

U.G./P.G. ENTRANCE EXAMINATION, APRIL 2021

ENGLISH LANGUAGE AND LITERATURE

Time : Two Hours

Maximum : 100 Marks

I. Attempt *all* questions :1 The author of *Paradise Lost*

- (A) Alfred Lord Tennyson. (B) John Milton.
(C) Geoffrey Chaucer. (D) T S Eliot.

2 The phrase "the theater of the absurd" is attributed to :

- (A) William Shakespeare. (B) Christopher Marlow.
(C) Martin Esslin. (D) Harold Pinter.

3 The stress, or emphasis placed on a syllable is called

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

4 What is the second stanza of the classical Greek choral ode ?

- (A) Antistrophe. (B) Strophe.
(C) Prosody. (D) Epode.

5 Who wrote "Ode to a Nightingale" ?

- (A) William Wordsworth. (B) Robert Frost.
(C) John Keats. (D) John Milton.

6 Who wrote the play *Every Man in His Humor* ?

- (A) William Shakespeare. (B) Ben Jonson.
(C) John Dryden. (D) Oscar Wilde.

7 The Victorian Period is said to span the years :

- (A) 1798 - 1837. (B) 1837 - 1901.
(C) 1914 - 1918. (D) 1558 - 1603.

8 *Things Fall Apart* is a novel by :

- (A) V.S. Naipaul. (B) Salman Rushdie.
(C) Aldous Huxley. (D) Chinua Achebe.

Turn over

- 9 The Founder of psychoanalysis is :
- (A) Carl Gustav Jung. (B) Eric Fromm.
(C) Sigmund Freud. (D) I.A. Richards.
- 10 "Fair is foul and foul is fair" is from :
- (A) *Othello*. (B) *Macbeth*.
(C) *King Lear*. (D) *Hamlet*.
- 11 Shakespeare's *The Tempest* can be called a :
- (A) Tragedy. (B) Comedy.
(C) Tragi-comedy. (D) Dramatic romance.
- 12 Something outside of its proper historical time period is called an :
- (A) Alliteration. (B) Anachronism.
(C) Ambiguity. (D) Anagnorisis.
- 13 What is the first dramatic comedy in English ?
- (A) *The Frogs*. (B) *Ralph Roister Doister*.
(C) *The Divine Comedy*. (D) *Everyman in his Humor*.
- 14 The English Sonnet consists of :
- (A) Four quartets. (B) An octave and a sestet.
(C) Three quatrains and a couplet. (D) Terza rima.
- 15 Charles Dickens's *Hard Times* belongs to the genre of
- (A) Sociological novel. (B) Psychological novel.
(C) Epistolary novel. (D) None of the above.
- 16 The name of the first Elizabethan tragedy :
- (A) *Gorboduc*. (B) *Hamlet*.
(C) *The Jew of Malta*. (D) *The Spanish Tragedy*.
- 17 Who was the author of the novel *The Midnight's Children* :
- (A) M. Padmanabhan. (B) Mulk Raj Anand.
(C) Salman Rushdie. (D) R K Narayan.

- 18 "The Love Song of Alfred J Prufrock" was written by :
- (A) W. B. Yeats. (B) W.H. Auden.
(C) T.S. Eliot. (D) Dylan Thomas.
- 19 Who wrote the play *The Birthday Party* ?
- (A) Albert Camus. (B) Samuel Beckett.
(C) Harold Pinter. (D) Eugene Ionesco.
- 20 The author of *Gitanjali* :
- (A) M. Padmanabhan. (B) Mulk Raj Anand.
(C) R. Tagore. (D) R K Narayan.
- 21 What does IPA stand for ?
- (A) Indian Phonetic Alphabet. (B) Internal Phonetic Alphabet.
(C) Indian Phonetic Association. (D) International Phonetic Association.
- 22 "The Myth of Sisyphus" was written by :
- (A) Camus. (B) Beckett.
(C) Kafka. (D) Ionesco.
- 23 King Claudius is a character in Shakespeare's _____.
- (A) King Lear. (B) Macbeth.
(C) Hamlet. (D) Othello.
- 24 Lexicography is associated with :
- (A) Words. (B) Life.
(C) Grammar. (D) Literature.
- 25 *Hamartia* is often used synonymously with :
- (A) Anagnorisis. (B) Purgation.
(C) Catharsis. (D) Tragic flaw.
- 26 Who developed and established all three unities as prescriptive rules ?
- (A) Aristotle. (B) Longinus.
(C) John Dryden. (D) Castel Vetro.

- 27 A line of verse consisting of four metrical feet is called _____.
- (A) Tetrameter. (B) Quatrain.
(C) Tercet. (D) Quartet.
- 28 Every metaphor has a tenor and a _____.
- (A) Character. (B) Plot.
(C) Vehicle. (D) Story.
- 29 Who Wrote the novel *An Equal Music* ?
- (A) Mulk Raj Anand. (B) Gita Mehta.
(C) Manoj C. Das. (D) Vikram Seth.
- 30 Which novel of Emily Bronte blends Gothic with elements of realism ?
- (A) Frankenstein. (B) Northanger Abbey.
(C) Wuthering Heights. (D) Moll Flanders.
- 31 "Life is but a talking shadow" is an example of :
- (A) Metaphor. (B) Apostrophe.
(C) Simile. (D) Vehicle.
- 32 'The Four Ps' is an interlude by :
- (A) John Heywood. (B) Norton.
(C) Lord Buckhurst. (D) Nicholas Udall.
- 34 Which of the plays mentioned below is not by Asif Currimboy ?
- (A) *The Captives*. (B) *The Fire and the Rain*.
(C) *A Touch of Brightness*. (D) *The Refugee*.
- 35 What is the name of the flying island in Swift' *Gulliver Travels* ?
- (A) Tsalal. (B) Kokovoko.
(C) Laputa. (D) Vanutu.
- 36 What proceeded Jacobean era ?
- (A) Elizabethan Era. (B) Caroline era.
(C) Victorian era. (D) Jacobean Era.

- 37 Milton's "unholy trinity" of characters include :
- (A) Errol, Temptation, and Satan. (B) Sin, Death and Temptation.
(C) Sin, Temptation, and Satan. (D) Satan, Sin, and Death.
- 38 Joyce's novel *Ulysses* takes place over what period of time ?
- (A) A week. (B) 24 hours.
(C) A lifetime. (D) 6 months.
- 39 Plato did not want poets in his republic because :
- (A) He believed poets were anarchic by temperament.
(B) He found poetry a corrupting influence on youth.
(C) He thought poetry an unpopular genre.
(D) He found that poets were flatterers of rulers.
- 40 Bapsi Sidhwa's novel *Cracking India* was originally published as :
- (A) *Ice Candy Man*. (B) *The Crow Eaters*.
(C) *Water*. (D) *An American Brat*.
- 41 Who coined the phrase "Lost Generation" ?
- (A) F. Scott Fitzgerald. (B) Sherwood Anderson.
(C) Hemingway. (D) Gertude Stein.
- 42 "In Memoriam" was published in :
- (A) 1855. (B) 1850.
(C) 1854. (D) 1864.
- 43 Chinua Achebe wrote most of his novels in :
- (A) English. (B) Igbo.
(C) Hausa. (D) Swahili.
- 44 The following did not, as a rule, write personal essays :
- (A) Addison. (B) Bacon.
(C) Steele. (D) Lamb.

- 45 The 'ed' in "typed" is a :
- (A) Phoneme. (B) Morpheme.
(C) Both phoneme and morpheme. (D) Neither.
- 46 Which of the following is NOT a feature of English phonology ?
- (A) Assimilation. (B) Elision.
(C) Nasalization (D) Word stress.
- 47 Tagore's *Gitanjali* is a collection of :
- (A) Narrative poems. (B) Rhymes for children.
(C) Religious poems. (D) Reflective poems.
- 48 Homonyms are :
- (A) Words which are spelt and pronounced the same but which differ in meaning.
(B) Words with a religious or political significance.
(C) Words which undergo a change in meaning through specialisation.
(D) Metaphorical expressions in English vocabulary.
- 49 The great influx- of Latin happened at the time of _____.
- (A) Reformation. (B) Renaissance.
(C) Great Fire. (D) None of these.
- 50 Period in English Literature from 1901 to 1910 is called _____?
- (A) The Pre-Raphaelites. (B) The Modern.
(C) The Edwardian. (D) The Georgian.

(50 × 1 = 50 marks)

II. Write on any *two* of the following in about 200 words :

- 1 Dr Johnson as a critic.
- 2 Humour in Bernard Shaw's plays.
- 3 Victorian poetry.
- 4 The novel as a literary genre.
- 5 A.K. Ramanujan's poetic diction.
- 6 Morphemes and allomorphs.
- 7 Postcolonialism.

(2 × 5 = 10 marks)

III. Write an essay on any *one* of the following :

- 1 Attempt a brief description of the English vowel system.
- 2 Attempt a brief comparative study of R K Narayan and Ruskin Bond as Indian writers in English.
- 3 Discuss the mechanisms and conventions of the Elizabethan stage
- 4 Define and describe translation as you understand it. Discuss the role of translation in a multi-lingual, multi-cultural country like India.
- 5 Discuss Wordsworth and Coleridge as the founders of the theoretical paradigms of Romanticism in English poetry.

(1 × 20 = 20 marks)

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

(1 × 20 = 20 marks)

INHERITANCE

Helplessly, silent ;

we watched it being seized away, all our lands.

The Government—a fulltime bewitching whore
had promised Jobs. Industrialization. Power, Electric.

Everything went, Nothing came.

Now, landless, uprooted,

unsettled in a resettlement colony

we feast our souls on lucent memories—Of an earlier life.

When memory charts

familiar orizons

I often recollect that

long ago rainy Sunday

in our crowded church,

Fr. Jose reading crisply

“Blessed are the meek

for they shall inherit the earth.”

Or

Turn over

A writer is someone who spends years patiently trying to discover the second being inside him, and the world that makes him who he is. When I speak of writing, the image that comes first to my mind is not a novel, a poem, or a literary tradition; it is the person who shuts himself up in a room, sits down at a table, and, alone, turns inward. Amid his shadows, he builds a new world with words. This man—or this woman—may use a typewriter, or profit from the ease of a computer, or write with a pen on paper, as I do. As he writes, he may drink tea or coffee, or smoke cigarettes. From time to time, he may rise from his table to look out the window at the children playing in the street, or, if he is lucky, at trees and a view, or even at a black wall. He may write poems, or plays, or novels, as I do. But all these differences arise only after the crucial task is complete—after he has sat down at the table and patiently turned inward. To write is to transform that inward gaze into words, to study the worlds into which we pass when we retire into ourselves, and to do so with patience, obstinacy, and joy.

As I sit at my table, for days, months, years, slowly adding words to empty pages, I feel as if I were bringing into being that other person inside me, in the same way that one might build a bridge or a dome, stone by stone. As we hold words in our hands, like stones, sensing the ways in which each is connected to the others, looking at them sometimes from afar, sometimes from very close, caressing them with our fingers and the tips of our pens, weighing them, moving them around, year in and year out, patiently and hopefully, we create new worlds.

The writer's secret is not inspiration—for it is never clear where that comes from—but stubbornness, endurance. The lovely Turkish expression “to dig a well with a needle” seems to me to have been invented with writers in mind. In the old stories, I love the patience of Ferhat, who digs through mountains for his love—and I understand it, too. When I wrote, in my novel *My Name Is Red*, about the old Persian miniaturists who drew the same horse with the same passion for years and years, memorizing each stroke, until they could re-create that beautiful horse even with their eyes closed, I knew that I was talking about the writing profession, and about my own life. If a writer is to tell his own story—to tell it slowly, and as if it were a story about other people—if he is to feel the power of the story rise up inside him, if he is to sit down at a table and give himself over to this art, this craft, he must first be given some hope. The angel of inspiration (who pays regular visits to some and rarely calls on others) favors the hopeful and the confident, and it is when a writer feels most lonely, when he feels most doubtful about his efforts, his dreams, and the value of his writing, when he thinks that his story is only his story—it is at such moments that the angel chooses to reveal to him the images and dreams that will draw out the world he wishes to build. If I think back on the books to which I have devoted my life, I am most surprised by those moments when I felt as if the sentences and pages that made me ecstatically happy came not from my own imagination but from another power, which had found them and generously presented them to me.