

MA ENTRANCE MODEL QUESTION PAPER- ENGLISH

2018 Admissions

Time :2 hours

Maximum marks: 100

Instructions

- 1. Answer objective type questions in the OMR sheet provided according to the instructions given on it.**
- 2. Answer subjective type questions in the separate answer sheets provided.**
- 3. There is no negative marking on objective type questions.**

I Attempt all questions

(1x50=50)

1. Which among the following is not a characteristic feature of a lyric
 - a) deals with single emotion
 - b) portrays the tempo of the age
 - c) uses simple language
 - d) uses conceits
2. The *Songs of Experience* is a collection of poems by _____.
 - a) Andrew Marvell
 - b) William Blake
 - c) William Wordsworth
 - d) John Keats
3. Who despised poetry as “the Wing of Devils”?
 - a) Aristotle
 - b) Plato
 - c) Bacon
 - d) Webster
4. The Spoken Word Television Series aired on HBO between 2002 and 2007
 - a) Beat poetry
 - b) Def poetry

- c) Jazz poetry
 - d) None of the above
5. The nationality of Arthur Rimbaud
- a) French
 - b) American
 - c) British
 - d) German
6. *Balutais* the autobiographical novel written by _____.
- a) Om Prakash Valmiki
 - b) Bama
 - c) Daya Pawar
 - d) Pratibha Ray
7. The figure of speech used in “Time’s winged chariot hurrying near” is_____.
- a) Metaphor
 - b) Simile
 - c) Hyperbole
 - d) Metonymy
9. _____ is the author of *The Gypsy Goddess*.
- a) Meena Alexander
 - b) Meena Kandaswamy
 - c) Kiran Desai
 - d) Anita Desai
10. The movement associated with Modernism is _____.
- a) Dadaism
 - b) Symbolism
 - c) Vorticism
 - d) All the above
11. Which among the following is a work by Francis Bacon ?
- a) *The New Atlantis*
 - b) *Areopagetica*

c) *The Scholar Gypsy*

d) *The Alchemist*

12. "Age cannot wither her, nor custom stale her infinite variety." Identify the character referred to in the lines .

a) Helen of Troy

b) Cleopatra

c) Juliet

d) Duchess of Malfi

13. Which play of Shakespeare is considered to be the "magical Swan-Song"?

a) *Macbeth*

b) *Hamlet*

c) *As You Like It*

d) *The Tempest*

14. The setting of *Riders to the Sea* is_____.

a) Maldives

d) Scotland

c) Aran Islands

d) None of the above

15. *Shadow of the Glen* is a play by_____.

a) Wesker

b) Ibsen

c) Synge

d) Ionesco

16. The repetition of consonants in a sequence of words is called_____.

a) assonance

b) alliteration

c) allusion

d) none of the above

17. Who among the following is associated with Abbey Theatre?

- a) Larkin
- b) Yeats
- c) Eliot
- d) None of the above

18. _____ is the phrase used by WB Yeats to describe the 'collective soul' of the universe containing all memories.

- a) unconscious
- b) spiritus mundi
- c) archetypes
- d) id

19. Name the play that depicts the cold war between the Crown and the Church

- a) *Murder in the Cathedral*
- b) *Riders to the Sea*
- c) *The Rivals*
- d) None of the above

20. Philip Larkin belongs to the school of_____.

- a) Pre-Raphaelite Brotherhood
- b) Movement Poetry
- c) Cavalier Poetry
- d) Graveyard Poetry

21. Which among the following is not a poem written by Ted Hughes?

- a) Thought Fox
- b) Hawk Roosting
- c) View of a Pig
- d) The Tyger

22. Name the poet critic who published the poems written by Hopkins after the poet's death.

- a) Robert Bridges
- b) T. S Eliot
- c) Virginia Woolf
- d) None of the above

23. Which among the following plays comes under the category 'Plays Unpleasant'?

- a) *Arms and the Man*
- b) *Mrs. Warren's Profession*
- c) *Candida*
- d) All the above

24) Which among the following is not a work by D H Lawrence?

- a) *The White Peacock*
- b) *The Rainbow*
- c) *Women in Love*
- d) *The Good Woman of Setzuan*

25. Ernestina is a character in _____.

- a) *The Golden Notebook*
- b) *To the Lighthouse*
- c) *The French Lieutenant's Woman*
- d) *Mrs. Dalloway*

26. The first comedy in English is _____.

- a) *Gorboduc*
- b) *Ralph Roister Doister*
- c) *As You Like It*
- d) *Much Ado About Nothing*

27. *Preface to Lyrical Ballads* was published in _____.

- a) 1798
- b) 1800
- c) 1796
- d) 1802

28. _____ wrote *The Golden Bough*.

- a) James Frazer
- b) Sigmund Freud
- c) Northrop Frye

d) None of the above

29. The branch of linguistics that deals with the study of meaning is called ____.

a) Phonology

b) Morphology

c) Semantics

d) Semiotics

30. Who among the following poets is associated with the Imagist movement?

a) Philip Larkin

b) Wilfred Owen

c) Ezra Pound

d) R S Thomas

31. The smallest distinctive grammatical unit is called_____.

a) Phoneme

b) Word

c) Morpheme

d) None of the above

32. Aristotle and Plato belong to the _____ phase of criticism.

a) Hellenistic

b) Hellenic

c) Greco Roman

d) Renaissance

33. The term 'collective unconscious' was coined by_____.

a) Carl Jung

b) Freud

c) Ernest Jones

d) John Lock

34. The term 'Gynocriticism' is associated with_____.

a) Julia Kristeva

b) Elaine Showalter

c) Virginia Woolf

d) Kate Millet

35. What does a woman need in order to write fiction, according to Woolf?

a) A good education

b) A supporting family

c) A paper and a pen

d) Some money and a room

36. The linguist associated with Structuralism is _____

a) Ferdinand Saussure

b) Roland Barthes

c) Noam Chomsky

d) Jacques Lacan

37. Nathaniel Hawthorne is associated with _____

a) Romanticism

b) Nationalism

c) Transcendentalism

d) None of the above

38. Mahasweta Devi's *Breast Giver* was translated into English by _____

a) Gayatri Spivak

b) Susie Tharu

c) Meena Kandaswamy

d) None of the above

39. Modernism in Indian poetry in English began with _____.

a) Sarojini Naidu

b) Nissim Ezekiel

c) Toru Dutt

d) Agar Shahid Ali

40. Who was the first recipient of Sahitya Academy Award for English?

a) Mulkraj Anand

b) Nayantara Sehgal

c) R K Narayan

d) Raja Rao

41. _____ is a novel centred on the theme of rape.

a) *The Bending Vine*

b) *Some Inner Fury*

c) *Voices in the City*

d) *A Time to be Happy*

42. Whose autobiography is entitled *Father's Son*?

a) Frank Moraes

b) Dom Moraes

c) V S Naipaul

d) Nirad C Chaudhury

43. Where is *The God of Small Things* set?

a) Anakkayam.

b) Vizhinjam

c) Aymenem

d) None of the above

44. Aristotle discusses the theory of tragedy in _____.

a) *Ars Poetica*

b) *Rhetoric*

c) *Poetics*

d) None of the above

45. _____ is a novel that has the rise of religious fundamentalism as one of its themes.

a) *The Ministry of Utmost Happiness*

b) *Midnight's Children*

c) *The Great Indian Novel*

d) *Vanity Bagh*

46. *Orientalism* is a work by _____

- a) Salman Rushdie
- b) Homi Bhaba
- c) Ashis Nandy
- d) Edward Said

47. Who won the Man Booker prize for Fiction in 2017?

- a) George Saunders
- b) Arundhati Roy
- c) Paul Auster
- d) Ali Smith

48. Benjy is a character in _____

- a) *The Sun also Rises*
- b) *The Sound and the Fury*
- c) *As I Lay Dying*
- d) *Light in August*

48. 'Fancy' is a term associated with _____.

- a) Wordsworth
- b) Coleridge
- c) Keats
- d) Shelley

49. In literary criticism "touchstone method" is associated with _____

- a) Matthew Arnold
- b) T S Eliot
- c) Andrew Marvell
- d) I A Richards

50. Which among the following is a gothic novel?

- a) *The Golden Notebook*
- b) *Mansfield Park*
- c) *Wuthering Heights*
- d) *Uncle Tom's Cabin*

II Write short notes (not more than 200 words) on any two of the following(2x5=10)

1. Pathetic fallacy
2. Rasa theory
3. Expressionism
4. Stream of consciousness
5. Catharsis
6. Objective correlative
7. Transcendentalism

III Attempt a detailed essay (not more than four pages) on any one of the following:

(1x20=20)

1. Discuss the way Dalit literatures engage with the question of identity.
2. Comment on the use of symbolism in the British poetry of 1930s and 1940s.
3. How do the Indian English poets relate themselves to their literary tradition? Examine with reference to any two poets you have read.
4. Consider *A Room of One's Own* as an essay that describes the predicament of a woman writer in a patriarchal culture.
5. Examine how fragmentation becomes a theme in modernist literature

IV Write a detailed critical appreciation on any one of the following stressing such features as tone, style, diction and the use of rhetorical devices. (1x20=20)

1. THE EMPEROR,so a parable runs, has sent a message to you, the humble subject, the insignificant shadow cowering in the remotest distance before the imperial sun; the Emperor from his deathbed has sent a message to you alone. He has commanded the messenger to kneel down by the bed, and has whispered the message to him; so much store did he lay on it that he ordered the messenger to whisper it back into his ear again. Then by a nod of the head he has confirmed that it is right. Yes, before the assembled spectators of his death -- all the obstructing walls have been broken down, and on the spacious and loftily mounting open staircases stand in a ring the great princes of the Empire -- before all these he has delivered his message. The messenger immediately sets out on his journey; a powerful, an indefatigable man; now pushing with his right arm, now with his left, he cleaves a way for himself through the throng; if he encounters resistance he points to his breast, where the symbol of the sun glitters; the way is made easier for him than it would be for any other man. But the multitudes are so vast; their numbers have no end. If he could reach the open fields

how fast he would fly, and soon doubtless you would hear the welcome hammering of his fists on your door. But instead how vainly does he wear out his strength; still he is only making his way through the chambers of the innermost palace; never will he get to the end of them; and if he succeeded in that nothing would be gained; he must next fight his way down the stair; and if he succeeded in that nothing would be gained; the courts would still have to be crossed; and after the courts the second outer palace; and once more stairs and courts; and once more another palace; and so on for thousands of years; and if at last he should burst through the outermost gate -- but never, never can that happen -- the imperial capital would lie before him, the center of the world, crammed to bursting with its own sediment. Nobody could fight his way through here even with a message from a dead man. But you sit at your window when evening falls and dream it to yourself.

OR

2. They are rattling breakfast plates in basement kitchens,

And along the trampled edges of the street

I am aware of the damp souls of housemaids

Sprouting despondently at area gates.

The brown waves of fog toss up to me

Twisted faces from the bottom of the street,

And tear from a passer-by with muddy skirts

An aimless smile that hovers in the air

And vanishes along the level of the roofs.