

Read the passage and answer the next five questions. Choose the most appropriate options from the options given:

As part of the great cultural renaissance generated during the post-independence period, there has occurred a most meaningful encounter with tradition in various fields of creative activity. The return to and discovery of tradition was inspired by a search for roots and a quest for identity. This was a part of the whole process of decolonization of our lifestyle, values, social institutions, creative forms and cultural modes.

The modern Indian theatre, product of a colonial theatrical culture, felt the need to search for roots most intensely to match its violent dislocation from the traditional course. Directors like B.V. Karanth, K.N. Panikar and Ratan Thiyam have had a most meaningful encounter with tradition and, with their work, have reversed the colonial course of contemporary theatre and put it back on the track of the great Natyashastra tradition. It sounds paradoxical, but their theatre is both avant-garde in the context of conventional realistic theatre, and still belongs to the Natyashastra theatrical tradition.

Decolonization is the process of

1. Becoming independent from
2. Becoming dependent on
3. Relying on
4. Learning from

नीचे दिए गए गद्यांश को पढ़िए और आगामी 5 प्रश्नों के उत्तर दीजिए। नीचे दिए गए विकल्पों में से सर्वाधिक उपयुक्त विकल्प का चयन कीजिए।

स्वतंत्रता प्राप्ति के बाद उत्पन्न महा सांस्कृतिक नवजागरण से सृजनात्मक गतिविधि के विविध क्षेत्रों में परंपरा के साथ बहुत सार्थक सामना हुआ है। परंपरा की खोज और उसकी वापसी के प्रयास परंपरा की जड़ों तथा अस्मिता की तलाश से प्रेरित थे। यह जीवनशैली मूल्यों, सामाजिक संस्थाओं सृजनात्मक रूपों तथा सांस्कृतिक प्रथाओं के विउपनिवेशन की संपूर्ण प्रक्रिया का एक भाग था।

आधुनिक भारतीय नाट्यकला / रंगमंच, जो उपनिवेशीय रंगमंचीय संस्कृति से निर्मित था, ने परंपरागत दिशा से पूरी तरह विस्थापित संस्कृति से सामना करने के लिए अत्यंत तीव्रता के साथ जड़ों की तलाश की आवश्यकता महसूस की। बी.वी. कारंथ, के.एन. पणिकर और रतन थियम जैसे निवेशकों ने परंपरा के साथ अत्यधिक सार्थक रूप से सामना किया और उनके कार्य ने समकालीन रंगमंच की उपनिवेशी दिशा को पलट दिया है और इसे महान नाट्यशास्त्र की परंपरा के रास्ते पर वापस ला दिया। यह विरोधाभासी ध्वनित होता है, परंतु उनका रंगमंच/नाट्यकला पारंपरिक यथार्थवादी रंगमंच के संदर्भ में नवीन और प्रगतिशील दोनों हैं, और अभी भी नाट्यशास्त्र की रंगमंचीय परंपरा से संबंधित है।

विउपनिवेशीकरण की प्रक्रिया है ०:

1. स्वतंत्रता प्राप्त करना
2. परतंत्रता प्राप्त करना
3. निर्भर हो जाना
4. सीख प्राप्त करना

A1 1

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1

A2 2

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2

A3 3

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A4 4

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Objective Question

51 30051

Who among the following is an early Tudor poet?

1. Geoffrey Chaucer
2. John Skelton
3. William Langland
4. John Gower

Who among the following is an early Tudor poet?

1. Geoffrey Chaucer
2. John Skelton
3. William Langland
4. John Gower

A1 1
:

1

A2 2
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2

A3 3
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3

A4 4
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4

Objective Question

52 30052 Which of the following works of Milton seeks to adapt the form of Greek tragedy?

1. Samson Agonistes
2. Paradise Regained
3. Lycidas
4. Comus

Which of the following works of Milton seeks to adapt the form of Greek tragedy?

1. Samson Agonistes
2. Paradise Regained
3. Lycidas
4. Comus

A1 1
:

1

A2 2
:

2

A3 3
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3

A4 4
:

4

Objective Question

53 30053

Ted Hughes' *Wodwo* is

1. a volume named from the wild men of the woods of *Sir Gawain and the Green Knight*.
2. a volume named after the elves of the masque of *The Tempest*.
3. a volume named after the central character of *Pearl*.
4. a volume named after the name of the monster of *Beowulf*.

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1. a volume named from the wild men of the woods of *Sir Gawain and the Green Knight*.
2. a volume named after the elves of the masque of *The Tempest*.
3. a volume named after the central character of *Pearl*.
4. a volume named after the name of the monster of *Beowulf*.

A1
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A2
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A3
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A4
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4

Objective Question

54 30054 Who among the following was NOT a member of the Beat Generation?

1. Allen Ginsberg
2. Gregory Corso
3. Jack Kerouac
4. Rita Dove

Who among the following was NOT a member of the Beat Generation?

1. Allen Ginsberg
2. Gregory Corso
3. Jack Kerouac
4. Rita Dove

A1
:

1

A2
:

2

A3
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3

A4
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4

Objective Question

55 30055

Purdah is a collection of poems by

1. Adil Jussawalla
2. Imtiaz Dharker
3. Agha Shahid Ali
4. Sujata Bhatt

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1. Adil Jussawalla
2. Imtiaz Dharker
3. Agha Shahid Ali
4. Sujata Bhatt

A1
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A2
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A3
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3

A4
:

4

Objective Question

56 30056 Who among the following is an Australian Aboriginal poet?

1. Judith Wright
2. Kath Walker
3. Robert Frost
4. Maya Angelou

Who among the following is an Australian Aboriginal poet?

1. Judith Wright
2. Kath Walker
3. Robert Frost
4. Maya Angelou

A1
:

1

A2
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2

A3
:

3

A4
:

4

Objective Question

57 30057

Who among the following built the Red Lion in Stepney in 1567?

- 1. Richard Burbage
- 2. James Burbage
- 3. John Brayne
- 4. Philip Henslowe

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- 1. Richard Burbage
- 2. James Burbage
- 3. John Brayne
- 4. Philip Henslowe

A1
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A2
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A3
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A4
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4
4

Objective Question

58 30058

Mention the year in which *Political Shakespeare* edited by Jonathan Dollimore and Alan Sinfield was published.

- 1. 1980
- 2. 1984
- 3. 1987
- 4. 1985

Mention the year in which *Political Shakespeare* edited by Jonathan Dollimore and Alan Sinfield was published.

- 1. 1980
- 2. 1984
- 3. 1987
- 4. 1985

A1
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1

A2
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A3
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A4
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Objective Question

59 30059

Name the play during the performance of which the Globe Theatre was burned down in 1613.

1. *Henry VI*
2. *Henry VIII*
3. *Richard II*
4. *Richard III*

Name the play during the performance of which the Globe Theatre was burned down in 1613.

1. *Henry VI*
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3. *Richard II*
4. *Richard III*

A1 1
:

1

A2 2
:

2

A3 3
:

3

A4 4
:

4

Objective Question

60 30060 Who among the following has written the play *Angels in America*?

1. David Mammet
2. August Wilson
3. Sam Shepard
4. Tony Kushner

Who among the following has written the play *Angels in America*?

1. David Mammet
2. August Wilson
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4. Tony Kushner

A1 1
:

1

A2 2
:

2

A3 3
:

3

A4 4
:

4

Objective Question

61 30061

Name the book in which Peter Brook makes a study of late 1940s theatre.

1. *The Empty Space*
2. *Experimental Drama*
3. *After Brecht: British Epic Theatre*
4. *Around the Absurd: Essays on Modern and Postmodern Drama*

Name the book in which Peter Brook makes a study of late 1940s theatre.

1. *The Empty Space*
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A1
:

1

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A2
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2

A3
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3

3

A4
:

4

4

Objective Question

62 30062 In which novel of Jane Austen is Captain Frederick Wentworth a character?

1. *Emma*
2. *Northanger Abbey*
3. *Mansfield Park*
4. *Persuasion*

In which novel of Jane Austen is Captain Frederick Wentworth a character?

1. *Emma*
2. *Northanger Abbey*
3. *Mansfield Park*
4. *Persuasion*

A1
:

1

1

A2
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A3
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A4
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4

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Objective Question

63 30063

Who, among the following, wrote about Charlotte Brontë that her mind contained ‘nothing but hunger, rebellion, and rage’?

1. Elizabeth Gaskell
2. Matthew Arnold
3. Charles Dickens
4. Mary Shelley

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1. Elizabeth Gaskell
2. Matthew Arnold
3. Charles Dickens
4. Mary Shelley

A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

64 30064 From which novel of Charles Dickens are the following lines extracted?

“I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so, the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting from her.”

1. *Great Expectations*
2. *David Copperfield*
3. *Nicholas Nickleby*
4. *Bleak House*

From which novel of Charles Dickens are the following lines extracted?

“I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so, the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting from her.”

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3. *Nicholas Nickleby*
4. *Bleak House*

A1
:

1

A2
:

2

A3
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A4
:

4

4

Objective Question

65 30065 Adam in *Adam Bede* of George Eliot is a _____.

1. Mason
2. Teacher
3. Carpenter
4. Doctor

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1. Mason
2. Teacher
3. Carpenter
4. Doctor

A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

66 30066 Who among the following has written *Tales of the Grotesque and Arabesque*?

1. Herman Melville
2. Nathaniel Hawthorne
3. Mark Twain
4. Edgar Allan Poe

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2. Nathaniel Hawthorne
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A1
:

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A2
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2

A3
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A4
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4

Objective Question

67 30067

The name of the Goddess in *Kanthapura* is:

1. Kenchamma
2. Akkayya
3. Narsiga
4. Tiruchengode

The name of the Goddess in *Kanthapura* is:

1. Kenchamma
2. Akkayya
3. Narsiga
4. Tiruchengode

A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

68 30068 Which of the following is NOT written by Margaret Atwood?

1. *The Edible Woman*
2. *The Stone Angel*
3. *Surfacing*
4. *The Handmaid's Tale*

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1. *The Edible Woman*
2. *The Stone Angel*
3. *Surfacing*
4. *The Handmaid's Tale*

A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

69 30069

The author of *The Golden Bough*, a text that influenced Eliot's poetry and criticism substantially, is:

1. John Ruskin
2. James George Frazer
3. Thomas Carlyle
4. David Wilson

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3. Thomas Carlyle
4. David Wilson

A1 1

:

1

A2 2

:

2

A3 3

:

3

A4 4

:

4

Objective Question

70 30070 *Seven Types of Ambiguity* was published in the year _____.

1. 1920
2. 1924
3. 1927
4. 1930

Seven Types of Ambiguity was published in the year _____.

1. 1920
2. 1924
3. 1927
4. 1930

A1 1

:

1

A2 2

:

2

A3 3

:

3

A4 4

:

4

Objective Question

71 30071

The debate on 'the condition of England question' was initiated by _____.

1. William Hazlitt
2. Walter Bagehot
3. Thomas Carlyle
4. Matthew Arnold

The debate on 'the condition of England question' was initiated by _____.

1. William Hazlitt
2. Walter Bagehot
3. Thomas Carlyle
4. Matthew Arnold

A1
:

1

A2
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2

A3
:

3

A4
:

4

Objective Question

72 30072

The character who discusses the relative merits of French drama and English drama in *Essay of Dramatic Poesy* is:

1. Neander
2. Lisideius
3. Crites
4. Eugenius

The character who discusses the relative merits of French drama and English drama in *Essay of Dramatic Poesy* is:

1. Neander
2. Lisideius
3. Crites
4. Eugenius

A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

73 30073

Saussure delivered his series of lectures on general linguistics, later published after his death as *Course in General Linguistics*, at the University of _____.

1. Frankfurt
2. Madrid
3. Geneva
4. Rome

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A1
:

1

A2
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2

A3
:

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A4
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Objective Question

74 30074 Noam Chomsky is known for his _____.

1. Generative grammar
2. Glossematic linguistics
3. Linguistic determinism
4. Grammar Translation Method

Noam Chomsky is known for his _____.

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3. Linguistic determinism
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A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

75 30075

The 'Name of the Father' is a term made famous by _____.

1. Hélène Cixous
2. Jacques Lacan
3. Carl Jung
4. Northrop Frye

The 'Name of the Father' is a term made famous by _____.

1. Hélène Cixous
2. Jacques Lacan
3. Carl Jung
4. Northrop Frye

A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

76 30076 Which among the following books is NOT written by Edward Said?

1. *On Late Style: Music and Literature against the Grain*
2. *The World, the Text and the Critic*
3. *Image-Music-Text*
4. *The Question of Palestine*

Which among the following books is NOT written by Edward Said?

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2. *The World, the Text and the Critic*
3. *Image-Music-Text*
4. *The Question of Palestine*

A1
:

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A2
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A3
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A4
:

4

Objective Question

77 30077

What does Pierre Bourdieu imply by the term 'habitus' in his sociological studies?

1. The culture of increasing consumerisation of post-capitalist societies.
2. The phenomenon of the masses succumbing to material fetishism of different types.
3. A person's posture, speech and the mental habit of perception, classification, appreciation, feeling and action.
4. Personal habits that do not impact the society profoundly.

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A1
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1

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A2
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A3
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A4
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4

Objective Question

78 30078 Donna Haraway's "Cyborg Manifesto" underscores the notion that -

1. the boundaries between animal, human and machine are breaking down.
2. the cyborgs would establish a dictatorship of the proletariat in the near future.
3. humans and non-humans would wage a battle for acquisition of cultural capital.
4. identity politics would be bolstered by intervention of artificial intelligence.

Donna Haraway's "Cyborg Manifesto" underscores the notion that -

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A1
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A2
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A3
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A4
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Objective Question

79 30079

The concept of the public sphere plays a particularly important role in the work of _____.

1. Jürgen Habermas
2. Jonathan Dollimore
3. Jean Baudrillard
4. Raymond Williams

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1. Jürgen Habermas
2. Jonathan Dollimore
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A1
:

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A2
:

2

2

A3
:

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A4
:

4

4

Objective Question

80 30080

An Account of the Life of Mr Richard Savage, Son of the Earl Rivers (1744) was the first major biography published by _____.

1. Alexander Pope
2. Joseph Addison
3. Samuel Johnson
4. James Boswell

An Account of the Life of Mr Richard Savage, Son of the Earl Rivers (1744) was the first major biography published by _____.

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A1
:

1

1

A2
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A3
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3

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A4
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4

4

Objective Question

81 30081

Thomas Love Peacock authored the essay _____.

1. "Revolt of the Tartars"
2. "An Essay on the Principles of Human Action"
3. "Four Ages of Poetry"
4. "Seven Lamps of Architecture"

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1. "Revolt of the Tartars"
2. "An Essay on the Principles of Human Action"
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4. "Seven Lamps of Architecture"

A1 1

:

1

A2 2

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A3 3

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3

A4 4

:

4

Objective Question

82 30082

Who proposed the idea that the mind at the time of birth is like a blank slate or *tabula rasa*?

1. John Locke
2. J S Mill
3. Bertrand Russell
4. Francis Bacon

Who proposed the idea that the mind at the time of birth is like a blank slate or *tabula rasa*?

1. John Locke
2. J S Mill
3. Bertrand Russell
4. Francis Bacon

A1 1

:

1

A2 2

:

2

A3 3

:

3

A4 4

:

4

Objective Question

83 30083

The Aesthetics of Thomas Aquinas is written by _____.

- 1. James Joyce
- 2. Umberto Eco
- 3. Walter Pater
- 4. Matthew Arnold

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- 1. James Joyce
- 2. Umberto Eco
- 3. Walter Pater
- 4. Matthew Arnold

A1 1

:

1

A2 2

:

2

A3 3

:

3

A4 4

:

4

Objective Question

84 30084 Francis Bacon's *The Advancement of Learning* was dedicated to

- 1. King James I
- 2. King Henry IV
- 3. King Richard II
- 4. Queen Elizabeth I

Francis Bacon's *The Advancement of Learning* was dedicated to

- 1. King James I
- 2. King Henry IV
- 3. King Richard II
- 4. Queen Elizabeth I

A1 1

:

1

A2 2

:

2

A3 3

:

3

A4 4

:

4

Objective Question

85 30085

Thomas Hobbes's philosophical tract *Leviathan* was first published in _____.

1. 1631
2. 1641
3. 1651
4. 1661

Thomas Hobbes's philosophical tract *Leviathan* was first published in _____.

1. 1631
2. 1641
3. 1651
4. 1661

A1 1
:

1

A2 2
:

2

A3 3
:

3

A4 4
:

4

Objective Question

86 30086

Who among the following argued that children learn language based on behaviorist reinforcement principles by associating words with meaning?

1. Noam Chomsky
2. B. F. Skinner
3. Stephen Krashen
4. Peter Singer

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1. Noam Chomsky
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4. Peter Singer

A1 1
:

1

A2 2
:

2

A3 3
:

3

A4 4
:

4

Objective Question

87 30087

The full form of MLAT is

1. Modern Language Alertness Test
2. Modern Language Affective Test
3. Modern Language Aptitude Test
4. Modern Language Acid Test

The full form of MLAT is

1. Modern Language Alertness Test
2. Modern Language Affective Test
3. Modern Language Aptitude Test
4. Modern Language Acid Test

A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

88 30088

The Kothari Commission suggested

1. that English must be used as a link language to translate one Indian language text into another.
2. that English be studied as a library language with the aim of getting the knowledge of science and technology, commerce and trade by reading standard books in English.
3. that research in India should be done only in English.
4. that a teacher at a University must know how to speak and write in English.

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A1
:

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A2
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A3
:

3

A4
:

4

Objective Question

89 30089

A structured interview consists of

1. a series of pre-determined questions.
2. a series of pre-determined questions along with questions asked at the time of the interview.
3. a series of questions on the structure of the research.
4. questions asked at random

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1. a series of pre-determined questions.
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A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

90 30090

Which of the following methods is used to study the diversity of human cultures in their particular cultural settings?

1. Visual Method of Study.
2. Archival Method of Research.
3. Discourse Analysis.
4. Ethnography

Which of the following methods is used to study the diversity of human cultures in their particular cultural settings?

1. Visual Method of Study.
2. Archival Method of Research.
3. Discourse Analysis.
4. Ethnography

A1
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1

A2
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2

A3
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3

A4
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4

Objective Question

91 30091

Which among the following is true about *Religio Laici*?

- A. John Dryden wrote *Religio Laici*.
- B. *Religio Laici* strongly criticized the Anglican Church.
- C. *Religio Laici* means 'A Layman's Faith'
- D. *Religio Laici* was published in 1690.
- E. *Religio Laici* was a philosophico-religious prose treatise.

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

- 1. A, B and C
- 2. A and C
- 3. A and D
- 4. D and E

Which among the following is true about *Religio Laici*?

- A. John Dryden wrote *Religio Laici*.
- B. *Religio Laici* strongly criticized the Anglican Church.
- C. *Religio Laici* means 'A Layman's Faith'
- D. *Religio Laici* was published in 1690.
- E. *Religio Laici* was a philosophico-religious prose treatise.

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

- 1. A, B and C
- 2. A and C
- 3. A and D
- 4. D and E

A1 1

:

1

A2 2

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2

A3 3

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3

A4 4

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4

Objective Question

92 30092

Which two of the following plays have been written by *Edward Albee*?

- A. The Zoo Story
- B. The price
- C. A Delicate Balance
- D. Fences
- E. Operation Sidewinder

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

- 1. A & D
- 2. B & D
- 3. A & C
- 4. B & C

Which two of the following plays have been written by *Edward Albee*?

- A. The Zoo Story
- B. The price
- C. A Delicate Balance
- D. Fences
- E. Operation Sidewinder

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

- 1. A & D
- 2. B & D
- 3. A & C
- 4. B & C

A1 1

:

1

A2 2

:

2

A3 3

:

3

A4 4

:

4

Objective Question

93 30093

Which three of the following plays have been written by *Nissim Ezekiel*?

- A. Savaksa
- B. Marriage-Poem
- C. Nalini
- D. Mister Behram
- E. Sleepwalkers

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

- 1. A, B & D
- 2. B, C & D
- 3. A, C & D
- 4. B, C & E

Which three of the following plays have been written by *Nissim Ezekiel*?

- A. Savaksa
- B. Marriage-Poem
- C. Nalini
- D. Mister Behram
- E. Sleepwalkers

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

- 1. A, B & D
- 2. B, C & D
- 3. A, C & D
- 4. B, C & E

A1 1

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1

A2 2

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2
A3 3
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3
A4 4
:
4

Objective Question

94 30094

Which two of the following dramatists have won the Sultan Padamsee Award?

- A. Mahesh Dattani
- B. Gurcharan Das
- C. Girish Karnad
- D. Cyrus Mistry

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

- 1. A & C
- 2. B & D
- 3. B & C
- 4. A & D

Which two of the following dramatists have won the Sultan Padamsee Award?

- A. Mahesh Dattani
- B. Gurcharan Das
- C. Girish Karnad
- D. Cyrus Mistry

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

- 1. A & C
- 2. B & D
- 3. B & C
- 4. A & D

A1 1
:
1
A2 2
:
2
A3 3
:
3
A4 4
:
4

Objective Question

95 30095

Identify the works written by Richard Brinsley Sheridan:

- A. *Richelieu*
- B. *St Patrick's Day*
- C. *The Duenna*
- D. *The Citizen of the World*
- E. *Irene*

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

- 1. A & B
- 2. C & D
- 3. B & C
- 4. A & E

Identify the works written by Richard Brinsley Sheridan:

- A. *Richelieu*
- B. *St Patrick's Day*
- C. *The Duenna*
- D. *The Citizen of the World*
- E. *Irene*

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

- 1. A & B
- 2. C & D
- 3. B & C
- 4. A & E

A1 1

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1

A2 2

:

2

A3 3

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3

A4 4

:

4

Objective Question

96 30096 Which of the following fictional works form a trilogy by Mulk Raj Anand?

- A. *Village*
- B. *Private Life of an Indian Prince*
- C. *Across the Black Waters*
- D. *The Sword and the Sickle*
- E. *The Road*

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

- 1. A, B and C
- 2. A, C and D
- 3. B, D and E
- 4. C, D and E

Which of the following fictional works form a trilogy by Mulk Raj Anand?

- A. Village
- B. Private Life of an Indian Prince
- C. Across the Black Waters
- D. The Sword and the Sickle
- E. The Road

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

- 1. A, B and C
- 2. A, C and D
- 3. B, D and E
- 4. C, D and E

A1 1
:

1

A2 2
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2

A3 3
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3

A4 4
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4

Objective Question

97 30097

Which of the following are written by William Faulkner?

- A. Sanctuary
- B. Color Struck
- C. Jesus, The Son of Man
- D. Light in August
- E. Absalom, Absalom!

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

- 1. A, B and C
- 2. B, C and D
- 3. A, D and E
- 4. C, D and E

Which of the following are written by William Faulkner?

- A. Sanctuary
- B. Color Struck
- C. Jesus, The Son of Man
- D. Light in August
- E. Absalom, Absalom!

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

- 1. A, B and C
- 2. B, C and D
- 3. A, D and E
- 4. C, D and E

A1 1
:

1

A2 2
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2

2
A3 3
:
3
A4 4
:
4

Objective Question

98 30098

Who among the following are called Edwardian Novelists?

- A. George Eliot
- B. Arnold Bennett
- C. H. G. Wells
- D. Edward Morgan Forster
- E. Robert Louis Stevenson

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

- 1. A, B and C
- 2. A, C and D
- 3. B, C and D
- 4. B, D and E

Who among the following are called Edwardian Novelists?

- A. George Eliot
- B. Arnold Bennett
- C. H. G. Wells
- D. Edward Morgan Forster
- E. Robert Louis Stevenson

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

- 1. A, B and C
- 2. A, C and D
- 3. B, C and D
- 4. B, D and E

A1 1
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1
A2 2
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2
A3 3
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3
A4 4
:
4

Objective Question

99 30099

Lewis Grassic Gibbon's *A Scots Quair* comprises the following books:

- A. Sunset Song
- B. Brothers and Sisters
- C. Cloud Howe
- D. Men and Wives
- E. Grey Granite

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

- 1. A, B and C
- 2. A, C and E
- 3. B, C and E
- 4. C, D and E

Lewis Grassic Gibbon's *A Scots Quair* comprises the following books:

- A. Sunset Song
- B. Brothers and Sisters
- C. Cloud Howe
- D. Men and Wives
- E. Grey Granite

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

- 1. A, B and C
- 2. A, C and E
- 3. B, C and E
- 4. C, D and E

A1
:

1

A2
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2

A3
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3

A4
:

4

Objective Question

100 30100

The Movement poets included:

- A. Donald Davie
- B. Hilda Dolittle
- C. Michael Longley
- D. Philip Larkin
- E. Derek Walcott

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

- 1. A and E
- 2. A and D
- 3. B and E
- 4. C and D

The Movement poets included:

- A. Donald Davie
- B. Hilda Dolittle
- C. Michael Longley
- D. Philip Larkin
- E. Derek Walcott

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

- 1. A and E
- 2. A and D
- 3. B and E
- 4. C and D

A1 1
:

1

A2 2
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2

A3 3
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3

A4 4
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4

Objective Question

101 30101

Some of the following poets adorned the Oxford Professor of Poetry Chair:

- A. James Fenton
- B. Margaret Atwood
- C. Seamus Heaney
- D. Anne Sexton
- E. Paul Muldoon

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

- 1. B, C and D
- 2. A, B and C
- 3. A, C and E
- 4. C, D and E

Some of the following poets adorned the Oxford Professor of Poetry Chair:

- A. James Fenton
- B. Margaret Atwood
- C. Seamus Heaney
- D. Anne Sexton
- E. Paul Muldoon

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

- 1. B, C and D
- 2. A, B and C
- 3. A, C and E
- 4. C, D and E

A1 1
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A2 2
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A3 3
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3
A4 4
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Objective Question

102 30102

Which of the following works are written by John Dennis?

- A. The Advancement and Reformation of Modern Poetry
- B. The Christian Hero
- C. The Grounds of Criticism in Poetry
- D. The Conscious Lovers
- E. An Essay on the Genius and Writings of Shakespeare

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

- 1. A, B and C
- 2. A, C and E
- 3. B, C and D
- 4. C, D and E

Which of the following works are written by John Dennis?

- A. The Advancement and Reformation of Modern Poetry
- B. The Christian Hero
- C. The Grounds of Criticism in Poetry
- D. The Conscious Lovers
- E. An Essay on the Genius and Writings of Shakespeare

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

- 1. A, B and C
- 2. A, C and E
- 3. B, C and D
- 4. C, D and E

A1 1
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A2 2
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2
A3 3
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3
A4 4
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4

Objective Question

103 30103

Which of the following works have been authored by Thomas Carlyle?

- A. *Chartism*
- B. *Past and Present*
- C. *The French Revolution*
- D. *Suspiria de Profundis*
- E. *The English Mail Coach*

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

- 1. A, B and C
- 2. B, C and D
- 3. A, B and D
- 4. C, D and E

Which of the following works have been authored by Thomas Carlyle?

- A. *Chartism*
- B. *Past and Present*
- C. *The French Revolution*
- D. *Suspiria de Profundis*
- E. *The English Mail Coach*

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

- 1. A, B and C
- 2. B, C and D
- 3. A, B and D
- 4. C, D and E

A1
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A2
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A3
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A4
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Objective Question

104 30104

Which among the following is true about corpus linguistics?

- A. It is a collection of naturally occurring spoken and written texts.
- B. It has ensured the supremacy of speech over writing.
- C. It is about the teaching of linguistics at the school level.
- D. It is a methodology that involves computer based empirical analysis of language use.
- E. It is a branch of linguistics that is purely based on Chomskyan linguistics.

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

- 1. A and B
- 2. B and C
- 3. A and D
- 4. C and E

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- A. It is a collection of naturally occurring spoken and written texts.
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- D. It is a methodology that involves computer based empirical analysis of language use.
- E. It is a branch of linguistics that is purely based on Chomskyan linguistics.

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

- 1. A and B
- 2. B and C
- 3. A and D
- 4. C and E

A1
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A2
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A3
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A4
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Objective Question

105 30105

Who among of the following are known as Cambridge Critics?

- A. Arthur-Quiller Couch
- B. F.R. Leavis
- C. George Saintsbury
- D. I.A. Richards
- E. William Empson

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

- 1. B, C, and D
- 2. A, B, and C
- 3. A, C, and E
- 4. B, D, and E

Who among of the following are known as Cambridge Critics?

- A. Arthur-Quiller Couch
- B. F.R. Leavis
- C. George Saintsbury
- D. I.A. Richards
- E. William Empson

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

- 1. B, C, and D
- 2. A, B, and C
- 3. A, C, and E
- 4. B, D, and E

A1
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A2 2
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A3 3
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A4 4
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Objective Question

106 30106

Some of the following terms are integral to New Criticism:

- A. Tension
- B. Mirror Stage
- C. Irony
- D. Polyphony
- E. Paradox

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

- 1. B, C, and D
- 2. A, B, and C
- 3. A, C, and E
- 4. B, D, and E

Some of the following terms are integral to New Criticism:

- A. Tension
- B. Mirror Stage
- C. Irony
- D. Polyphony
- E. Paradox

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

- 1. B, C, and D
- 2. A, B, and C
- 3. A, C, and E
- 4. B, D, and E

A1 1
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A2 2
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A3 3
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3
A4 4
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Objective Question

107 30107

Some of the following are significant texts of Victorian Criticism. Identify them.

- A. *Studies in the History of the Renaissance*
- B. *From Rituals to Romance*
- C. "Hamlet and His Problems"
- D. "The Function of Criticism in the Present Time"
- E. *Modern Painters*

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

- 1. B, C, and D
- 2. A, D, and E
- 3. A, C, and D
- 4. B, D, and E

Some of the following are significant texts of Victorian Criticism. Identify them.

- A. *Studies in the History of the Renaissance*
- B. *From Rituals to Romance*
- C. "Hamlet and His Problems"
- D. "The Function of Criticism in the Present Time"
- E. *Modern Painters*

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

- 1. B, C, and D
- 2. A, D, and E
- 3. A, C, and D
- 4. B, D, and E

A1
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A2
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A3
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3

A4
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Objective Question

108 30108 Facts about the Frankfurt School include the following:

- A. It was founded in Frankfurt in 1925.
- B. Adorno and Horkheimer were its two members.
- C. The School established the term 'Critical Theory'.
- D. It had strong ties with the thinkers of the Moscow Linguistic Circle.
- E. It was forced into exile with the ascendancy of Nazism in Germany.

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

- 1. B, C, and D
- 2. A, B, and C
- 3. A, C, and E
- 4. B, C, and E

Facts about the Frankfurt School include the following:

- A. It was founded in Frankfurt in 1925.
- B. Adorno and Horkheimer were its two members.
- C. The School established the term 'Critical Theory'.
- D. It had strong ties with the thinkers of the Moscow Linguistic Circle.
- E. It was forced into exile with the ascendancy of Nazism in Germany.

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

- 1. B, C, and D
- 2. A, B, and C
- 3. A, C, and E
- 4. B, C, and E

A1 1

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A2 2

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A3 3

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3

A4 4

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4

Objective Question

109 30109

The cultural theorist Stuart Hall has written the following:

- A. "Encoding/decoding"
- B. "The Rediscovery of 'Ideology': Return of the Repressed in Media Culture and Communication Studies"
- C. "The Raw and the Cooked"
- D. "What is Digital Humanities?"
- E. "Culture Industry"

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

- 1. A and B
- 2. B and C
- 3. C and D
- 4. D and E

The cultural theorist Stuart Hall has written the following:

- A. "Encoding/decoding"
- B. "The Rediscovery of 'Ideology': Return of the Repressed in Media Culture and Communication Studies"
- C. "The Raw and the Cooked"
- D. "What is Digital Humanities?"
- E. "Culture Industry"

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

- 1. A and B
- 2. B and C
- 3. C and D
- 4. D and E

A1 1

:

1

A2 2

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2
 A3 3
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 3
 A4 4
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 4

Objective Question

110 30110

Which of the following concepts are associated with the writings of Jean Baudrillard?

- A. Hyperreality
- B. Bricolage
- C. Rhizome
- D. Simulacra
- E. Dispositif

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

- 1. A and B
- 2. A and E
- 3. C and D
- 4. A and D

Which of the following concepts are associated with the writings of Jean Baudrillard?

- A. Hyperreality
- B. Bricolage
- C. Rhizome
- D. Simulacra
- E. Dispositif

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

- 1. A and B
- 2. A and E
- 3. C and D
- 4. A and D

A1 1
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 1
 A2 2
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 2
 A3 3
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 3
 A4 4
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 4

Objective Question

111 30111

“The Love Song of J. Alfred Prufrock” names the following figures:

- A. Ezra Pound
- B. Michelangelo
- C. Valerie Eliot
- D. Hamlet
- E. Walt Whitman

- 1. A, C, and E
- 2. B and D
- 3. B, D and E
- 4. D and E

“The Love Song of J. Alfred Prufrock” names the following figures:

- A. Ezra Pound
- B. Michelangelo
- C. Valerie Eliot
- D. Hamlet
- E. Walt Whitman

- 1. A, C, and E
- 2. B and D
- 3. B, D and E
- 4. D and E

A1
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A2
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2

A3
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3

A4
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4

Objective Question

112 30112

A. K. Ramanujan, the famous Indian English poet, was also a ____.

- A. photographer
- B. translator
- C. painter
- D. classical singer
- E. teacher at the University of Chicago

- 1. A, C and E
- 2. B, C and D
- 3. B and D
- 4. B and E

A. K. Ramanujan, the famous Indian English poet, was also a _____.

- A. photographer
- B. translator
- C. painter
- D. classical singer
- E. teacher at the University of Chicago

1. A, C and E
2. B, C and D
3. B and D
4. B and E

A1 1
:

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A2 2
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2

A3 3
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3

A4 4
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4

Objective Question

113 30113

Which of the following playwrights have collaborated in writing the satire *Three Hours after Marriage*?

- A. John Gay
- B. John Dryden
- C. Alexander Pope
- D. William Congreve
- E. John Arbuthnot

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

1. A, B and D
2. A, C and E
3. A, B and E
4. A, D and E

Which of the following playwrights have collaborated in writing the satire *Three Hours after Marriage*?

- A. John Gay
- B. John Dryden
- C. Alexander Pope
- D. William Congreve
- E. John Arbuthnot

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

1. A, B and D
2. A, C and E
3. A, B and E
4. A, D and E

A1 1
:

1

A2 2
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2

A3 3
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3
A4 4
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4

Objective Question

114 30114 Which two of the following plays were written by Ben Jonson?

- A. Flowers for Latin Speaking
- B. The Devil is an Ass
- C. Sapho and Phao
- D. The Woman in the Moon
- E. The Staple of News

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

- 1. A and D
- 2. A and C
- 3. B and E
- 4. D and E

Which two of the following plays were written by Ben Jonson?

- A. Flowers for Latin Speaking
- B. The Devil is an Ass
- C. Sapho and Phao
- D. The Woman in the Moon
- E. The Staple of News

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

- 1. A and D
- 2. A and C
- 3. B and E
- 4. D and E

A1 1
:
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A2 2
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A3 3
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3
A4 4
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4

Objective Question

115 30115

Which three of the following plays were written by Sanskrit dramatist Bhasa?

- A. Carudatta
- B. Ratnavali
- C. Urubhanga
- D. Malavikagnimitram
- E. Karnabharam

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

- 1. A, Band D
- 2. A, C and E
- 3. B, C and E
- 4. C, D and E

Which three of the following plays were written by Sanskrit dramatist Bhasa?

- A. Carudatta
- B. Ratnavali
- C. Urubhanga
- D. Malavikagnimitram
- E. Karnabharam

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

- 1. A, Band D
- 2. A, C and E
- 3. B, C and E
- 4. C, D and E

A1

:

1

A2

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2

A3

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3

A4

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4

Objective Question

116 30116

Match List I with List II

LIST I		LIST II	
A.	<i>Lions and Shadows</i>	I.	W. H. Auden
B.	<i>The Still Centre</i>	II.	Louis MacNeice
C.	<i>Translation of Agamemnon</i>	III.	Stephen Spender
D.	<i>The Sea and the Mirror</i>	IV.	Christopher Isherwood

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

- 1. (A)-(IV), (B)-(III), (C)-(II), (D)-(I)
- 2. (A)-(II), (B)-(III), (C)-(I), (D)-(IV)
- 3. (A)-(III), (B)-(II), (C)-(IV), (D)-(I)
- 4. (A)-(IV), (B)-(II), (C)-(I), (D)-(III)

Match List I with List II

LIST I		LIST II	
A.	<i>Lions and Shadows</i>	I.	W. H. Auden
B.	<i>The Still Centre</i>	II.	Louis MacNeice
C.	<i>Translation of Agamemnon</i>	III.	Stephen Spender
D.	<i>The Sea and the Mirror</i>	IV.	Christopher Isherwood

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

- (A)-(IV), (B)-(III), (C)-(II), (D)-(I)
- (A)-(II), (B)-(III), (C)-(I), (D)-(IV)
- (A)-(III), (B)-(II), (C)-(IV), (D)-(I)
- (A)-(IV), (B)-(II), (C)-(I), (D)-(III)

A1
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1

A2
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2

A3
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3

A4
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4

Objective Question

117/30117

Match List I with List II

LIST I		LIST II	
A.	<i>The Feast of Youth</i>	I.	Meena Kandaswami
B.	"Hunger"	II.	P. Lal
C.	Writers' Workshop	III.	Harindranath Chattopadhyaya
D.	<i>Touch</i>	IV.	Jayanta Mahapatra

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

- (A)-(II), (B)-(III), (C)-(IV), (D)-(I)
- (A)-(II), (B)-(III), (C)-(I), (D)-(IV)
- (A)-(III), (B)-(IV), (C)-(II), (D)-(I)
- (A)-(IV), (B)-(II), (C)-(I), (D)-(III)

Match List I with List II

LIST I		LIST II	
A.	<i>The Feast of Youth</i>	I.	Meena Kandaswami
B.	"Hunger"	II.	P. Lal
C.	Writers' Workshop	III.	Harindranath Chattopadhyaya
D.	<i>Touch</i>	IV.	Jayanta Mahapatra

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

- (A)-(II), (B)-(III), (C)-(IV), (D)-(I)
- (A)-(II), (B)-(III), (C)-(I), (D)-(IV)
- (A)-(III), (B)-(IV), (C)-(II), (D)-(I)
- (A)-(IV), (B)-(II), (C)-(I), (D)-(III)

A1
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A2
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A3
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3
A4
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Objective Question

118 30118

Match List I with List II

LIST I		LIST II	
A.	George Meredith	I.	<i>The Virginians</i>
B.	George Eliot	II.	<i>Scenes of Clerical Life</i>
C.	Charlotte Brontë	III.	<i>Evan Harrington</i>
D.	William Makepeace Thackeray	IV.	<i>The Professor</i>

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

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

Match List I with List II

LIST I		LIST II	
A.	George Meredith	I.	<i>The Virginians</i>
B.	George Eliot	II.	<i>Scenes of Clerical Life</i>
C.	Charlotte Brontë	III.	<i>Evan Harrington</i>
D.	William Makepeace Thackeray	IV.	<i>The Professor</i>

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

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

A1
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A2
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A3
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A4
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Objective Question

119 30119

Match List I with List II

LIST I		LIST II	
A.	Humayun Kabir	I.	<i>A Goddess Named Gold</i>
B.	Bhabani Bhattacharya	II.	<i>Men and Rivers</i>
C.	Manohar Malgonkar	III.	<i>Combat of Shadows</i>
D.	Kamala Markandaya	IV.	<i>Possession</i>

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

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

Match List I with List II

LIST I		LIST II	
A.	Humayun Kabir	I.	<i>A Goddess Named Gold</i>
B.	Bhabani Bhattacharya	II.	<i>Men and Rivers</i>
C.	Manohar Malgonkar	III.	<i>Combat of Shadows</i>
D.	Kamala Markandaya	IV.	<i>Possession</i>

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

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

A1

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A2

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A3

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3

A4

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Objective Question

120 30120

Match List I with List II

LIST I		LIST II	
A.	<i>Practical Criticism</i>	I.	John Crowe Ransom
B.	<i>The New Criticism</i>	II.	F.R. Leavis
C.	<i>The Well-Wrought Urn</i>	III.	I. A. Richards
D.	<i>The Great Tradition</i>	IV.	Cleanth Brooks

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

1. A – II, B. – I, C – III, D – IV
2. A – III, B – I, C – IV, D – II
3. A – III, B – IV, C – II, D – I
4. A – IV, B – III, C – II, D – I

Match List I with List II

LIST I		LIST II	
A.	<i>Practical Criticism</i>	I.	John Crowe Ransom
B.	<i>The New Criticism</i>	II.	F.R. Leavis
C.	<i>The Well-Wrought Urn</i>	III.	I. A. Richards
D.	<i>The Great Tradition</i>	IV.	Cleanth Brooks

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

1. A – II, B – I, C – III, D – IV
2. A – III, B – I, C – IV, D – II
3. A – III, B – IV, C – II, D – I
4. A – IV, B – III, C – II, D – I

A1 1

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A2 2

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2

A3 3

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3

A4 4

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Objective Question

121 30121

Match List I with List II

LIST I		LIST II	
A.	Response to Stephen Gosson	I.	Aristotle
B.	The Individual Talent	II.	Matthew Arnold
C.	Catharsis	III.	T.S. Eliot
D.	Sweetness and Light	IV.	Philip Sidney

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

1. A – IV, B – II, C – III, D – I
2. A – IV, B – III, C – I, D – II
3. A – IV, B – III, C – II, D – I
4. A – IV, B – I, C – II, D – III

Match List I with List II

LIST I		LIST II	
A.	Response to Stephen Gosson	I.	Aristotle
B.	The Individual Talent	II.	Matthew Arnold
C.	Catharsis	III.	T.S. Eliot
D.	Sweetness and Light	IV.	Philip Sidney

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

1. A – IV, B – II, C – III, D – I
2. A – IV, B – III, C – I, D – II
3. A – IV, B – III, C – II, D – I
4. A – IV, B – I, C – II, D – III

A1 1

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A2 2

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2
A3 3
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3
A4 4
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Objective Question

122 30122

Match List I with List II

LIST I		LIST II	
A.	<i>Writing Degree Zero</i>	I.	1957
B.	<i>Mythologies</i>	II.	1953
C.	<i>The Empire of Signs</i>	III.	1973
D.	<i>The Pleasure of the Text</i>	IV.	1970

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

1. A – IV, B – II, C – III, D – I
2. A – III, B – IV, C – II, D – I
3. A – IV, B – III, C – II, D – I
4. A – II, B – I, C – IV, D – III

Match List I with List II

LIST I		LIST II	
A.	<i>Writing Degree Zero</i>	I.	1957
B.	<i>Mythologies</i>	II.	1953
C.	<i>The Empire of Signs</i>	III.	1973
D.	<i>The Pleasure of the Text</i>	IV.	1970

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

1. A – IV, B – II, C – III, D – I
2. A – III, B – IV, C – II, D – I
3. A – IV, B – III, C – II, D – I
4. A – II, B – I, C – IV, D – III

A1 1
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1
A2 2
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2
A3 3
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3
A4 4
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Objective Question

123 30123

Match List I with List II

LIST I		LIST II	
A.	Antonio Gramsci	I.	Popular Culture
B.	Pierre Bourdieu	II.	Hegemony
C.	Dick Hebdige	III.	Cultural capital
D.	Raymond Williams	IV.	Subculture

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

1. (A)-(IV), (B)-(I), (C)-(II), (D)-(III)
2. (A)-(II), (B)-(III), (C)-(IV), (D)-(I)
3. (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
4. (A)-(IV), (B)-(III), (C)-(I), (D)-(II)

Match List I with List II

LIST I		LIST II	
A.	Antonio Gramsci	I.	Popular Culture
B.	Pierre Bourdieu	II.	Hegemony
C.	Dick Hebdige	III.	Cultural capital
D.	Raymond Williams	IV.	Subculture

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

1. (A)-(IV), (B)-(I), (C)-(II), (D)-(III)
2. (A)-(II), (B)-(III), (C)-(IV), (D)-(I)
3. (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
4. (A)-(IV), (B)-(III), (C)-(I), (D)-(II)

A1

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A2

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A3

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3

A4

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Objective Question

124 30124

Match List I with List II

LIST I		LIST II	
A.	Graham Greene	I.	<i>Down and Out in Paris and London</i>
B.	Daniel Defoe	II.	<i>The Grass is Singing</i>
C.	George Orwell	III.	<i>A Journal of the Plague Year</i>
D.	Doris Lessing	IV.	<i>A Sort of Life</i>

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

1. (A)-(IV), (B)-(I), (C)-(II), (D)-(III)
2. (A)-(IV), (B)-(III), (C)-(I), (D)-(II)
3. (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
4. (A)-(III), (B)-(IV), (C)-(I), (D)-(II)

Match List I with List II

LIST I		LIST II	
A.	Graham Greene	I.	<i>Down and Out in Paris and London</i>
B.	Daniel Defoe	II.	<i>The Grass is Singing</i>
C.	George Orwell	III.	<i>A Journal of the Plague Year</i>
D.	Doris Lessing	IV.	<i>A Sort of Life</i>

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

- (A)-(IV), (B)-(I), (C)-(II), (D)-(III)
- (A)-(IV), (B)-(III), (C)-(I), (D)-(II)
- (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
- (A)-(III), (B)-(IV), (C)-(I), (D)-(II)

A1 1

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A2 2

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A3 3

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3

A4 4

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Objective Question

125 30125

Match List I with List II

LIST I		LIST II	
A.	Egotistical sublime	I.	Matthew Arnold
B.	Willing suspension of disbelief	II.	Joseph Addison
C.	Touchstone	III.	John Keats
D.	Pleasures of the Imagination	IV.	Samuel Taylor Coleridge

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

- (A)-(III), (B)-(IV), (C)-(I), (D)-(II)
- (A)-(III), (B)-(IV), (C)-(II), (D)-(I)
- (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
- (A)-(II), (B)-(IV), (C)-(I), (D)-(II)

Match List I with List II

LIST I		LIST II	
A.	Egotistical sublime	I.	Matthew Arnold
B.	Willing suspension of disbelief	II.	Joseph Addison
C.	Touchstone	III.	John Keats
D.	Pleasures of the Imagination	IV.	Samuel Taylor Coleridge

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

- (A)-(III), (B)-(IV), (C)-(I), (D)-(II)
- (A)-(III), (B)-(IV), (C)-(II), (D)-(I)
- (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
- (A)-(II), (B)-(IV), (C)-(I), (D)-(II)

A1 1

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A2 2

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 A3 3
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 3
 A4 4
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Objective Question

126 30126

Arrange the correct chronological sequence of the publication of the following texts:

- A. "September 1, 1939"
- B. "The Collar"
- C. Beppo
- D. Paradise Lost
- E. Seeing Things

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

- 1. B, D, C, A, E
- 2. B, A, E, C, D
- 3. A, E, B, C, D
- 4. C, B, A, D, E

Arrange the correct chronological sequence of the publication of the following texts:

- A. "September 1, 1939"
- B. "The Collar"
- C. Beppo
- D. Paradise Lost
- E. Seeing Things

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

- 1. B, D, C, A, E
- 2. B, A, E, C, D
- 3. A, E, B, C, D
- 4. C, B, A, D, E

A1 1
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 1
 A2 2
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 2
 A3 3
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 3
 A4 4
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Objective Question

127 30127

Arrange the correct chronological sequence of the publication of the following Indian books of poems:

- A. Time to Change
- B. Banaras and Other Poems
- C. Savitri
- D. The Golden Threshold
- E. Anthropocene: Climate Change, Contagion, Consolation

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

- 1. B, D, E, C, A
- 2. D, C, A, B, E
- 3. A, B, C, D, E
- 4. C, E, B, A, D

Arrange the correct chronological sequence of the publication of the following Indian books of poems:

- A. Time to Change
- B. Banaras and Other Poems
- C. Savitri
- D. The Golden Threshold
- E. Anthropocene: Climate Change, Contagion, Consolation

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

- 1. B, D, E, C, A
- 2. D, C, A, B, E
- 3. A, B, C, D, E
- 4. C, E, B, A, D

A1 1

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A2 2

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A3 3

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A4 4

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Objective Question

128 30128

Arrange the following playwrights chronologically in accordance with the years of their birth.

- A. Asif Currimbhoy
- B. Gurcharan Das
- C. Nissim Ezekiel
- D. Gieve Patel
- E. Cyrus Mistry

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

- 1. A, D, C, B, E
- 2. E, C, B, D, A
- 3. C, A, D, B, E
- 4. C, E, D, A, B

Arrange the following playwrights chronologically in accordance with the years of their birth.

- A. Asif Currimbhoy
- B. Gurcharan Das
- C. Nissim Ezekiel
- D. Gieve Patel
- E. Cyrus Mistry

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

- 1. A, D, C, B, E
- 2. E, C, B, D, A
- 3. C, A, D, B, E
- 4. C, E, D, A, B

A1 1

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A2 2

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A3 3

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3

A4 4

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Objective Question

129 30129

Arrange the correct chronological sequence in which the following texts were published:

- A. Tess of the D'Urbervilles
- B. Kim
- C. The Old Wives' Tale
- D. The Time Machine
- E. A Portrait of the Artist as a Young Man

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

- 1. A, D, B, C, E
- 2. D, A, C, B, E
- 3. B, D, A, C, E
- 4. A, C, B, E, D

Arrange the correct chronological sequence in which the following texts were published:

- A. Tess of the D'Urbervilles
- B. Kim
- C. The Old Wives' Tale
- D. The Time Machine
- E. A Portrait of the Artist as a Young Man

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

- 1. A, D, B, C, E
- 2. D, A, C, B, E
- 3. B, D, A, C, E
- 4. A, C, B, E, D

A1 1

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A2 2

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A3 3
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3
A4 4
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Objective Question

130 30130

Arrange the correct chronological sequence in which the following texts were published:

- A. Two Virgins
- B. The Painter of Signs
- C. Shadow from Ladakh
- D. A Bend in the Ganges
- E. To Whom She Will

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

- 1. A, B, C, D, E
- 2. D, B, E, C, A
- 3. E, D, C, A, B
- 4. C, D, E, A, B

Arrange the correct chronological sequence in which the following texts were published:

- A. Two Virgins
- B. The Painter of Signs
- C. Shadow from Ladakh
- D. A Bend in the Ganges
- E. To Whom She Will

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

- 1. A, B, C, D, E
- 2. D, B, E, C, A
- 3. E, D, C, A, B
- 4. C, D, E, A, B

A1 1
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1
A2 2
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2
A3 3
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3
A4 4
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4

Objective Question

131 30131

Arrange the correct chronological sequence of the publication of the following texts:

- A. Essay of Dramatic Poesy
- B. A Room of One's Own
- C. Culture and Anarchy
- D. The Lives of the Poets
- E. "Preface to the Lyrical Ballads"

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

- 1. A, D, E, C, B
- 2. D, A, E, B, C
- 3. A, C, D, E, B
- 4. E, D, C, A, B

Arrange the correct chronological sequence of the publication of the following texts:

- A. Essay of Dramatic Poesy
- B. A Room of One's Own
- C. Culture and Anarchy
- D. The Lives of the Poets
- E. "Preface to the Lyrical Ballads"

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

- 1. A, D, E, C, B
- 2. D, A, E, B, C
- 3. A, C, D, E, B
- 4. E, D, C, A, B

A1
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A2
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A3
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3

A4
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Objective Question

132 30132

Arrange the correct chronological sequence of events that affected literary criticism and theory.

- A. Man's First Flight to the Moon
- B. End of the World War II
- C. Martin Luther King Jr's 'I Have a Dream' Speech
- D. Russian Revolution
- E. India's Independence

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

- 1. C, D, E, A, B.
- 2. D, A, E, B, C
- 3. C, E, B, D, A
- 4. D, B, E, C, A

Arrange the correct chronological sequence of events that affected literary criticism and theory.

- A. Man's First Flight to the Moon
- B. End of the World War II
- C. Martin Luther King Jr's 'I Have a Dream' Speech
- D. Russian Revolution
- E. India's Independence

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

- 1. C, D, E, A, B.
- 2. D, A, E, B, C
- 3. C, E, B, D, A
- 4. D, B, E, C, A

A1 1

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A2 2

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2

A3 3

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3

A4 4

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Objective Question

133 30133

.What is the correct sequence of the following texts authored by Raymond Williams?

- A. The Long Revolution
- B. Culture and Society
- C. Marxism and Literature
- D. Writing in Society
- E. The Politics of Modernism

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

- 1. A, B, C, D, E
- 2. B, A, C, D, E
- 3. C, A, D, E, B
- 4. D, C, B, A, E

.What is the correct sequence of the following texts authored by Raymond Williams?

- A. The Long Revolution
- B. Culture and Society
- C. Marxism and Literature
- D. Writing in Society
- E. The Politics of Modernism

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

- 1. A, B, C, D, E
- 2. B, A, C, D, E
- 3. C, A, D, E, B
- 4. D, C, B, A, E

A1 1

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A2 2

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2
A3 3
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3
A4 4
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Objective Question

134 30134

What is the correct chronological sequence of the following English non-fictional prose writers according to their years of birth?

- A. Joseph Addison
- B. Francis Bacon
- C. Charles Lamb
- D. Virginia Woolf
- E. Matthew Arnold

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

- 1. A, D, C, B, E
- 2. B, A, C, E, D
- 3. C, A, D, E, B
- 4. D, C, B, A, E

What is the correct chronological sequence of the following English non-fictional prose writers according to their years of birth?

- A. Joseph Addison
- B. Francis Bacon
- C. Charles Lamb
- D. Virginia Woolf
- E. Matthew Arnold

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

- 1. A, D, C, B, E
- 2. B, A, C, E, D
- 3. C, A, D, E, B
- 4. D, C, B, A, E

A1 1
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1
A2 2
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2
A3 3
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3
A4 4
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4

Objective Question

135 30135

What is the correct chronological sequence of the following texts?

- A. "The Advancement of Learning"
- B. "An Apologie for Poetry"
- C. "The Uses of the Spectator"
- D. "My Relations"
- E. "How it Strikes a Contemporary"

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

- 1. A, B, C, D, E
- 2. B, A, C, D, E
- 3. C, A, D, E, B
- 4. D, C, B, A, E

What is the correct chronological sequence of the following texts?

- A. "The Advancement of Learning"
- B. "An Apologie for Poetry"
- C. "The Uses of the Spectator"
- D. "My Relations"
- E. "How it Strikes a Contemporary"

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

- 1. A, B, C, D, E
- 2. B, A, C, D, E
- 3. C, A, D, E, B
- 4. D, C, B, A, E

A1
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A2
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A3
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A4
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Objective Question

136 30136

Given below are two statements. One is labeled as **Assertion A** and the other is labeled as **Reason R**.

Assertion (A): The experience of homosexuality in a homophobic culture is not the same for the whites and blacks.

Reason (R): Sexuality and sexual identity is experienced differently by the whites and blacks.

In the light of the above statements, choose the **correct** answer from the option given below:

- 1. Both (A) and (R) are correct and (R) is the correct explanation of (A).
- 2. Both (A) and (R) are correct but (R) is not the correct explanation of (A).
- 3. (A) is correct but (R) is not correct.
- 4. (A) is not correct but (R) is correct.

Given below are two statements. One is labeled as **Assertion A** and the other is labeled as **Reason R**.

Assertion (A): The experience of homosexuality in a homophobic culture is not the same for the whites and blacks.

Reason (R): Sexuality and sexual identity is experienced differently by the whites and blacks.

In the light of the above statements, choose the **correct** answer from the option given below:

1. Both (A) and (R) are correct and (R) is the correct explanation of (A).
2. Both (A) and (R) are correct but (R) is not the correct explanation of (A).
3. (A) is correct but (R) is not correct.
4. (A) is not correct but (R) is correct.

A1 1

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A2 2

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A3 3

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A4 4

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Objective Question

137 30137

Given below are two statements: One is labelled as **Assertion A** and the other is labelled as **Reason R**.

Assertion (A): Scholars working in the field of cultural studies maintain that 'culture' in cultural studies is neither aesthetic nor humanist i emphasis, but political.

Reason (R): The implication of the above is that the object of study in cultural studies is 'high art' and the study of the exalted literary canon.

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

1. Both A and R are correct and R is the correct explanation of A.
2. Both A and R are correct, but R is not the correct explanation of A.
3. A is correct but R is not correct.
4. A is not correct but R is correct.

Given below are two statements: One is labelled as **Assertion A** and the other is labelled as **Reason R**.

Assertion (A): Scholars working in the field of cultural studies maintain that 'culture' in cultural studies is neither aesthetic nor humanist i emphasis, but political.

Reason (R): The implication of the above is that the object of study in cultural studies is 'high art' and the study of the exalted literary canon.

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

1. Both A and R are correct and R is the correct explanation of A.
2. Both A and R are correct, but R is not the correct explanation of A.
3. A is correct but R is not correct.
4. A is not correct but R is correct.

A1 1

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A2 2

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2

A3 3
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3
A4 4
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4

Objective Question

138 30138

Statement I: The book *The Life of the Drama* was written by Eric Bentley.

Statement II: The book *The Life of the Drama* highlights the lives of certain seminal twentieth century dramatists.

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

1. Both Statement I and Statement II are true
2. Both Statement I and Statement II are false
3. Statement I is true but Statement II is false
4. Statement II is true but Statement I is false

Statement I: The book *The Life of the Drama* was written by Eric Bentley.

Statement II: The book *The Life of the Drama* highlights the lives of certain seminal twentieth century dramatists.

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

1. Both Statement I and Statement II are true
2. Both Statement I and Statement II are false
3. Statement I is true but Statement II is false
4. Statement II is true but Statement I is false

A1 1
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A2 2
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2
A3 3
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3
A4 4
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4

Objective Question

139 30139

Given below are two statements:

Statement 1: Criticism is the construction of a judgment about the negative or positive qualities of someone or something?

Statement 2: Criticism can be theoretical, practical, impressionistic, affective, prescriptive, or descriptive.

In the light of the above statements, choose the **correct** answer given below:

1. Statement 1 is true but Statement 2 is false.
2. Statement 1 is false but Statement 2 is true.
3. Both Statement 1 and Statement 2 are false
4. Both Statement 1 and Statement 2 are true.

Given below are two statements:

Statement 1: Criticism is the construction of a judgment about the negative or positive qualities of someone or something?

Statement 2: Criticism can be theoretical, practical, impressionistic, affective, prescriptive, or descriptive.

In the light of the above statements, choose the **correct** answer given below:

1. Statement 1 is true but Statement 2 is false.
2. Statement 1 is false but Statement 2 is true.
3. Both Statement 1 and Statement 2 are false
4. Both Statement 1 and Statement 2 are true.

A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

140/30140

Given below are two statements:

Statement I: Wordsworth's "Intimations of Immortality from Recollections of Early Childhood" was published in 1807.

Statement II: In "Intimations of Immortality from Recollections of Early Childhood," Wordsworth sums up his philosophy of childhood.

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

1. Both Statement I and Statement II are false.
2. Both Statement I and Statement II are true.
3. Statement I is true but Statement II is false.
4. Statement I is false but Statement II is true.

Given below are two statements:

Statement I: Wordsworth's "Intimations of Immortality from Recollections of Early Childhood" was published in 1807.

Statement II: In "Intimations of Immortality from Recollections of Early Childhood," Wordsworth sums up his philosophy of childhood.

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

1. Both Statement I and Statement II are false.
2. Both Statement I and Statement II are true.
3. Statement I is true but Statement II is false.
4. Statement I is false but Statement II is true.

A1
:

1

A2
:

2

A3
:

3

A4
:

4

Objective Question

141 30141

Read the following passage and answer the questions that follow.

Most near, most dear, most loved and most far,
Under the window where I often found her
Sitting as huge as Asia, seismic with laughter
Gin and chicken helpless in her Irish hand,
Irresistible as Rabelais, but most tender for
The lame dogs and hurt birds that surround her,—
She is a procession no one can follow after
But be like a little dog following a brass band.

She will not glance up at the bomber, or condescend
To drop her gin and scuttle to a cellar,
But lean on the mahogany table like a mountain
Whom only faith can move, and so I send
O all my faith, and all my love to tell her
That she will move from mourning into mourning.

The person described in the poem

1. is alive.
2. is dead.
3. is deaf.
4. will be dead soon.

Read the following passage and answer the questions that follow.

Most near, most dear, most loved and most far,
Under the window where I often found her
Sitting as huge as Asia, seismic with laughter
Gin and chicken helpless in her Irish hand,
Irresistible as Rabelais, but most tender for
The lame dogs and hurt birds that surround her,—
She is a procession no one can follow after
But be like a little dog following a brass band.

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To drop her gin and scuttle to a cellar,
But lean on the mahogany table like a mountain
Whom only faith can move, and so I send
O all my faith, and all my love to tell her
That she will move from mourning into mourning.

The person described in the poem

1. is alive.
2. is dead.
3. is deaf.
4. will be dead soon.

A1 1
:

1

A2 2
:

2

A3 3
:

3

A4 4
:
4

Objective Question

142 30142

Read the following passage and answer the questions that follow.

Most near, most dear, most loved and most far,
Under the window where I often found her
Sitting as huge as Asia, seismic with laughter
Gin and chicken helpless in her Irish hand,
Irresistible as Rabelais, but most tender for
The lame dogs and hurt birds that surround her,—
She is a procession no one can follow after
But be like a little dog following a brass band.

She will not glance up at the bomber, or condescend
To drop her gin and scuttle to a cellar,
But lean on the mahogany table like a mountain
Whom only faith can move, and so I send
O all my faith, and all my love to tell her
That she will move from mourning into mourning.

The third line of the poem suggests something about

1. the complexion of the person.
2. the physique of the person.
3. the nationality of the person.
4. the continent to which she belongs.

Read the following passage and answer the questions that follow.

Most near, most dear, most loved and most far,
Under the window where I often found her
Sitting as huge as Asia, seismic with laughter
Gin and chicken helpless in her Irish hand,
Irresistible as Rabelais, but most tender for
The lame dogs and hurt birds that surround her,—
She is a procession no one can follow after
But be like a little dog following a brass band.

She will not glance up at the bomber, or condescend
To drop her gin and scuttle to a cellar,
But lean on the mahogany table like a mountain
Whom only faith can move, and so I send
O all my faith, and all my love to tell her
That she will move from mourning into mourning.

The third line of the poem suggests something about

1. the complexion of the person.
2. the physique of the person.
3. the nationality of the person.
4. the continent to which she belongs.

A1 1
:

1

A2 2
:

2

A3 3
:

3
A4 4
:
4

Objective Question

143 30143 **Read the following passage and answer the questions that follow.**

Most near, most dear, most loved and most far,
Under the window where I often found her
Sitting as huge as Asia, seismic with laughter
Gin and chicken helpless in her Irish hand,
Irresistible as Rabelais, but most tender for
The lame dogs and hurt birds that surround her,—
She is a procession no one can follow after
But be like a little dog following a brass band.

She will not glance up at the bomber, or condescend
To drop her gin and scuttle to a cellar,
But lean on the mahogany table like a mountain
Whom only faith can move, and so I send
O all my faith, and all my love to tell her
That she will move from mourning into mourning.

The person described in the poem is sympathetic to

1. wounded human beings only.
2. wounded birds only.
3. disabled dogs and wounded birds.
4. animals and birds in general.

Read the following passage and answer the questions that follow.

Most near, most dear, most loved and most far,
Under the window where I often found her
Sitting as huge as Asia, seismic with laughter
Gin and chicken helpless in her Irish hand,
Irresistible as Rabelais, but most tender for
The lame dogs and hurt birds that surround her,—
She is a procession no one can follow after
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She will not glance up at the bomber, or condescend
To drop her gin and scuttle to a cellar,
But lean on the mahogany table like a mountain
Whom only faith can move, and so I send
O all my faith, and all my love to tell her
That she will move from mourning into mourning.

The person described in the poem is sympathetic to

1. wounded human beings only.
2. wounded birds only.
3. disabled dogs and wounded birds.
4. animals and birds in general.

A1 1
:
1
A2 2
:
2

A3 3

:

3

A4 4

:

4

Objective Question

144 30144 **Read the following passage and answer the questions that follow.**

Most near, most dear, most loved and most far,
 Under the window where I often found her
 Sitting as huge as Asia, seismic with laughter
 Gin and chicken helpless in her Irish hand,
 Irresistible as Rabelais, but most tender for
 The lame dogs and hurt birds that surround her,—
 She is a procession no one can follow after
 But be like a little dog following a brass band.

She will not glance up at the bomber, or condescend
 To drop her gin and scuttle to a cellar,
 But lean on the mahogany table like a mountain
 Whom only faith can move, and so I send
 O all my faith, and all my love to tell her
 That she will move from mourning into mourning.

The poem uses

1. cartographic and nature images.
2. nature images only.
3. medical images.
4. astronomical images.

Read the following passage and answer the questions that follow.

Most near, most dear, most loved and most far,
 Under the window where I often found her
 Sitting as huge as Asia, seismic with laughter
 Gin and chicken helpless in her Irish hand,
 Irresistible as Rabelais, but most tender for
 The lame dogs and hurt birds that surround her,—
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 But lean on the mahogany table like a mountain
 Whom only faith can move, and so I send
 O all my faith, and all my love to tell her
 That she will move from mourning into mourning.

The poem uses

1. cartographic and nature images.
2. nature images only.
3. medical images.
4. astronomical images.

A1 1

:

1

A2 2

:

2
A3 3
:
3
A4 4
:
4

Objective Question

145 30145 **Read the following passage and answer the questions that follow.**

Most near, most dear, most loved and most far,
Under the window where I often found her
Sitting as huge as Asia, seismic with laughter
Gin and chicken helpless in her Irish hand,
Irresistible as Rabelais, but most tender for
The lame dogs and hurt birds that surround her,—
She is a procession no one can follow after
But be like a little dog following a brass band.

She will not glance up at the bomber, or condescend
To drop her gin and scuttle to a cellar,
But lean on the mahogany table like a mountain
Whom only faith can move, and so I send
O all my faith, and all my love to tell her
That she will move from mourning into mourning.

The person described in the poem is

1. a non-believer.
2. a Christian.
3. a believer.
4. a Marxist

Read the following passage and answer the questions that follow.

Most near, most dear, most loved and most far,
Under the window where I often found her
Sitting as huge as Asia, seismic with laughter
Gin and chicken helpless in her Irish hand,
Irresistible as Rabelais, but most tender for
The lame dogs and hurt birds that surround her,—
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To drop her gin and scuttle to a cellar,
But lean on the mahogany table like a mountain
Whom only faith can move, and so I send
O all my faith, and all my love to tell her
That she will move from mourning into mourning.

The person described in the poem is

1. a non-believer.
2. a Christian.
3. a believer.
4. a Marxist

A1 1
:
1

A2 2
:
2
A3 3
:
3
A4 4
:
4

Objective Question

146 30146 **Read the following passage and answer the questions that follow:**

At school the study of literature can still involve a close reading or ‘practical criticism’ of a novel, play or poem without much or any recourse to external material. Practical criticism is the method of analysing a poem, in isolation from the circumstances of its production, developed by I. A. Richards (1893– 1979) in the 1920s. He felt that concentration upon ‘the words on the page’, the technical aspects of the ways verse creates effects, would result in meaningful judgements upon whether a poem was intrinsically ‘good’ or simply reputedly so. The methodology of practical criticism seeks coherence in images, themes and patterns of language. Richards and his colleagues felt that this practice was ‘scientific’ and led to objective value judgements. He was part of a group of lecturers at Cambridge University who played a crucial role in the development of the discipline of English Literature and whose methodology influenced the critical practices of the New Critics, John Crowe Ransom (1888–1974) and Cleanth Brooks (1906–94) and their colleagues in the US. Their ‘scientific’ examination of literature asserted a hierarchy of texts, those that held universal meaning and significance through aesthetic form and those deemed too formulaic to warrant academic scrutiny. The first revered group of texts is often referred to as the literary canon.

In the context of the above passage, close reading implies

1. reading a text by adopting an interdisciplinary mode of inquiry.
2. reading a text by emphasising on its affective capacity.
3. reading a text by adopting a phenomenological approach.
4. reading a text by focussing on words and the technical aspects.

Read the following passage and answer the questions that follow:

At school the study of literature can still involve a close reading or ‘practical criticism’ of a novel, play or poem without much or any recourse to external material. Practical criticism is the method of analysing a poem, in isolation from the circumstances of its production, developed by I. A. Richards (1893– 1979) in the 1920s. He felt that concentration upon ‘the words on the page’, the technical aspects of the ways verse creates effects, would result in meaningful judgements upon whether a poem was intrinsically ‘good’ or simply reputedly so. The methodology of practical criticism seeks coherence in images, themes and patterns of language. Richards and his colleagues felt that this practice was ‘scientific’ and led to objective value judgements. He was part of a group of lecturers at Cambridge University who played a crucial role in the development of the discipline of English Literature and whose methodology influenced the critical practices of the New Critics, John Crowe Ransom (1888–1974) and Cleanth Brooks (1906–94) and their colleagues in the US. Their ‘scientific’ examination of literature asserted a hierarchy of texts, those that held universal meaning and significance through aesthetic form and those deemed too formulaic to warrant academic scrutiny. The first revered group of texts is often referred to as the literary canon.

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1. reading a text by adopting an interdisciplinary mode of inquiry.
2. reading a text by emphasising on its affective capacity.
3. reading a text by adopting a phenomenological approach.
4. reading a text by focussing on words and the technical aspects.

A1 1
:
1
A2 2
:
2
A3 3
:
3

A4 4
:
4

Objective Question

147 30147 **Read the following passage and answer the questions that follow:**

At school the study of literature can still involve a close reading or ‘practical criticism’ of a novel, play or poem without much or any recourse to external material. Practical criticism is the method of analysing a poem, in isolation from the circumstances of its production, developed by I. A. Richards (1893– 1979) in the 1920s. He felt that concentration upon ‘the words on the page’, the technical aspects of the ways verse creates effects, would result in meaningful judgements upon whether a poem was intrinsically ‘good’ or simply reputedly so. The methodology of practical criticism seeks coherence in images, themes and patterns of language. Richards and his colleagues felt that this practice was ‘scientific’ and led to objective value judgements. He was part of a group of lecturers at Cambridge University who played a crucial role in the development of the discipline of English Literature and whose methodology influenced the critical practices of the New Critics, John Crowe Ransom (1888–1974) and Cleanth Brooks (1906–94) and their colleagues in the US. Their ‘scientific’ examination of literature asserted a hierarchy of texts, those that held universal meaning and significance through aesthetic form and those deemed too formulaic to warrant academic scrutiny. The first revered group of texts is often referred to as the literary canon.

The purpose of I.A. Richard’s ‘practical criticism’ was to

- 1. ensure that criticism adopted a practical perspective to life and basic human issues.
- 2. usher in an objective approach to the study of texts.
- 3. valorise the prescriptive function of literature.
- 4. foreground the contextual aspects of the text taken under scrutiny.

Read the following passage and answer the questions that follow:

At school the study of literature can still involve a close reading or ‘practical criticism’ of a novel, play or poem without much or any recourse to external material. Practical criticism is the method of analysing a poem, in isolation from the circumstances of its production, developed by I. A. Richards (1893– 1979) in the 1920s. He felt that concentration upon ‘the words on the page’, the technical aspects of the ways verse creates effects, would result in meaningful judgements upon whether a poem was intrinsically ‘good’ or simply reputedly so. The methodology of practical criticism seeks coherence in images, themes and patterns of language. Richards and his colleagues felt that this practice was ‘scientific’ and led to objective value judgements. He was part of a group of lecturers at Cambridge University who played a crucial role in the development of the discipline of English Literature and whose methodology influenced the critical practices of the New Critics, John Crowe Ransom (1888–1974) and Cleanth Brooks (1906–94) and their colleagues in the US. Their ‘scientific’ examination of literature asserted a hierarchy of texts, those that held universal meaning and significance through aesthetic form and those deemed too formulaic to warrant academic scrutiny. The first revered group of texts is often referred to as the literary canon.

The purpose of I.A. Richard’s ‘practical criticism’ was to

- 1. ensure that criticism adopted a practical perspective to life and basic human issues.
- 2. usher in an objective approach to the study of texts.
- 3. valorise the prescriptive function of literature.
- 4. foreground the contextual aspects of the text taken under scrutiny.

A1 1
:
1

A2 2
:
2

A3 3
:
3

A4 4
:
4

Objective Question

148 30148

Read the following passage and answer the questions that follow:

At school the study of literature can still involve a close reading or ‘practical criticism’ of a novel, play or poem without much or any recourse to external material. Practical criticism is the method of analysing a poem, in isolation from the circumstances of its production, developed by I. A. Richards (1893– 1979) in the 1920s. He felt that concentration upon ‘the words on the page’, the technical aspects of the ways verse creates effects, would result in meaningful judgements upon whether a poem was intrinsically ‘good’ or simply reputedly so. The methodology of practical criticism seeks coherence in images, themes and patterns of language. Richards and his colleagues felt that this practice was ‘scientific’ and led to objective value judgements. He was part of a group of lecturers at Cambridge University who played a crucial role in the development of the discipline of English Literature and whose methodology influenced the critical practices of the New Critics, John Crowe Ransom (1888–1974) and Cleanth Brooks (1906–94) and their colleagues in the US. Their ‘scientific’ examination of literature asserted a hierarchy of texts, those that held universal meaning and significance through aesthetic form and those deemed too formulaic to warrant academic scrutiny. The first revered group of texts is often referred to as the literary canon.

What kind of value judgement did practical criticism as a radical critical movement promote or promulgate?

- 1. Giving credence to intentionality.
- 2. Privileging the affective dimension.
- 3. Valorising historical scholarship.
- 4. Evaluating value in terms of universal truths.

Read the following passage and answer the questions that follow:

At school the study of literature can still involve a close reading or ‘practical criticism’ of a novel, play or poem without much or any recourse to external material. Practical criticism is the method of analysing a poem, in isolation from the circumstances of its production, developed by I. A. Richards (1893– 1979) in the 1920s. He felt that concentration upon ‘the words on the page’, the technical aspects of the ways verse creates effects, would result in meaningful judgements upon whether a poem was intrinsically ‘good’ or simply reputedly so. The methodology of practical criticism seeks coherence in images, themes and patterns of language. Richards and his colleagues felt that this practice was ‘scientific’ and led to objective value judgements. He was part of a group of lecturers at Cambridge University who played a crucial role in the development of the discipline of English Literature and whose methodology influenced the critical practices of the New Critics, John Crowe Ransom (1888–1974) and Cleanth Brooks (1906–94) and their colleagues in the US. Their ‘scientific’ examination of literature asserted a hierarchy of texts, those that held universal meaning and significance through aesthetic form and those deemed too formulaic to warrant academic scrutiny. The first revered group of texts is often referred to as the literary canon.

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- 1. Giving credence to intentionality.
- 2. Privileging the affective dimension.
- 3. Valorising historical scholarship.
- 4. Evaluating value in terms of universal truths.

- A1 1
- : 1
- A2 2
- : 2
- A3 3
- : 3
- A4 4
- : 4

Objective Question

149 30149

Read the following passage and answer the questions that follow:

At school the study of literature can still involve a close reading or 'practical criticism' of a novel, play or poem without much or any recourse to external material. Practical criticism is the method of analysing a poem, in isolation from the circumstances of its production, developed by I. A. Richards (1893– 1979) in the 1920s. He felt that concentration upon 'the words on the page', the technical aspects of the ways verse creates effects, would result in meaningful judgements upon whether a poem was intrinsically 'good' or simply reputedly so. The methodology of practical criticism seeks coherence in images, themes and patterns of language. Richards and his colleagues felt that this practice was 'scientific' and led to objective value judgements. He was part of a group of lecturers at Cambridge University who played a crucial role in the development of the discipline of English Literature and whose methodology influenced the critical practices of the New Critics, John Crowe Ransom (1888–1974) and Cleanth Brooks (1906–94) and their colleagues in the US. Their 'scientific' examination of literature asserted a hierarchy of texts, those that held universal meaning and significance through aesthetic form and those deemed too formulaic to warrant academic scrutiny. The first revered group of texts is often referred to as the literary canon.

"The methodology of practical criticism seeks coherence in images, themes and patterns of language."

What could be the implication of this statement?

1. Practical criticism involves a political hermeneutic.
2. Practical criticism privileges a pragmatic approach.
3. Practical criticism prioritises on evaluating texts by adopting a purely literary mode of inquiry bereft of contextualization.
4. Practical criticism is activism-based criticism.

Read the following passage and answer the questions that follow:

At school the study of literature can still involve a close reading or 'practical criticism' of a novel, play or poem without much or any recourse to external material. Practical criticism is the method of analysing a poem, in isolation from the circumstances of its production, developed by I. A. Richards (1893– 1979) in the 1920s. He felt that concentration upon 'the words on the page', the technical aspects of the ways verse creates effects, would result in meaningful judgements upon whether a poem was intrinsically 'good' or simply reputedly so. The methodology of practical criticism seeks coherence in images, themes and patterns of language. Richards and his colleagues felt that this practice was 'scientific' and led to objective value judgements. He was part of a group of lecturers at Cambridge University who played a crucial role in the development of the discipline of English Literature and whose methodology influenced the critical practices of the New Critics, John Crowe Ransom (1888–1974) and Cleanth Brooks (1906–94) and their colleagues in the US. Their 'scientific' examination of literature asserted a hierarchy of texts, those that held universal meaning and significance through aesthetic form and those deemed too formulaic to warrant academic scrutiny. The first revered group of texts is often referred to as the literary canon.

"The methodology of practical criticism seeks coherence in images, themes and patterns of language."

What could be the implication of this statement?

1. Practical criticism involves a political hermeneutic.
2. Practical criticism privileges a pragmatic approach.
3. Practical criticism prioritises on evaluating texts by adopting a purely literary mode of inquiry bereft of contextualization.
4. Practical criticism is activism-based criticism.

A1 1

:

1

A2 2

:

2

A3 3

:

3

A4 4

:

4

Objective Question

150 30150

Read the following passage and answer the questions that follow:

At school the study of literature can still involve a close reading or 'practical criticism' of a novel, play or poem without much or any recourse to external material. Practical criticism is the method of analysing a poem, in isolation from the circumstances of its production, developed by I. A. Richards (1893– 1979) in the 1920s. He felt that concentration upon 'the words on the page', the technical aspects of the ways verse creates effects, would result in meaningful judgements upon whether a poem was intrinsically 'good' or simply reputedly so. The methodology of practical criticism seeks coherence in images, themes and patterns of language. Richards and his colleagues felt that this practice was 'scientific' and led to objective value judgements. He was part of a group of lecturers at Cambridge University who played a crucial role in the development of the discipline of English Literature and whose methodology influenced the critical practices of the New Critics, John Crowe Ransom (1888–1974) and Cleanth Brooks (1906–94) and their colleagues in the US. Their 'scientific' examination of literature asserted a hierarchy of texts, those that held universal meaning and significance through aesthetic form and those deemed too formulaic to warrant academic scrutiny. The first revered group of texts is often referred to as the literary canon.

In the context of the above passage, what does 'literary canon' imply?

1. A selection of random, arbitrary literary works.
2. A selection of Christian exegetical works.
3. A selection of literary texts established as part of a great tradition.
4. A curated selection from popular literature.

Read the following passage and answer the questions that follow:

At school the study of literature can still involve a close reading or 'practical criticism' of a novel, play or poem without much or any recourse to external material. Practical criticism is the method of analysing a poem, in isolation from the circumstances of its production, developed by I. A. Richards (1893– 1979) in the 1920s. He felt that concentration upon 'the words on the page', the technical aspects of the ways verse creates effects, would result in meaningful judgements upon whether a poem was intrinsically 'good' or simply reputedly so. The methodology of practical criticism seeks coherence in images, themes and patterns of language. Richards and his colleagues felt that this practice was 'scientific' and led to objective value judgements. He was part of a group of lecturers at Cambridge University who played a crucial role in the development of the discipline of English Literature and whose methodology influenced the critical practices of the New Critics, John Crowe Ransom (1888–1974) and Cleanth Brooks (1906–94) and their colleagues in the US. Their 'scientific' examination of literature asserted a hierarchy of texts, those that held universal meaning and significance through aesthetic form and those deemed too formulaic to warrant academic scrutiny. The first revered group of texts is often referred to as the literary canon.

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3. A selection of literary texts established as part of a great tradition.
4. A curated selection from popular literature.

A1
:

1

A2
:

2

A3
:

3

A4
:

4