = M.A. ENGM_Q_079]

1. Gwendolyn Brooks [Option ID = 132026]
2. Maya Angelou [Option ID = 132027]
3. Toni Morrison [Option ID = 132028]
4. Richard Wright [Option ID = 132029]

24) Uma Parameshwaran's play *Trishanku* (1988) Does Not deal with _____.

[Question ID = 13464][Question Description = M.A. ENGM_Q_080]

1. a metaphor for diasporic position.
[Option ID = 132030]
2. an oscillating sense of belongingness.
[Option ID = 132031]
3. an in-between position.
[Option ID = 132032]
4. home, nation and culture.
[Option ID = 132033]

25) The play which deals with the theme of 9/11 is_____.

[Question ID = 13465][Question Description = M.A. ENGM_Q_081]

1. *Rosencrantz and Guildenstern Are Dead*
[Option ID = 132034]
2. *The God of Hell*
[Option ID = 132035]
3. *Boston Marriage*
[Option ID = 132036]
4. *The Retreat from Moscow*
[Option ID = 132037]

26) Carol Ann Duffy was the first _____ poet Laureate in the British History.

- A. male
- B. female
- C. lesbian
- D. transgender

[Question ID = 13466][Question Description = M.A. ENGM_Q_082]

1. A only [Option ID = 132038]
2. B only [Option ID = 132039]
3. A and D only [Option ID = 132040]
4. B and C only [Option ID = 132041]

27) The Caribbean Arts Movement was founded in London in the year_____.[Question ID = 13467][Question Description = M.A. ENGM_Q_083]

1. 1956 [Option ID = 132042]
2. 1966 [Option ID = 132043]
3. 1976 [Option ID = 132044]
4. 1986 [Option ID = 132045]

28) Identify the statement(s) that substantiate(s) the notion of Fanfiction as an element of participatory culture:

A. Fanfiction and fan culture initiate the readers into “a culture with relatively low barriers to artistic expression and civic engagement ... whereby experienced participants pass along knowledge to novices” (Jenkins xi).

B. Fanfiction becomes a site of resistance against conventional forms of consumerist trademarks and copyrights wherein the audience/readers/fans populate shared worlds and redefine shared characters.

C. Fanfiction solidifies the interstice between media consumption and production thereby preserving a radical site of disjunction for the writers and readers.

[Question ID = 13468][Question Description = M.A. ENGM_Q_084]

1. Only A is true
[Option ID = 132046]
2. A and B are true
[Option ID = 132047]
3. A, B, and C are true
[Option ID = 132048]

4. Only C is true

[Option ID = 132049]

29) The problem with the conceptualizations of postfeminism is the difficulty in specifying with any rigour what features constitute postfeminism. That is, they do not tell us what makes something (a media text, a set of production values) postfeminist. Considering these interrelated themes, postfeminism cannot be described as:

[Question ID = 13469][Question Description = M.A. ENGM_Q_085]

1. a contradictory discourse with the entanglement of both feminist and anti-feminist themes, within the text.

[Option ID = 132050]

2. not representing women straightforwardly as objectified but as active, desiring sexual subjects who choose to represent themselves in a seemingly objectified manner because, it suits their liberated interests to do so.

[Option ID = 132051]

3. a shift from earlier representational practices that posit femininity as a psychological experience rather than a bodily one.

[Option ID = 132052]

4. positing femininity as contingent - requiring constant anxious attention, work and vigilance; from touching up your makeup to packing up a perfect capsule wardrobe; from hiding 'unsightly' pimples, wrinkles, age spots, or stains to hosting a succe

[Option ID = 132053]

30) A contemporary genre of literature which draws on absurdism, surrealism, grotesque, and satire for mainly producing entertaining works is called[Question ID = 13470][Question Description = M.A. ENGM_Q_086]

1. Bizarro genre [Option ID = 132054]
2. Absurd genre [Option ID = 132055]
3. Weird genre [Option ID = 132056]
4. Science genre [Option ID = 132057]

31) Which of the following claims are made by T.S. Eliot in his critical essay "Tradition and the Individual Talent" (1919)?

A. "No poet, no artist of any art, has his complete meaning alone".

B. "The progress of an artist is a continual self-sacrifice, a continual extinction of personality".

C. "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality".

[Question ID = 13471][Question Description = M.A. ENGM_Q_087]

1. A and B only

[Option ID = 132058]

2. A and C only

[Option ID = 132059]

3. A only

[Option ID = 132060]

4. A, B and C

[Option ID = 132061]

32) "To the memory of the British Empire in India, which conferred subjecthood on us but withheld citizenship; to which every one of us threw out the challenge: 'Civis Britannicus Sum', because all that was good and living within us was made, shaped and quickened by the same British rule."

This extract is a notorious dedication to the British Raj in

[Question ID = 13472][Question Description = M.A. ENGM_Q_088]

1. *Inglorious Empire* by Shashi Tharoor

[Option ID = 132062]

2. *The Ruler's Gaze: A Study of British Rule over India from a Saidian Perspective* by Arvind Sharma

[Option ID = 132063]

3. *The British in India: Three Centuries of Ambition and Experience* by David Gilmour

[Option ID = 132064]

4. *Autobiography of an Unknown Indian* by Nirad C. Chaudhuri

[Option ID = 132065]

33) Art and the artist has been a recurrent theme in his poetry who goes with "a Cezanne slung round his neck". In an Indian painter, he found an ideal which he himself had failed to attain- an artist who "travelled, so he found his roots," an urban artist who rediscovered the 'law' of folk art, with impressive results. Identify the poet and the artist.

[Question ID = 16641][Question Description = M.A. ENGM_Q_089]

1. Agha Shahid Ali and Zarina Hashmi
[Option ID = 132066]
2. Nissim Ezekiel and Jamini Roy
[Option ID = 132067]
3. Dom Moraes and Tybe Mehta
[Option ID = 132068]
4. Adil Jussawalla and Akbar Padamsee
[Option ID = 132069]

34) She herself has declared that she should not be considered as an "Indian writer" but "as one of those European writers who have written about India." However, unlike prominent Western writers like Kipling and Foster, her involvement with India is much more and her best works reveal such inwardness in her picture of certain segments of Indian social life that it is difficult not to consider her as an 'insider'. In one of her books she wrote: "There are many ways of loving India, many things to love her for..."

Identify the author and the book.

[Question ID = 16642][Question Description = M.A. ENGM_Q_090]

1. Meena Alexander, *Nampally Road*
[Option ID = 132070]
2. Jhumpa Lahiri, *Whereabouts*
[Option ID = 132071]
3. Ruth Praver Jhabvala; *Heat and Dust*
[Option ID = 132072]
4. Bharati Mukherjee, *The Tree Bride*
[Option ID = 132073]

35) Rabindranath Tagore in his novel *Home and the World* dispenses with an omniscient narrator and instead engages with first-person monologues and reported dialogues. Sometimes the same events are replayed in different registers by different narratives, providing a "Rashomon"-like effect.

What does "Rashomon effect" imply here and which character in the novel is predominantly fashioned through this gaze?

[Question ID = 16643][Question Description = M.A. ENGM_Q_091]

1. The term refers to the notorious unreliability of eyewitnesses and addresses the subjectivity versus objectivity in human perception, memory, and reporting; Bimala is constituted by the gaze of the other.
[Option ID = 132074]
2. The term refers to the type of reactivity in which individuals modify an aspect of their behavior in response to their awareness of being observed; Sandip's character is heavily fashioned with this effect.
[Option ID = 132075]
3. The term refers to the reliability of eyewitnesses and addresses the modes of subjectivity versus objectivity in human thinking; Nikhilesh is constituted by the gaze of the other.
[Option ID = 132076]
4. The term refers to the type of un-reactivity in which individuals abstain from modifying an aspect of their behavior in response to their awareness of being observed; Amulya's character is heavily fashioned with this effect.
[Option ID = 132077]

36) In the context of the 'Negro Renaissance' developed during the early to mid-twentieth century, and the Harlem renaissance, who were identified by the phrase 'New Negroes'?

- A. The authors (of the literary works) of the Harlem Renaissance.
- B. Old negroes with altered and enlightened values who started the 'make anew' movement
- C. Those asserting militant self-defense against white supremacy, intellectual aspiration, and quite often political radicalism.

[Question ID = 16644][Question Description = M.A. ENGM_Q_092]

1. A and C only
[Option ID = 132078]
2. A and B only
[Option ID = 132079]
3. Only A
[Option ID = 132080]
4. Only B
[Option ID = 132081]

37) "The missionary ignored him and went on to talk about the Holy Trinity. At the end of it Okonkwo was fully convinced that the man was mad. He shrugged his shoulders and went away to tap his afternoon palm wine. But there was a young lad

who had been captivated. His name was Nwoye, Okonkwo's first son. It was not the mad logic of the Trinity that captivated him. He did not understand it. It was the poetry of the new religion, something felt in the marrow. The hymn about brothers who sat in darkness and in fear seemed to answer a vague and persistent question that haunted his young soul--the question of the twins crying in the bush and the question of Ikemefuna who was killed. He felt a relief within as the hymn poured into his parched soul. The words of the hymn were like the drops of frozen rain melting on the dry palate of the panting earth. Nwoye's callow mind was greatly puzzled."

The quoted excerpt is from Things Fall Apart by Chinua Achebe. This specific representation of the reaction of a native young man to Christian values might appear problematic within the context of postcolonial analysis of the text. Why?

- A. This depiction convolutes and questions the validity of the native religious and socio-cultures practices.
- B. The showcased weakness of a native young man who intends to become a warrior is an untrue projection.
- C. Christianity gets validated within a native context and it affects the resistance.
- D. This is an unbiased drafting of human values beyond the power dynamics of colonizer-colonized.

[Question ID = 16645][Question Description = M.A. ENGM_Q_093]

- 1. Both A & C
[Option ID = 132082]
- 2. Only A
[Option ID = 132083]
- 3. Both A & D
[Option ID = 132084]
- 4. Both D & B
[Option ID = 132085]

38) Which among the following can be considered as typical postmodernist conclusions?

- A. Universal truth is impossible and relativism is our fate.
- B. All language systems are inherently unreliable cultural constructs.
- C. History is a reliable source to understand the past.

- [Question ID = 16646][Question Description = M.A. ENGM_Q_094]
- 1. A and C [Option ID = 132086]
 - 2. A, B and C [Option ID = 132087]
 - 3. A and B [Option ID = 132088]
 - 4. None of the above [Option ID = 132089]

39) Scott McCloud discussed six types of Panel Transitions in his book, Understanding Comics. Which among these is an odd one?

- [Question ID = 16647][Question Description = M.A. ENGM_Q_095]
- 1. Action to Action [Option ID = 132090]
 - 2. Moment to Moment [Option ID = 132091]
 - 3. Rhythm to Rhythm [Option ID = 132092]
 - 4. Non Sequitur [Option ID = 132093]

Topic:- ENGM215q100

1) from Elaine Showalter's, "Towards a Feminist Poetics", in the book *Twentieth-Century Literary Theory: A Reader (1997)*

Feminist criticism can be divided into two distinct varieties. The first type is concerned with woman as reader - with woman as the consumer of male-produced literature, and with the way in which the hypothesis of a female reader changes our apprehension of a given text, awakening us to the significance of its sexual codes. I shall call this kind of analysis the feminist critique, and like other kinds of critique it is a historically grounded inquiry which probes the ideological assumptions of literary phenomena. Its subjects include the images and stereotypes of women in literature, the omissions and misconceptions about women in criticism, and the fissures in male-constructed literary history. It is also concerned with the exploitation and manipulation of the female audience, especially in popular culture and film; and with the analysis of woman-as-sign in semiotic systems. The second type of feminist criticism is concerned with woman as writer - with woman as the producer of textual meaning, with the history, themes, genres and structures of literature by women. Its subjects include the psychodynamics of female creativity; linguistics and the problem of a female language; the trajectory of the individual or collective female literary career; literary history; and, of course, studies of particular writers and works. No term exists in English for such a specialised discourse, and so I have adapted the French term *la gynocritique*: 'gynocritics' (although the significance of the male pseudonym in the history of women's writing also suggested the term 'georgics').

The feminist critique is essentially political and polemical, with theoretical affiliations to Marxist sociology and aesthetics; gynocritics is more self-contained and experimental, with connections to other modes of new feminist research ...

The term 'gynocritics' originated from

[Question ID = 16648][Question Description = M.A. ENGM_Q_096]

- 1. German
[Option ID = 132094]
- 2. Norman
[Option ID = 132095]
- 3. French

[Option ID = 132096]

4. English

[Option ID = 132097]

2) from Elaine Showalter's, "Towards a Feminist Poetics", in the book *Twentieth-Century Literary Theory: A Reader (1997)*

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When feminist ideologies intersect with Marxist sociology, it is basically concerned with

[Question ID = 16649][Question Description = M.A. ENGM_Q_097]

1. Gender

[Option ID = 132098]

2. Class and women

[Option ID = 132099]

3. Class

[Option ID = 132100]

4. Women

[Option ID = 132101]

3) from Elaine Showalter's, "Towards a Feminist Poetics", in the book *Twentieth-Century Literary Theory: A Reader (1997)*

Feminist criticism can be divided into two distinct varieties. The first type is concerned with woman as reader - with woman as the consumer of male-produced literature, and with the way in which the hypothesis of a female reader changes our apprehension of a given text, awakening us to the significance of its sexual codes. I shall call this kind of analysis the feminist critique, and like other kinds of critique it is a historically grounded inquiry which probes the ideological assumptions of literary phenomena. Its subjects include the images and stereotypes of women in literature, the omissions and misconceptions about women in criticism, and the fissures in male-constructed literary history. It is also concerned with the exploitation and manipulation of the female audience, especially in popular culture and film; and with the analysis of woman-as-sign in semiotic systems. The second type of feminist criticism is concerned with woman as writer - with woman as the producer of textual meaning, with the history, themes, genres and structures of literature by women. Its subjects include the psychodynamics of female creativity; linguistics and the problem of a female language; the trajectory of the individual or collective female literary career; literary history; and, of course, studies of particular writers and works. No term exists in English for such a specialised discourse, and so I have adapted the French term *la gynocritique*: 'gynocritics' (although the significance of the male pseudonym in the history of women's writing also suggested the term 'georgics').

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Women produce textual meanings as

[Question ID = 16650][Question Description = M.A. ENGM_Q_098]

1. Writer

[Option ID = 132102]

2. Reader

[Option ID = 132103]

3. Feminist Critic

[Option ID = 132104]

4. Gynocritic

4) from Elaine Showalter's, "Towards a Feminist Poetics", in the book *Twentieth-Century Literary Theory: A Reader (1997)*

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According to Showalter, in feminist criticism woman as reader considers literature written by

[Question ID = 16651][Question Description = M.A. ENGM_Q_099]

1. Both men and women

[Option ID = 132106]

2. Men

[Option ID = 132107]

3. Women

[Option ID = 132108]

4. Transgender

[Option ID = 132109]

5) from Elaine Showalter's, "Towards a Feminist Poetics", in the book *Twentieth-Century Literary Theory: A Reader (1997)*

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The term 'gynocritics' is coined primarily to connote

[Question ID = 16652][Question Description = M.A. ENGM_Q_100]

1. Women's writing

[Option ID = 132110]

2. Female language

[Option ID = 132111]

3. Writing with body

[Option ID = 132112]

4. A female framework for the analysis of women's literature

[Option ID = 132113]

