

C 21112

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P.G. ENTRANCE EXAMINATION, APRIL 2022

ENGLISH LANGUAGE AND LITERATURE

Time : Two Hours

Maximum : 100 Marks

I. Attempt *all* questions :

1 Who wrote the epic poem *Paradise Regained* ?

- (A) William Shakespeare.
- (B) John Milton.
- (C) Geoffrey Chaucer.
- (D) T. S. Eliot.

2 The repetition of the same sound at the start of a series of words in succession in poetry is called :

- (A) Rhyme scheme.
- (B) Meter.
- (C) Alliteration.
- (D) Assonance.

3 Using words or letters to imitate sounds is known as :

- (A) Alliteration.
- (B) Simile.
- (C) Onomatopoeia.
- (D) Metaphor.

Turn over

- 4 What is the study of poetry's meter and form called ?
- (A) Prosody.
 - (B) Potology.
 - (C) Rheumatology.
 - (D) Scansion.
- 5 The first tragedy in English literature is ?
- (A) *Hamlet*.
 - (B) *Gorbduc*.
 - (C) *Dr. Faustus*.
 - (D) *Ralph Roister Doister*.
- 6 Who wrote "The Hound of the Baskervilles ?"
- (A) Agatha Christie.
 - (B) H. Ryder-Haggard.
 - (C) P. D. James.
 - (D) Arthur Conan Doyle.
- 7 When was the Hundred years war fought ?
- (A) 1300-1350.
 - (B) 1337-1453.
 - (C) 1302-1343.
 - (D) 1305-1345.

- 8 Saki is the pen name of ?
- (A) Hector Hugh Munro.
 - (B) Somerset Maugham.
 - (C) George Orwell.
 - (D) Aldous Huxley.
- 9 The two cities in *A Tale of Two Cities* are in :
- (A) England and France.
 - (B) England and Germany.
 - (C) Spain and France.
 - (D) England and Italy.
- 10 Milton's *Comus* is ?
- (A) An epic.
 - (B) A ballad.
 - (C) A masque.
 - (D) An elegy.
- 11 Who put forward the 'touchstone' method in literary criticism :
- (A) Mathew Arnold.
 - (B) T. S. Eliot.
 - (C) I. A. Richards.
 - (D) F. R. Leavis.

Turn over

12 Where were the pilgrims going in the *Canterbury Tales* ?

- (A) To the shrine of St. Peter.
- (B) To the shrine of St. Thomas Becket.
- (C) To visit the pope in Italy.
- (D) To Jerusalem.

13 What is a setset ?

- (A) The second division of an Italian sonnet.
- (B) The first division of an Italian sonnet.
- (C) The second division of a Shakespearean sonnet.
- (D) The first division of a Shakespearean sonnet.

14 Who is the author of 'Piers, the Plowman' ?

- (A) Sir Thomas Malory.
- (B) John Milton.
- (C) Geoffrey Chaucer.
- (D) William Langland.

15 In Marlowe's play, what was the name of the Jew of Malta ?

- (A) Lazarus.
- (B) Solomon.
- (C) Barabas.
- (D) Shylock.

16 Who was the author of the novel *Coolie* ?

- (A) M. Padmanabhan.
- (B) Mulk Raj Anand.
- (C) R. Tagore.
- (D) R. K. Narayan.

17 Name the author of *The Republic* :

- (A) Plato.
- (B) Aristotle.
- (C) Socrates.
- (D) Longinus.

18 Name the author who created the fictional world of Malgudi :

- (A) M. Padmanabhan.
- (B) Mulk Raj Anand.
- (C) R. Tagore.
- (D) R.K. Narayan.

19 Who wrote *Snow* ?

- (A) Jhumpa Lahiri.
- (B) Orhan Pamuk.
- (C) Anita Nair.
- (D) Rushdie.

- 20 *The Myth of Sisyphus* was written by :
- (A) Camus.
 - (B) Beckett.
 - (C) Kafka.
 - (D) Ionesco.
- 21 *Ubu Roi* is a _____.
- (A) Sonnet.
 - (B) Elegy.
 - (C) Lyric.
 - (D) Play.
- 22 The error of evaluating a poem by its emotional effects upon the reader are called :
- (A) Affective fallacy.
 - (B) Pathetic fallacy .
 - (C) Personification.
 - (D) Hyperbole.
- 23 Which of the following poems by Tennyson is a monodrama ?
- (A) Ulysses.
 - (B) Break, Break, Break.
 - (C) Maud.
 - (D) Crossing the Bar.

- 24 When the first letters of each line of a poem spell out a word, it is called _____.
- (A) Haiku.
 - (B) Acrostic.
 - (C) Sonnet.
 - (D) Ballad.
- 25 Allen Ginsberg is a _____ poet.
- (A) Beat.
 - (B) Romantic.
 - (C) Victorian.
 - (D) Movement.
- 26 Hagiography is :
- (A) Life of saints.
 - (B) Biography.
 - (C) Autobiography.
 - (D) Life of kings.
- 27 The period of Queen Victoria's reign is :
- (A) 1830-1900.
 - (B) 1837-1901.
 - (C) 1830-1901.
 - (D) 1837-1900.

Turn over

- 28 Which of the following awards is not given to Indian-English writers ?
- (A) The Booker Prize.
 - (B) The Sahitya Akademi Award.
 - (C) The Gyanpeeth.
 - (D) Whitbread Prize.
- 29 Who, among the following, is credited with the making of the first authoritative Dictionary of the English Language ?
- (A) Bishop Berkeley.
 - (B) Samuel Johnson.
 - (C) Edmund Burke.
 - (D) Horace Walpole.
- 30 _____ was the first Sonnet Sequence in English.
- (A) Edmund Spenser's *Amoretti*.
 - (B) Philip Sidney's *Astrophel and Stella*.
 - (C) Samuel Daniel's *Delia*.
 - (D) Michael Drayton's *Idea's Mirror*.
- 31 When one says that "someone is no more" or that "someone has breathed his/her last", the speaker is resorting to
- (A) Eulogy.
 - (B) Euphony.
 - (C) Understatement.
 - (D) Euphemism.

32 _____ is Latin for "a god from a machine."

- (A) Katharsis.
- (B) De facto.
- (C) Peripeteia.
- (D) Deus ex machina.

33 Sylvia Plath is _____ poet.

- (A) A confessional.
- (B) A postmodern.
- (C) A feminist.
- (D) An absurd.

34 Which of the following is NOT a comedy ?

- (A) *Much Ado About Nothing*.
- (B) *A Midsummer Night's Dream*.
- (C) *King Lear*.
- (D) *Twelfth Night*.

35 The poem *The Waste Land* is dedicated to ?

- (A) W.B. Yeats.
- (B) W.H. Auden.
- (C) John Keats.
- (D) Ezra Pound.

- 36 The writer who first used blank verse in English ?
- (A) Sir Thomas Wayatt.
 - (B) William Shakespeare.
 - (C) Earl of Surrey.
 - (D) Byron.
- 37 Who wrote *Biographia Literaria* ?
- (A) S. T. Coleridge.
 - (B) William Blake.
 - (C) William Wordsworth.
 - (D) Mathew Arnold.
- 38 Which of the following is NOT a novel by Jane Austen ?
- (A) *Mansfield Park*.
 - (B) *Emma*.
 - (C) *Daniel Deronda*.
 - (D) *Sense and Sensibility*.
- 39 Who won the Booker of Bookers ?
- (A) Salman Rushdie.
 - (B) Anita Desai.
 - (C) Amitav Ghosh.
 - (D) A. Adiga.

40 _____ ruled England from 1660-1685 ?

- (A) Charles I.
- (B) Charles II.
- (C) James I.
- (D) Oliver Cromwell.

41 Poems like "The Altar" and "Easter Wings" are known as :

- (A) Pattern poems.
- (B) Abstract poems.
- (C) Ballads.
- (D) Absurd poems.

42 Words having the same spelling or pronunciation but different meanings :

- (A) Homonym.
- (B) Homophone.
- (C) Synonym.
- (D) Metonym.

43 A distinct unit of sound in a specified language that distinguishes one word from another is called a _____.

- (A) Vowel.
- (B) Phoneme.
- (C) Diphthong.
- (D) Morpheme.

Turn over

- 44 Bertolt Brecht is associated with _____.
- (A) Slapstick.
 - (B) Epic theatre.
 - (C) Memory play.
 - (D) Historical theatre.
- 45 Matthew Arnold called his elegy on _____ "Thyrsis : A Monody".
- (A) Edward King.
 - (B) P. B. Shelly.
 - (C) John Keats.
 - (D) A. H. Clough.
- 46 *The Subjection of Women* was written by :
- (A) Mary Wollstonecraft.
 - (B) Elaine Showalter.
 - (C) J. S. Mill.
 - (D) Margaret Fuller.
- 47 The inaugural JCB Prize for Literature was given to the novel :
- (A) *Jasmine Days*.
 - (B) *Acid*.
 - (C) *Hangwoman*.
 - (D) *The Gift in Green*.

48 Bertha Rochester is a character in _____.

(A) *Middlemarch*.

(B) *Emma*.

(C) *Jane Eyre*.

(D) *Wuthering Heights*.

49 *The Great Gatsby* was written by :

(A) F. Scott Fitzgerald.

(B) Arthur Miller.

(C) Mark Twain.

(D) Ernest Flemmingway.

50 A term that denotes types or classes of literature :

(A) Genre.

(B) Denouement.

(C) Hubris.

(D) Anagnorisis.

(50 × 1 = 50 marks)

II. Write short notes (in not more than 200 words) on any *two* of the following :

1 Mimesis.

2 The fiction of Mulk Raj Anand.

Turn over

- 3 New Criticism.
- 4 Postcolonial literature.
- 5 Art for art's sake.
- 6 Romantic poetry.

(2 × 5 = 10 marks)

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

- 1 Attempt a brief description of the English vowel system.
- 2 Discuss some of the chief characteristics of postcolonial writing in English.
- 3 Attempt a brief comparative study of R. K. Narayan and Salman Rushdie as Indian writers in English.
- 4 Discuss the mechanisms and conventions of the Elizabethan stage.
- 5 What are the chief characteristics of O Henry's fiction ? How can he be positioned in the American literary canon ?
- 6 Write a critical review of the film adaptation of a play you have read comparing the relative merits of the two media.

(1 × 20 = 20 marks)

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

Tears, Idle Tears

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the head and gather to the eyes,
In looking on the happy Autumn-fields,
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

Ah, sad and strange as in the dark summer dawns
The earliest pipe of half-awakened birds
To dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more.

Dear as remembered kisses after death,
And sweet as those by hopeless fancy feigned
On lips that are for others; deep as love,
Deep as first love, and wild with all regret
O Death in Life, the days that are no more.

Or

Good and Evil

The theory of good and evil crosses the boundaries of many sciences or subject matters. It occupies a place in metaphysics. It is of fundamental importance in all the moral sciences—ethics, economics, politics, jurisprudence. It appears in all the descriptive sciences of human behavior, such as psychology and sociology, though there it is of less importance and is differently treated.

The relation of good and evil to truth and falsity, beauty and ugliness, carry the discussion into logic, aesthetics, and the philosophy of art. The true, it has been said, is the good in the sphere of our thinking. So it may be said of the beautiful that it is a quality which things have when they are good as objects of contemplation and love, or good as productions. It is no less possible to understand goodness and beauty in terms of truth, or truth and goodness in terms of beauty.

One aim of analysis, with respect to the true, the good, and the beautiful, is to preserve their distinctness without rendering each less universal. This has been attempted by writers who treat these three terms as having a kind of parallelism in their application to everything, but who also insists that each of the three notions conceives things under a different aspect or in a different relation. "As good adds to being the notion of the desirable," Aquinas writes, "so the true adds a relation to the intellect"; and it is also said that the end of the appetite, namely good, is in the desirable thing, "whereas the end" of the intellect, namely the true, is in the intellect itself.

In that part of theology which goes beyond metaphysics and moral philosophy, we meet with the concept of infinite goodness—the goodness of an infinite being—and we then face the problem of how God's goodness is to be understood by man. The basic terms of moral theology—righteousness and sin, salvation and damnation—are, like virtue and vice, happiness and misery, conceptions of good and evil in the condition of man. Their special theological significance comes from the fact that they consider the goodness or evil of man in terms of his relation to God. But the theological problem which is traditionally called "the problem of evil" concerns the whole universe in its relation to the divine perfection. According to Barth, the problem of ethics contains the secret that man as we know him in this life is an impossibility. This man, in God's sight, can only perish."