

SUBJECT CODE		SUBJECT		PAPER	
C-07-17		ENGLISH		III	
HALL TICKET NUMBER				QUESTION BOOKLET NUMBER	
				306720	
OMR SHEET NUMBER					
DURATION		MAXIMUM MARKS		NUMBER OF PAGES	
2 Hour 30 Minutes		150		16	
				NUMBER OF QUESTIONS	
				75	

This is to certify that, the entries made in the above portion are correctly written and verified.

Candidate's Signature

Name and Signature of Invigilator

INSTRUCTIONS FOR THE CANDIDATES

- Write your Hall Ticket Number in the space provided on the top of this page.
- This paper consists of seventy five multiple-choice type of questions.
- At the commencement of examination, the question booklet will be given to you. In the first 5 minutes, you are requested to **open the booklet and compulsorily examine it as below**:
 - To have access to the Question Booklet, tear off the paper seal on the edge of this cover page. Do not accept a booklet without sticker-seal and do not accept an open booklet.
 - Tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to pages/questions missing or duplicate or not in serial order or any other discrepancy should be got replaced immediately by a correct booklet from the invigilator within the period of 5 minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time will be given.
 - After this verification is over, the Test Booklet Number should be entered in the OMR Sheet and the OMR Sheet Number should be entered on this Test Booklet.
- Each item has four alternative responses marked (A), (B), (C) and (D). You have to darken the circle as indicated below on the correct response against each item.

Example : (A) (B) (C) (D)

where (C) is the correct response.
- Your responses to the items are to be indicated in the OMR Answer Sheet given to you. If you mark at any place other than in the circle in the OMR Answer Sheet, it will not be evaluated.
- Read instructions given inside carefully.
- Rough Work is to be done in the end of this booklet.
- If you write your name or put any mark on any part of the OMR Answer Sheet, except for the space allotted for the relevant entries, which may disclose your identity, you will render yourself liable to disqualification.
- The candidate must handover the OMR Answer Sheet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall. The candidate is allowed to take away the carbon copy of OMR Sheet and used Question Paper Booklet at the end of the examination.
- Use only Blue/Black Ball point pen.
- Use of any calculator or log table etc., is prohibited.
- There is no negative marks for incorrect answers.

అభ్యర్థులకు సూచనలు

- ఈ పుట పై భాగంలో ఇవ్వబడిన స్థలంలో మీ హాల్ టికెట్ నంబరు రాయండి.
- ఈ ప్రశ్న పత్రము డబ్బెబిదు బహుళైచ్చిక ప్రశ్నలను కలిగి ఉంది.
- పరీక్ష ప్రారంభమున ఈ ప్రశ్నాపత్రము మీకు ఇవ్వబడుతుంది. మొదటి ఐదు నిమిషములలో ఈ ప్రశ్నాపత్రమును తెరిచి కింద తెలిపిన అంశాలను తప్పనిసరిగా సరిచూసుకోండి.
 - ఈ ప్రశ్న పత్రమును చూడడానికి కవర్ పేజీ అంచున ఉన్న కాగితపు సీలును చించండి. స్టికర్ సీలులేని మరియు ఇదివరకే తెరిచి ఉన్న ప్రశ్నాపత్రమును మీరు అంగీకరించవద్దు.
 - కవరు పేజీ పై ముద్రించిన సమాచారం ప్రకారం ఈ ప్రశ్నపత్రములోని పేజీల సంఖ్యను మరియు ప్రశ్నల సంఖ్యను సరిచూసుకోండి. పేజీల సంఖ్యకు సంబంధించి గానీ లేదా సూచించిన సంఖ్యలో ప్రశ్నలు లేకపోవుట లేదా నిజప్రతి కాకపోవుట లేదా ప్రశ్నలు క్రమపద్ధతిలో లేకపోవుట లేదా ఏదైనా తేడాలుండటం వంటి దోషపూరితమైన ప్రశ్న పత్రాన్ని వెంటనే మొదటి ఐదు నిమిషాల్లో పరీక్షా పర్యవేక్షకునికి తిరిగి ఇచ్చివేసి దానికి బదులుగా సరిగ్గా ఉన్న ప్రశ్నపత్రాన్ని తీసుకోండి. తదనంతరం ప్రశ్నపత్రము మార్చబడదు అదనపు సమయం ఇవ్వబడదు.
 - పై విధంగా సరిచూసుకొన్న తర్వాత ప్రశ్నాపత్రం సంఖ్యను OMR పత్రము పై అదేవిధంగా OMR పత్రము సంఖ్యను ఈ ప్రశ్నాపత్రము పై నిర్దిష్టస్థలంలో రాయవలెను.
- ప్రతి ప్రశ్నకు నాలుగు ప్రత్యామ్నాయ ప్రతిస్పందనలు (A), (B), (C) మరియు (D) లుగా ఇవ్వబడ్డాయి. ప్రతి ప్రశ్నకు సరైన ప్రతిస్పందనను ఎన్నుకొని కింద తెలిపిన విధంగా OMR పత్రములో ప్రతి ప్రశ్నా సంఖ్యకు ఇవ్వబడిన నాలుగు వృత్తాల్లో సరైన ప్రతిస్పందనను సూచించే వృత్తాన్ని బాల్ పాయింట్ పెన్ తో కింద తెలిపిన విధంగా ఘాతించాలి.

ఉదాహరణ : (A) (B) (C) (D)

(C) సరైన ప్రతిస్పందన అయితే
- ప్రశ్నలకు ప్రతిస్పందనలను ఈ ప్రశ్నపత్రముతో ఇవ్వబడిన OMR పత్రము పైన ఇవ్వబడిన వృత్తాల్లోనే ఘాతించి గుర్తించాలి. అలాకాక సమాధాన పత్రంపై వేరొక చోట గుర్తిస్తే మీ ప్రతిస్పందన మూల్యాంకనం చేయబడదు.
- ప్రశ్న పత్రము లోపల ఇచ్చిన సూచనలను జాగ్రత్తగా చదవండి.
- విత్తుపనిని ప్రశ్నపత్రము చివర ఇచ్చిన ఖాళీస్థలములో చేయాలి.
- OMR పత్రము పై నిర్దేశ స్థలంలో సూచించవలసిన వివరాలు తప్పించి ఇతర స్థలంలో మీ గుర్తింపును తెలిపే విధంగా మీ పేరు రాయడం గానీ లేదా ఇతర చిహ్నాలను పెట్టడం గానీ చేసినట్లయితే మీ అసర్దుతకు మీరే బాధ్యులవుతారు.
- పరీక్ష పూర్తయిన తర్వాత మీ OMR పత్రాన్ని తప్పనిసరిగా పరీక్ష పర్యవేక్షకుడికి ఇవ్వాలి. వాటిని పరీక్ష గది బయటకు తీసుకువెళ్లకూడదు. పరీక్ష పూర్తయిన తరువాత అభ్యర్థులు ప్రశ్న పత్రాన్ని, OMR పత్రం యొక్క కార్బన్ కాపీని తీసుకువెళ్లవచ్చు.
- నీలి/నల్ల రంగు బాల్ పాయింట్ పెన్ మాత్రమే ఉపయోగించాలి.
- లాగరిథమ్ టేబుల్స్, క్యాలిక్యులేటర్లు, ఎలక్ట్రానిక్ సరికరాలు మొదలగునవి పరీక్షగదిలో ఉపయోగించడం నిషేధం.
- తప్ప సమాధానాలకు మార్కులు తగ్గింపు లేదు.

SEAL



DO NOT WRITE HERE





ENGLISH

Paper - III

1. Lemuel, Pamela and Belinda are all :
 - (A) The first names of characters from 18th Century literary texts
 - (B) The first names of characters in *Gulliver's Travels*
 - (C) The first names of authors of 18th Century canonical literary authors
 - (D) The first names of characters in Fielding's novels
2. The following groups feature confessional poets. Identify the group which includes a non-confessional poet :
 - (A) Robert Lowell, W.D. Snodgrass, Sylvia Plath, Anne Sexton
 - (B) Robert Lowell, M.L. Rosenthal, Sylvia Plath, Anne Sexton
 - (C) W.D. Snodgrass, Sylvia Plath, Anne Sexton, John Berryman
 - (D) Sylvia Plath, Anne Sexton, John Berryman, Robert Lowell
3. Edward Bond, Jane Smiley, Margaret Atwood and Anne Tyler are grouped together because :
 - (A) They have all written plays
 - (B) They are all American authors
 - (C) They have all won the Booker
 - (D) They have all re-written Shakespeare's plays.
4. The Movement poets did not include :
 - (A) Philip Larkin
 - (B) Thom Gunn
 - (C) Donald Davie
 - (D) Geoffrey Hill
5. In a *Blackwood's Magazine* review the Romantic poets Keats and Shelley were dismissively labelled :
 - (A) The Beauteous poets
 - (B) The Upstarts
 - (C) The Cockney School
 - (D) The Parvenus
6. Romanticism as a movement flourished
 - (A) Only in England
 - (B) In England and on the European continent
 - (C) In England and America
 - (D) In England, on the European continent and in America
7. Blake expressed the importance of the particular when he said that "To Generalize is to be _____. To Particularize is the alone Distinction of Merit". Fill in the blank with the correct choice.
 - (A) An idiot
 - (B) A poet
 - (C) A dreamer
 - (D) A politician.

- |||||
8. The idea of the "noble savage" was first sympathetically theorised by :
 - (A) James Fenimore Cooper
 - (B) Frantz Fanon
 - (C) Jean-Jacques Rousseau
 - (D) Thomas Hobbes

 9. Child characters on the Elizabethan and Jacobean stage were seen in plays such as :
 - (A) *Macbeth, The Duchess of Malfi and The Winter's Tale*
 - (B) *Macbeth, Richard II and Arden of Faversham*
 - (C) *The Duchess of Malfi, Richard II and Doctor Faustus*
 - (D) *The Winter's Tale, Doctor Faustus and Volpone*

 10. Ferdinand is a character in :
 - (A) *The Tempest, The Revenger's Tragedy*
 - (B) *The Duchess of Malfi, The Revenger's Tragedy*
 - (C) *The Duchess of Malfi, The Tempest*
 - (D) *The Tempest, The Maid's Tragedy*

 11. Which of the following is wrongly included in the lists of Elizabethan prose writers ?
 - (A) John Lyly, Robert Greene, Thomas Deloney
 - (B) Robert Greene, Thomas Nashe, Thomas More
 - (C) Thomas Deloney, Robert Greene, Francis Bacon
 - (D) Thomas Nashe, Francis Bacon, John Lyly

 12. Among the following choices which was not authored by Spenser ?
 - (A) *The Shepherd's Calendar*
 - (B) *Epithalamion*
 - (C) *Arcadia*
 - (D) *Prothalamion*

 13. English drama of the latter half of the sixteenth and seventeenth centuries is not influenced by :
 - (A) Morality plays
 - (B) In-yer-face drama
 - (C) Classical drama
 - (D) Interludes

 14. Mark the choice that includes a character who does not figure in Carlyle's list of heroes :
 - (A) Mohammed, Odin, Dante
 - (B) Mohammed, Knox, Shakespeare
 - (C) Odin, Luther, Cromwell
 - (D) Odin, Milton, Knox

 15. The untimely death of a young girl is a motif which is repeated in :
 - (A) "Thyrsis" and "Cry of the Children"
 - (B) "Cry of the Children" and "Goblin Market"
 - (C) "Goblin Market" and "Home They Brought Her Warrior Dead"
 - (D) "Home They Brought Her Warrior Dead" and "King Cophetua"

16. "Natural Theology in the Island" is the subtitle to :

- (A) "Caliban upon Setebos"
- (B) Darwin: A Life in Poems
- (C) "Hap"
- (D) "Vulture"

17. Dickens's novels are usually criticized for their sentimentality but applauded for their :

- (A) Shapelessness
- (B) Comic zest
- (C) Sloppy emotionalism
- (D) Repetitive nature

18. The notion that parents should have numerous children whom they can then sell as food for the hungry is :

- (A) From Swift's *A Modest Proposal*
- (B) From *Gulliver's Travels*, Bk 4
- (C) From Dryden's *Absalom and Achitophel*
- (D) From Pope's *Essay on Man*

19. Fill in the blank so that it forms the correct title of an 18th Century novel :

Pamela, or Virtue _____.

- (A) Beleaguered
- (B) Rewarded
- (C) Besieged
- (D) Satisfied

20. Which of the following is not an epistolary novel ?

- (A) *The Expedition of Humphrey Clinker*
- (B) *Pamela*
- (C) *Joseph Andrews*
- (D) *Evelina*

21. Poems such as "Musee des Beaux Arts" and "Landscape with the Fall of Icarus" are best described as :

- (A) Painting poems
- (B) Ekphrastic poems
- (C) Descriptive poems
- (D) Landscape poetry



22. The following includes one title which is not an example of "a poem that explains the art of poetry" :
- (A) Archibald MacLeish's "ArsPoetica"
 - (B) William Wordsworth's *Prelude*
 - (C) Elizabeth Barrett Browning's *Aurora Leigh*
 - (D) Marianne Moore's "Poetry"
23. Mark the set which has the titles of poems matched correctly with their authors :
- (A) Lewis Carroll : "The Owl and the Pussycat";
Edward Lear : "Father William";
T.S. Eliot : "Macavity the Mystery Cat";
Shel Silverstein : "Dirty Face"
 - (B) Lewis Carroll : "Father William";
T.S. Eliot : "The Owl and the Pussycat";
Edward Lear : "Macavity the Mystery Cat";
Shel Silverstein : "Dirty Face"
 - (C) Edward Lear : "Dirty Face";
Lewis Carroll : "Father William";
T.S. Eliot : "Macavity the Mystery Cat";
Shel Silverstein : "The Owl and the Pussycat"
 - (D) Edward Lear : "The Owl and the Pussycat";
Lewis Carroll : "Father William";
T.S. Eliot : "Macavity the Mystery Cat";
Shel Silverstein : "Dirty Face"

Read the following statements on this passage and mark the correct choice.

24. ... sure, it waits upon
Some god o' the island. Sitting on a bank,
Weeping again the king my father's wreck,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air: thence I have follow'd it,
Or it hath drawn me rather.
- (a) These lines, spoken by Edgar in *King Lear*, are part of a long speech delivered on the heath.
 - (b) These lines, spoken by Ferdinand in *The Tempest*, describe Ariel's music.
 - (c) This passage reappears in an altered and ironic version in T.S. Eliot's *Waste Land*.
 - (d) The passage appears verbatim in W.H. Auden's *Sea and the Mirror*.
- (A) (a) and (d)
 - (B) (b) and (c)
 - (C) (c) and (d)
 - (D) (a) and (c)
25. Lines are "run-on" in poetry in order to :
- (A) Meet their rhythmic end
 - (B) Complete their grammatical sense
 - (C) Ensure their rhythmic flow
 - (D) Skip parenthetical clauses.



26. In which poem of G M Hopkins do we see a kestrel's flight captured so beautifully in his sprung rhythm ?

- (A) *The Wreck of the Deutschland*
- (B) "Spring"
- (C) "God's Grandeur"
- (D) "The Windhover"

27. The American term *honcho* derives from a _____ word meaning "squad-leader" which we now apply to someone who is a leader or a boss.

- (A) Irish (B) Japanese
- (C) Norse (D) Arabic

28. Match the names of authors in List - I with the titles of books in List -II

List - I List - II

- | | |
|--------------------------------|--------------------------------------|
| (a) Edward Said | (i) <i>The Location of Culture</i> |
| (b) Homi K. Bhabha | (ii) <i>Death of a Discipline</i> |
| (c) Gayatri Chakravorty Spivak | (iii) <i>Black Skin, White Masks</i> |
| (d) Frantz Fanon | (iv) <i>Orientalism</i> |

- | | | | | |
|-----|-------|-------|-------|-------|
| | (a) | (b) | (c) | (d) |
| (A) | (i) | (ii) | (iii) | (iv) |
| (B) | (ii) | (iii) | (iv) | (i) |
| (C) | (iv) | (i) | (ii) | (iii) |
| (D) | (iii) | (iv) | (i) | (ii) |

29. "Three Hundred Ramayanas: Five examples and Three Thoughts on Translation" is an essay written by _____.

- (A) U.R. Ananthamurthy
- (B) Arundhati Roy
- (C) Shashi Tharoor
- (D) A.K. Ramanujan

30. A BBC television series, which was later published as a book titled *Ways of Seeing*, that discusses the representation of woman in western paintings and advertisements is written by _____.

- (A) John Berger
- (B) John Major
- (C) Jonathan Swift
- (D) Joseph Addison

31. The films *Maqbool*, *Omkaara* and *Haider* have been adapted from the plays of _____.

- (A) Harold Pinter
- (B) G.B. Shaw
- (C) William Shakespeare
- (D) Kalidasa



32. The author of the book *The Language of New Media* is _____.
- (A) Thomas Elsaesser
(B) David Crystal
(C) Manuel Castells
(D) Lev Manovich
33. An important institution for the introduction and promotion of American Literature in India in the 1960s was _____.
- (A) Sahitya Akademi
(B) The British Council
(C) The American Studies Research Centre
(D) Alliance Francaise
34. In his book *In Theory*, Aijaz Ahmed works out the relation between the three entities :
- (A) Classes, Nations, Literatures
(B) Region, Nation, Language
(C) State, Religion, Gender
(D) Literature, Print, Cinema
35. There was a concerted attempt at rethinking the discipline of English Studies in the late 1980s and the 1990s. Identify the order of publication of the books on the subject :
- (A) *Masks of Conquest, The Lie of the Land, Provocations, Rethinking English*
(B) *Rethinking English, Provocations, Masks of Conquest, The Lie of the Land*
(C) *Provocations, Rethinking English, The Lie of the Land, Masks of Conquest*
(D) *The Lie of the Land, Masks of Conquest, Rethinking English, Provocations*
36. "Whether we look at the intrinsic value of our literature, or at the particular situation of this country, we shall see the strongest reason to think that, of all foreign tongues, the English tongue is that which would be the most useful to our native subjects." This is a quotation from _____.
- (A) Sir George Anderson's *Christian Education in India* in 1932
(B) Thomas Babington Macaulay's *Minute on Indian Education* of 1835
(C) The Hunter Education Commission Report of 1884
(D) Charles Grant's *Observations Written Chiefly in 1792*

37. Power for Foucault is not something someone wields, but power in the form of _____.
- (A) Wealth
 - (B) Military might
 - (C) Knowledge
 - (D) Sexual Prowess
38. According to _____ certain verbs actually 'perform' an act when they are uttered.
- (A) Speech Act theorists such as Austin and Searle
 - (B) Russian Formalists such as Vladimir Propp
 - (C) Language Development theorists such as B. F. Skinner
 - (D) Cognitive Linguists such as George Lakoff
39. The theory of gender as a form of performativity or stylized, iterative act is proposed by :
- (A) Julia Kristeva
 - (B) Judith Butler
 - (C) Laura Mulvey
 - (D) Donna Haraway
40. Linguistics, an instance of language that is used to talk about language, is a form of _____.
- (A) Metaculture
 - (B) Metalepsis
 - (C) Metalanguage
 - (D) Metamorphosis
41. In his discussion of signification, Charles Peirce distinguished between _____.
- (A) Iconic, Symbolic and Indexical signs
 - (B) Logos, phonograms, ideograms
 - (C) Sound, Image, Concept
 - (D) Emblem, Trope, Metonym
42. The error of interpreting a literary work by referring to evidence outside of itself, such as the design and purpose of the author is called _____.
- (A) Affective fallacy
 - (B) Intentional fallacy
 - (C) Authorial fallacy
 - (D) Interpretive fallacy
43. _____ in the words of Louis Montrose is "a reciprocal concern with the historicity of texts and the textuality of history".
- (A) New Criticism
 - (B) New Historicism
 - (C) Modernism
 - (D) Neo-realism



44. According to Reader-response theory the 'implied reader' is _____.
- (A) The Actual reader
 - (B) One who is established by the text itself and expected to respond in specific ways
 - (C) The Practical reader
 - (D) One who engages in close reading
45. _____ was deployed by Bertolt Brecht in his Epic theatre of the 1920s to prevent emotional identification with familiar aspects of social reality.
- (A) Alienation effect
 - (B) Allusion
 - (C) Allegorical effect
 - (D) Alliteration
46. T.S. Eliot uses the term _____ to refer to a set of objects, a situation, a chain of events which shall be the formula of a particular emotion, and which will evoke the same emotion from the reader.
- (A) Dissociation of Sensibility
 - (B) Objective Correlative
 - (C) Historical Sense
 - (D) Impersonality
47. _____ translated and introduced Mahasweta Devi's *Breast Stories*.
- (A) Gayatri Chakravorty Spivak
 - (B) Lakshmi Holmstrom
 - (C) Aparna Dharwadkar
 - (D) J. Devika
48. "I hold the half-inch Himalayas in my hand".
- This famous nostalgic account of Kashmir comes from the major diasporic Indian poet :
- (A) Sujata Bhatt
 - (B) Meena Alexander
 - (C) Agha Shahid Ali
 - (D) Chitra Banerjee Divakaruni
49. *Slumdog Millionaire* the film is based on the novel _____ written by Vikas Swarup :
- (A) *Q and A*
 - (B) *Six Suspects*
 - (C) *The Accidental Apprentice*
 - (D) *A Great Event*
50. In the third-person narrator, the narrator is _____.
- (A) someone outside the story proper who refers to all the characters in the story by name or as "he" or she
 - (B) is someone who speaks as "I"
 - (C) is someone who mentions at least one character as "you"
 - (D) is someone who interviews characters to collect the details of the story.



51. In Nissim Ezekiel's poem "Night of the Scorpion", the lines "Thank God the scorpion picked on me and spared my children" is spoken by the speaker's _____
- (A) Father
 - (B) Grandmother
 - (C) Mother
 - (D) Aunt
52. _____ narrative theory discusses how narratives have a three-part structure beginning with Equilibrium, then moving towards Disequilibrium and finally ends with the New Equilibrium.
- (A) Todorov's
 - (B) Propp's
 - (C) Genette's
 - (D) Eisentein's
53. Which of the following pairs would apply best to the Victorian age ?
- (A) Feudalism and international trade
 - (B) Faith and science
 - (C) Christianity and primitivism
 - (D) Monarchy and regicide
54. Which one of the following Victorian poets wrote a poem praising the action of English soldiers during the Indian 'Mutiny' ?
- (A) Matthew Arnold
 - (B) A.C. Swinburne
 - (C) Alfred, Lord Tennyson
 - (D) Dante Gabriel Rossetti
55. Identify the correct sequence of authors :
- Matthew Prior, Christopher Smart, John Suckling, Matthew Arnold
- (A) Matthew Prior, Christopher Smart, John Suckling, Matthew Arnold
 - (B) Matthew Prior, Christopher Smart, Matthew Arnold, John Suckling
 - (C) Matthew Prior, John Suckling, Matthew Arnold, Christopher Smart
 - (D) John Suckling, Matthew Prior, Christopher Smart, Matthew Arnold
56. What is the correct order of appearance of the following novels ?
- Hard Times, Jude the Obscure, Dracula, Treasure Island.*
- (A) *Hard Times, Jude the Obscure, Dracula, Treasure Island*
 - (B) *Hard Times, Dracula, Treasure Island, Jude the Obscure*
 - (C) *Treasure Island, Jude the Obscure, Dracula, Hard Times*
 - (D) *Hard Times, Treasure Island, Jude the Obscure, Dracula*

57. Which of the following is not a Gothic/ horror story ?

- (A) Dracula
- (B) Castle Rackrent
- (C) Billy Budd
- (D) The Monk

58. "I prefer not to", is the regular and repeated response of the protagonist of Herman Melville's

- (A) Billy Budd
- (B) Bartleby
- (C) Ahab
- (D) Ishmael

59. "All right, then, I'll go to hell". This statement by a boy-hero while refusing to betray his black friend is at the heart of a novel. Which one ?

- (A) *The Adventures of Huckleberry Finn*
- (B) *Moby Dick*
- (C) *The Color Purple*
- (D) *American Pastoral*

60. *Omeros* is the reworking of Homer by the postcolonial poet :

- (A) Wole Soyinka
- (B) Derek Walcott
- (C) A.K. Ramanujan
- (D) AD Hope

61. "I speak three languages, write in Two, dream in one...

The language I speak,

Becomes mine, its distortions, its queernesses

All mine, mine alone.

It is half English, half Indian, funny perhaps, but it is honest..."

This famous statement, by Kamala Das, about the role of English appears in :

- (A) "The Looking Glass"
- (B) "An Introduction"
- (C) "A Losing Battle"
- (D) "My Grandmother's House"

62. The novel which inaugurated the theme of "doubling" in English literature was :

- (A) *Sons and Lovers*
- (B) *Tess of the D'Urbervilles*
- (C) *Dr. Jekyll and Mr. Hyde*
- (D) *The Plumed Serpent*

63. Among the following authors, who is best known for retellings of epic stories ?

- (A) Ashok Banker
- (B) Preeti Shenoy
- (C) Ramendra Lal
- (D) Ranjit Lal

64. Which EA Poe story has as its central theme of the "double" ?

- (A) "William Wilson"
- (B) "The Facts in the Case of M. Valdemar"
- (C) "The Gold Bug"
- (D) "The Masque of Red Death"

65. "The Talented Tenth" as a term to designate leadership among African Americans was popularized by :

- (A) Booker T. Washington
- (B) Richard Wright
- (C) Toni Morrison
- (D) W.E.B. Dubois

Read the given poem and answer the questions that follow (66 to 70) :

You love us when we're heroes, home on leave
Or wounded in a mentionable place
You worship decorations; you believe
That chivalry redeems the war's disgrace
You make us shells. You listen with delight
By tales of dirt and danger fondly thrilled
You crown our distant ardours while we fight
And mourn our laurelled memories when we're killed
You can't believe that British troops "retire"
When hell's last horror breaks them, and they run
Trampling the terrible corpses-blind with blood
O German mother dreaming by the fire
While you are knitting socks to send your son
His face is trodden deeper in the mud.

66. The "us" and "you" in the poem :

- (A) Refer to soldiers at the war-front and the women at home
- (B) Refer to British soldiers at the war-front and those left behind at home
- (C) Refer to German soldiers and their mothers
- (D) Refer to only the decorated soldiers and their wives

67. The phrase "wounded in a mentionable place" speaks about :

- (A) The unmentionable nature of wounds in the back because they show evidence of cowardice.
- (B) Wounds that were gained in war locations when the soldiers were on spying missions
- (C) Wounds that make for entertaining conversation
- (D) The reluctance to speak about wounds that are in those parts of the body not usually mentioned in polite conversation or that demonstrate cowardice.

68. The poem works at two levels. These are :

- (A) The terrible truth of war and the contrary view those not at the war-front like to hold on to.
- (B) The reality of war and the recognition of that truth by those who have not experienced it.
- (C) The tendency of the soldiers to fool themselves about the nature of war even as they experience it.
- (D) The tendency of those who are not soldiers to glorify war even when they know the truth.

69. The poem's theme can best be expressed as :

- (A) The horror of war
- (B) The horror of war juxtaposed with the perception of war
- (C) The enjoyment of war by those inexperienced in it
- (D) The enjoyment of war by those who experience it and those who hear about it.

70. The final three lines of the poem juxtapose :

- (A) Horror and tranquility by using different similes
- (B) Horror and tranquility by using different but connected similes
- (C) Pathos and tranquility by using different images
- (D) Pathos and tranquility by using different but connected images.

Questions 71 to 75 are based on the following passage :

Rather than saying that little boys and little girls, from the very start, learn two different ways of speaking, I think that the process is more complicated. Since the mother and other women are dominant influences in the lives of most children under the age of 5, probably both boys and girls first learn 'women's language' as their first language. As they grow older, boys especially go through a stage of rough talk; this is probably discouraged in little girls more strongly than in little boys, in whom parents may often find it more amusing than shocking. By the time children are 10 or so, and split up into same-sex peer groups, the two languages are already present, according to my recollections and observations. But it seems that what has happened is that the boys have unlearned their original form of expression and adopted new forms of expression, while the girls retain their old ways of speech. The ultimate result is the same, of course, whatever the interpretation.

So a girl is damned if she does, damned if she doesn't. If she refuses to talk like a lady, she is ridiculed and subjected to criticism as unfeminine; if she does learn, she is ridiculed as unable to think clearly, unable to take part in a serious discussion: in some sense, as less than fully human. These two choices which a woman has- to be less than a woman or less than a person- are highly painful.



71. "By the time children are 10 or so...".
What does this phrase suggest ?

- (A) approximately
- (B) appropriately
- (C) or above
- (D) or below

72. "..... in whom parents may often find
it more amusing than shocking." Who
does the author mean here ?

- (A) little boys
- (B) little girls
- (C) their parents
- (D) older girls

73. "[A] girl is damned if she does, damned
if she doesn't." How do we understand
what the author mean by this
statement ?

- (A) by reading the whole paragraph.
- (B) by reading the previous
paragraph.
- (C) by reading the line following this
statement.
- (D) by reading between the lines.

74. Are the "two choices" mentioned in the
last line real choices for women ?
Explain.

- (A) Yes. They have the freedom to
exercise the less painful choice.
- (B) Yes. They have the freedom to
exercise the more beneficial
choice.
- (C) No. They have no real choice either
way.
- (D) No. They must feel painful always.

75. What is the main topic discussed in this
passage ?

- (A) The socio-linguistic behavior of
little boys and little girls.
- (B) The speech patterns of little boys
and little girls.
- (C) The process of developing speech
styles in the little boys and little
girls.
- (D) The process of developing speech
behavior in the little boys and
little girls.

- o o o -



Space For Rough Work

SEAL