

## PG/INTEGRATED PG ENTRANCE EXAMINATION, APRIL 2023

## ENGLISH LANGUAGE AND LITERATURE

Time : Two Hours

Maximum : 100 Marks

I. Attempt *all* questions :

1 An example for a gothic novel :

- (A) The Castle of Otranto. (B) The Edible Woman.  
(C) Tom Jones. (D) Tess of the D'urbervilles.

2 The Poet Laureate of the U.K at present is :

- (A) Andrew Motion. (B) Carol Ann Duffy.  
(C) Diana Vickers. (D) Simon Armitage.

3 Who among the following is associated with Structuralism ?

- (A) I A Richards. (B) Ferdinand de Saussure.  
(C) Stanley Fish. (D) T.S Eliot.

4 According to Saussure, the relationship between the signifier and the signified is :

- (A) Arbitrary. (B) Ambiguous.  
(C) Direct. (D) None of the above.

5 Poststructuralism originated in :

- (A) 1890s. (B) 1900s.  
(C) 1960s. (D) 1970s.

6 Who is poet among the following who belonged to the Movement of the 1950s ?

- (A) Dylan Thomas. (B) Thom Gunn.  
(C) Ted Hughes. (D) Seamus Heaney.

7 \_\_\_\_\_ was not a major proponent of imagism.

- (A) Ezra Pound. (B) Hilda Doolittle.  
(C) D H Lawrence. (D) W. B. Yeats.

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- 8 The term 'anxiety of influence' is associated with \_\_\_\_\_.  
(A) D.H. Lawrence. (B) Harold Bloom.  
(C) Sigmund Freud. (D) Lacan.
- 9 The term 'hermeneutics' is associated with :  
(A) Interpretation. (B) Euphemism.  
(C) Praise. (D) Defamation.
- 10 The *Essays of Elia* was written by :  
(A) Francis Bacon. (B) Charles Lamb.  
(C) Addison. (D) Steele.
- 11 \_\_\_\_\_ critics turn from the traditional conception of a work as an **achieved** structure of meanings to the ongoing mental operations of readers as their eyes follow a text on the page before them.  
(A) Structuralist. (B) Post structuralist.  
(C) New. (D) Reader response.
- 12 Who among the following declared that the author is dead ?  
(A) Susan Sontag. (B) Roland Barthes.  
(C) Leonard Bloomfield. (D) Hillis Miller.
- 13 Who won the Nobel prize for literature in 2021 ?  
(A) Abdulrazak Gurnah. (B) Haruki Murakami.  
(C) Kazuo Ishiguru. (D) None of the above.
- 14 \_\_\_\_\_ is the study of the meaning.  
(A) Phonetics. (B) Syntax.  
(C) Linguistics. (D) Semantics.
- 15 To which language group does English belong ?  
(A) Germanic. (B) Armaic.  
(C) Romance. (D) None of the above.



- 16 What is an 'idiolect' ?
- (A) The speech habits peculiar to a particular person.
  - (B) The speech habits peculiar to a particular linguistic group.
  - (C) The speech habits peculiar to a particular class.
  - (D) Idioms.
- 17 In the late seventeenth century a "Battle of Books" erupted between which two groups ?
- (A) Cavaliers and Roundheads.
  - (B) Abolitionists and Enthusiasts for slaves.
  - (C) Champions of Ancient and Modern Learning.
  - (D) The Welsh and the Scots.
- 18 'Synchronic' study of language is a study dealing with :
- (A) The way language is used in the present.
  - (B) The way language will develop in the future.
  - (C) The way language has evolved through history.
  - (D) The way language affects speakers.
- 19 With Francis Bacon the essay form is :
- (A) An intimate, personal confession.
  - (B) Witty and boldly imagistic.
  - (C) The aphoristic expression of accumulated public wisdom.
  - (D) Homely and vulgar.
- 20 The author of *Lycidas* :
- (A) Alfred Lord Tennyson.
  - (B) John Milton.
  - (C) Geoffrey Chaucer.
  - (D) T S Eliot.
- 21 *Mrs. Dalloway* is written by :
- (A) Virginia Woolf.
  - (B) George Elliot.
  - (C) Emile Bronte.
  - (D) Charlotte Bronte.

Turn over



22 Who wrote "Ode on a Grecian Urn" ?

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

23 Who wrote the play *Volpone* ?

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

24 The Victorian Period is said to span the years :

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

25 *Mimic Men* is a novel by :

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

26 Who among the following is NOT a psychoanalyst ?

- (A) Carl Gustav Jung.
- (B) Jaques Lacan.
- (C) Sigmund Freud.
- (D) I.A.Richards.

27 Claudius is a character from :

- (A) Othello.
- (B) Macbeth.
- (C) King Lear.
- (D) Hamlet.

28 *The Duchess of Malfi* is a play by :

- (A) Ben Jonson.
- (B) Joh Dryden.
- (C) Shakespeare.
- (D) John Webster.

29 The quality of having more than one meaning is called an :

- (A) Alliteration.
- (B) Anachronism.
- (C) Ambiguity.
- (D) Anagnorisis.



30 What is the first dramatic comedy in English ?

- (A) The Frogs. (B) Ralph Roister Doister.  
(C) The Divine Comedy. (D) Everyman in His Humor.

31 Richardson's Pamela belongs to the genre of :

- (A) Sociological novel. (B) Psychological novel.  
(C) Epistolary novel. (D) None of the above.

32 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.

32 "In Memory of W.B Yeats" was written by :

- (A) W.B. Yeats. (B) W.H. Auden.  
(C) T.S. Eliot. (D) Dylan Thomas.

33 Who wrote the play *Cocktail Party* ?

- (A) Albert Camus. (B) Samuel Beckett.  
(C) Harold Pinter. (D) T.S Eliot.

34 Lexicography is associated with :

- (A) Words. (B) Life.  
(C) Grammar. (D) Literature.

35 Catharsis is often used synonymously with :

- (A) Anagnorisis. (B) Purgation.  
(C) Hamartia. (D) Tragic flaw.

36 Who wrote the novel *A Suitable Boy* :

- (A) Mulk Raj Anand. (B) Gita Mehta.  
(C) Manoj C. Das. (D) Vikram Seth.

Turn over



37 Which of the following is NOT an Absurdist play ?

(A) Waiting for Godot. (B) The Birthday Party.

(C) Rhinoceros. (D) The Refugee.

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 people.

(C) He thought poetry an unpopular genre.

(D) He found that poets were flatterers of rulers.

40 "In Memoriam" was published in :

(A) 1855.

(B) 1850.

(C) 1854.

(D) 1864.

41 The following did not, as a rule, write personal essays :

(A) Addison.

(B) Bacon.

(C) Steele.

(D) Lamb.

42 The 'ed' in "typed" is a

(A) Phoneme.

(B) Morpheme.

(C) Both phoneme and morpheme. (D) Neither.

43 "Life is but a talking shadow" is an example of :

(A) Metaphor.

(B) Apostrophe.

(C) Simile.

(D) None.



- 44 The source for the plots of most of Shakespeare's history plays was :  
(A) Anglo Saxon chronicles. (B) Holinshed's Chronicles.  
(C) Pliny's histories. (D) Italian legends.
- 45 Period in English Literature from 1901 to 1910 is called \_\_\_\_\_ ?  
(A) The Pre-Raphaelites. (B) The Modern.  
(C) The Edwardian. (D) The Georgian.
- 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)

Turn over



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

- 1 Popular culture.
- 2 Indian English poetry.
- 3 Stream of consciousness novel.
- 4 The fiction of R K Narayan.
- 5 Cultural Studies.
- 6 The Theatre of the Absurd.

(2 × 5 = 10 marks)

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

- 1 Define and describe translation as you understand it. Discuss the role of translation in a multi-lingual, multi-cultural country like India.
- 2 How did Steele and Addison influence the reading habits of the English people ? Discuss briefly.
- 3 Discuss Wordsworth and Coleridge as the founders of the theoretical paradigms of Romanticism in English poetry.
- 4 Write a critical review of the film adaptation of a novel you have read comparing the relative merits of the two media.
- 5 Write a critical analysis of a post-millennium novel Malayalam or another Indian language you have read.
- 6 Attempt a critical analysis of the major features of the poetry of Kamala Das and Nissim Ezekiel.

(1 × 20 = 20 marks)

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

(1 × 20 = 20 marks)



### Being Boring

*'May you live in interesting times. [Chinese curse]*

If you ask me 'What's new?', I have nothing to say

Except that the garden is growing.

I had a slight cold but it's better today.

I m content with the way things are going.

Yes, he is the same as he usually is.

Still eating and sleeping and snoring.

I get on with my work. He gets on with his.

I know this is all very boring.

There was drama enough in my turbulent past :

Tears and passion - I've used up a tankful.

No news is good news, and long may it last,

If nothing much happens, I'm thankful.

A happier cabbage you never did see,

My vegetable spirits are soaring,

If you're after excitement, steer well clear of me.

I want to go on being boring.

I don't go to parties. Well, what are they for,

If you don't need to find a new lover ?

You drink and you listen and drink a bit more

And you take the next day to recover.

Turn over



Someone to stay home with was all my desire

And, now that I've found a safe mooring.

I've just one ambition in life : I aspire

To go on and on being boring.

-Wendy Cope

OR

Now and then, while we rested, we watched the laborious ant at his work. I found nothing new in him : certainly nothing to change my opinion of him. It seems to me that in the matter of intellect the ant must be a strangely overrated bird. During many summers, now, I have watched him, when I ought to have been in better business, and I have not yet come across a living ant that seemed to have any more sense than a dead one. I refer to the ordinary ant, of course ; I have had no experience of those wonderful Swiss and African ones which vote, keep drilled armies, hold slaves, and dispute about religion. Those particular ants may be all that the naturalist paints them, but I am persuaded that the average ant is a sham. I admit his industry, of course ; he is the hardest-working creature in the world—when anybody is looking—but his leather-headedness is the point I make against him. He goes out foraging, he makes a capture, and then what does he do ? Go home ? No—he goes anywhere but home. He doesn't know where home is. His home may be only three feet away no—matter, he can't find it. He makes his capture, as I have said : it is generally something which can be of no sort of use to himself or anybody else ; it is usually seven times bigger than it ought to be ; he hunts out the awkwardest place to take hold of it ; he lifts it bodily—up in the air by main force, and starts ; not toward home, but in the opposite direction ; not calmly and wisely, but with a frantic haste which is wasteful of his strength ; he fetches up against a pebble, and instead of going around it, he climbs over it backward dragging his booty after him, tumbles down on the other side, jumps up in a passion, kicks the dust off his clothes, moistens his



hands, grabs his property viciously, yanks it this way, then that, shoves it ahead of him a moment, turns tail and lugs it after him another moment, gets madder and madder, then presently hoists it into the air and goes tearing away in an entirely new direction ; comes to a weed ; it never occurs to him to go around it ; no, he must climb it ; and he does climb it, dragging his worthless property to the top—which is as bright a thing to do as it would be for me to carry a sack of flour from Heidelberg to Paris by way of Strasburg steeple ; when he gets up there he finds that that is not the place ; takes a cursory glance at the scenery and either climbs down again or tumbles down, and staffs off once more—as usual, in a new direction. At the end of half an hour, he fetches up within six inches of the place he started from and lays his burden down ; meantime he has been over all the ground for two yards around, and climbed all the weeds and pebbles he came across. Now he wipes the sweat from his brow, strokes his limbs, and then marches aimlessly of in as violently a hurry as ever. He does not remember to have ever seen it before ; he looks around to see which is not the way home, grabs his bundle and starts ; he goes through the same adventures he had before ; finally stops to rest, and a friend comes along. Evidently the friend remarks that a last year's grasshopper leg is a very noble acquisition, and inquires where he got it. Evidently the proprietor does not remember exactly where he did get it, but thinks he got it "around here somewhere." Evidently the friend contracts to help him freight it home. Then, with a judgment peculiarly antic (pun not intended), they take hold of opposite ends of that grasshopper leg and begin to tug with all their might in opposite directions. Presently they take a rest and confer together. They decide that something is wrong, they can't make out what. Then they go at it again, just as before. Same result. Mutual recriminations follow. Evidently each accuses the other of being an obstructionist. They lock themselves together and chew each other's jaws for a while ; then they roll and tumble on the ground till one loses a horn or a leg and has to haul off for repairs. They make up and go to work again in the same old insane way, but the crippled ant is at a disadvantage ; tug as he may, the other one drags off the booty and him at the end of it. Instead of giving up, he hangs on, and gets his shins bruised against every obstruction

Turn over



that comes in the way. By and by, when that grasshopper leg has been dragged all over the same old ground once more, it is finally dumped at about the spot where it originally lay, the two perspiring ants inspect it thoughtfully and decide that dried grasshopper legs are a poor sort of property after all, and then each starts off in a different direction to see if he can't find an old nail or something else that is heavy enough to afford entertainment and at the same time valueless enough to make an ant want to own it.