

CUET PG 2026 English

Question Paper with Solutions

(12 March, Shift 3)

General Instructions

- (i) This booklet contains 75 questions, each provided with a complete, step-by-step solution.
- (ii) It comprises 75 single-correct multiple-choice questions.
- (iii) These questions follow the CUET (PG) examination pattern.
- (iv) Each correct answer is awarded +4 marks, with -1 for an incorrect answer; unattempted questions carry no marks.
- (v) The time allotted for this paper is 90 minutes (75 questions, 300 marks).
- (vi) Attempt each question on your own before reviewing the given solution.

1. Which of the following is not mentioned by Geoffrey Chaucer in *The Canterbury Tales*?

- (A) French Revolution
- (B) Hundred Years' War
- (C) Black Death
- (D) Peasants' Revolt

Correct Answer: (A) French Revolution

Solution:

Step 1 : Understanding the Question:

This literary history question tests our knowledge of the social and historical context of fourteenth-century England as reflected in Geoffrey Chaucer's masterpiece, *The Canterbury Tales*. We need to identify which of the given events is not contemporary with Chaucer's

lifetime and writing.

Step 2 : Key Formulas and Approach:

While literary history does not utilize mathematical formulas, the approach here relies on establishing a clear chronological timeline. By comparing the exact historical dates of each listed event with Geoffrey Chaucer's lifespan (circa 1343--1400), we can logically determine which event occurred outside his era and thus could not have been mentioned in his work.

Step 3: Detailed Explanation:

- Geoffrey Chaucer is widely regarded as the father of English literature, living and writing during the late Middle Ages in the fourteenth century.
- The Black Death, a devastating pandemic of bubonic plague that swept across Europe, first struck England in 1348, directly impacting the society of Chaucer's youth and influencing his narratives, such as the Pardoner's Tale.
- The Peasants' Revolt, which was a major uprising across England in 1381, occurred during Chaucer's adult life and is referenced in *The Canterbury Tales*, particularly in the Nun's Priest's Tale through an allusion to Jack Straw.
- The Hundred Years' War was an ongoing series of military conflicts between England and France that began in 1337 and lasted until 1453, serving as a background to Chaucer's military service and informing characters like the Knight and the Squire.
- The French Revolution, by contrast, was a major political and social upheaval that began in 1789, nearly four centuries after Chaucer's death in 1400, making it impossible for him to mention it.

Step 4 : Final Answer:

Therefore, the historical event that is not mentioned by Geoffrey Chaucer is the French Revolution.
The correct option is (A) French Revolution.

Quick Tip: Chaucer belongs to the fourteenth century, while the French Revolution belongs to the eighteenth century.

2. Given below are two statements: Statement (I): In Lamb and Wordsworth, we have two widely different views of romantic movement. Statement (II): Wordsworth shows the influence of nature and solitude, Lamb that of society. Choose the most appropriate answer.

- (A) Both Statement I and Statement II are correct
- (B) Both Statement I and Statement II are incorrect
- (C) Statement I is correct but Statement II is incorrect
- (D) Statement I is incorrect but Statement II is correct

Correct Answer: (A) Both Statement I and Statement II are correct

Solution:

Step 1 : Understanding the Question:

This question requires us to evaluate two literary statements comparing the distinct aesthetic perspectives of William Wordsworth and Charles Lamb, both of whom are key figures of the English Romantic movement.

Step 2 : Key Formulas and Approach:

The analytical approach involves contrasting the thematic and structural focuses of each writer. We evaluate Wordsworth's poetic

focus on nature and individual solitude against Lamb's prose essays that center on urban London life and social relationships to verify the validity of both assertions.

Step 3: Detailed Explanation:

- William Wordsworth and Charles Lamb were contemporary figures of the British Romantic period, yet they represented two distinctly different facets of the movement's artistic philosophy.
- Statement I suggests that these two authors offer widely different views of the Romantic movement, which is accurate because Romanticism was a broad movement containing both solitary, nature-focused aesthetics and urban, personal essay formats.
- Statement II specifies that Wordsworth shows the influence of nature and solitude, which is verified by his major poems like *The Prelude* and *Tintern Abbey* which celebrate spiritual rejuvenation in the wilderness.
- Statement II also states that Lamb shows the influence of society, which is correct as seen in his *Essays of Elia*, where he writes with deep affection about London streets, social institutions, friends, and the bustling human activity of the city.
- Since both statements are historically and critically accurate reflections of their respective literary styles and philosophies, they are both correct.

Step 4 : Final Answer:

Consequently, both Statement I and Statement II are correct, making option (A) the correct choice.

The correct option is (A) Both Statement I and Statement II are correct.

Quick Tip: Wordsworth represents nature-centred Romanticism, while Lamb represents personal, social, and urban Romantic prose.

3. Arrange the following ages in chronological order: A. Romantic Period, B. Jacobean Age, C. Age of Chaucer, D. Victorian Age.

- (A) A, D, B, C
- (B) C, B, A, D
- (C) B, C, D, A
- (D) D, A, C, B

Correct Answer: (B) C, B, A, D

Solution:

Step 1 : Understanding the Question:

This question requires us to arrange four major periods or ages in the history of English literature into chronological order, starting from the earliest historical era and moving to the latest.

Step 2 : Key Formulas and Approach:

The approach involves assigning the correct historical date range to each of the four given literary ages: the Romantic Period, the Jacobean Age, the Age of Chaucer, and the Victorian Age. Once the timelines are established, we can sort them chronologically from the earliest century to the most recent.

Step 3: Detailed Explanation:

- The Age of Chaucer belongs to the Middle English period of the medieval era, centered around the life of Geoffrey Chaucer, who lived

from roughly 1343 to 1400. This is the earliest age among the choices.

- The Jacobean Age corresponds to the reign of King James I of England, which lasted from 1603 to 1625, falling within the larger English Renaissance period.
- The Romantic Period is a major literary movement that is generally dated from 1798 (with the publication of Wordsworth and Coleridge's *Lyrical Ballads*) to 1837 (the accession of Queen Victoria).
- The Victorian Age represents the period of Queen Victoria's reign over the United Kingdom, spanning from 1837 until her death in 1901. This is the latest era of the four options.
- Ordering these eras chronologically gives: Age of Chaucer (C) first, followed by the Jacobean Age (B), then the Romantic Period (A), and finally the Victorian Age (D).

Step 4 : Final Answer:

Therefore, the correct chronological sequence of the given literary ages is C, B, A, D.

The correct option is (B) C, B, A, D.

Quick Tip: For literary periods, remember: Medieval/Chaucer comes before Renaissance/Jacobean, then Romantic, then Victorian.

4. Which of the following statements are correct? A. Dryden is the greatest literary figure of Modern Age. B. Dryden is the literary figure of the Restoration Period. C. In Dryden, we have an excellent reflection of both the good and the evil tendencies of the age in which he lived. D. Dryden is also considered as the first novelist in any language to make the scene an essential element in the action. E. In 1815, Dryden married Miss Gordon.

- (A) B and C Only
- (B) A, B and C Only
- (C) B and D Only
- (D) B, C and E Only

Correct Answer: (A) B and C Only

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the correct statements regarding the English poet, dramatist, and literary critic John Dryden, chosen from a given set of five statements (A through E).

Step 2 : Key Formulas and Approach:

To solve this, we must evaluate the biographical and literary facts of John Dryden's life (1631--1700). We systematically assess the accuracy of each statement regarding his literary age, his characteristics, and key historical dates to eliminate incorrect assertions and find the correct combination.

Step 3: Detailed Explanation:

- Statement A claims that Dryden is the greatest literary figure of the Modern Age, which is incorrect because Dryden lived in the seventeenth century, while the Modern Age refers to the twentieth century.
- Statement B claims that Dryden is the key literary figure of the Restoration Period (1660--1700). This is correct, as this era is heavily dominated by his poetry, drama, and prose, often being called the "Age of Dryden".
- Statement C asserts that in Dryden we have an excellent reflection of

both the good and the evil tendencies of his age. This is correct because his works capture the intellectual vitality and wit of the Restoration, as well as its political turbulence and moral compromises.

- Statement D describes Dryden as the first novelist to make settings essential to action, which is incorrect; this accolade is typically associated with much later figures like Sir Walter Scott or early eighteenth-century novelists.
- Statement E claims Dryden married Miss Gordon in 1815. This is incorrect because Dryden died in the year 1700, making a marriage in 1815 chronologically impossible.

Step 4 : Final Answer:

By evaluating all statements, we find that only B and C are correct, making option (A) the correct answer.

The correct option is (A) B and C Only.

Quick Tip: Dryden is chiefly associated with the Restoration Age, not with the Modern Age.

5. Match List-I with List-II: A. Mary Wollstonecraft, B. John Stuart Mill, C. Margaret Fuller, D. Virginia Woolf; I. The Subjection of Women, II. A Vindication of the Rights of Women, III. A Room of One's Own, IV. Woman in the Nineteenth Century.

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to pair four prominent authors of feminist and social reform texts with their respective literary works.

Step 2 : Key Formulas and Approach:

The approach consists of utilizing literary history to identify the authors of the four listed feminist treatises. We match Mary Wollstonecraft, John Stuart Mill, Margaret Fuller, and Virginia Woolf to their books, and then find the corresponding letter-number configuration in the options.

Step 3: Detailed Explanation:

- Mary Wollstonecraft wrote *A Vindication of the Rights of Woman* in 1792, which is widely regarded as one of the earliest and most influential works of feminist philosophy, arguing that women deserve equal education.
- John Stuart Mill, the famous Victorian philosopher, published *The Subjection of Women* in 1869, an essay advocating for political, legal, and social equality between the sexes.
- Margaret Fuller was a key American Transcendentalist writer who wrote *Woman in the Nineteenth Century* in 1845, a seminal text for the early women's rights movement in the United States.
- Virginia Woolf, a major modernist writer, published the extended essay *A Room of One's Own* in 1929, which explores the financial and spatial independence necessary for women to create art.
- Matching these writers with their works gives: A to II, B to I, C to IV, and D to III.

Step 4 : Final Answer:

Based on the correct historical attributions, the proper match is A-II, B-I, C-IV, D-III.

The correct option is (B) A-II, B-I, C-IV, D-III.

Quick Tip: Remember important feminist texts: Wollstonecraft--Vindication, Mill--Subjection, Fuller--Woman in the Nineteenth Century, Woolf--A Room of One's Own.

6. Who amongst the following is not a Romantic poet?

- (A) P.B. Shelley
- (B) John Keats
- (C) Lord Byron
- (D) Alfred Tennyson

Correct Answer: (D) Alfred Tennyson

Solution:

Step 1 : Understanding the Question:

This question asks us to identify which of the four listed English poets does not belong to the Romantic movement of the late eighteenth and early nineteenth centuries.

Step 2 : Key Formulas and Approach:

The approach is based on classifying the poets by their corresponding literary movements and historical eras. We examine the active years and thematic styles of P.B. Shelley, John Keats, Lord Byron, and Alfred Tennyson to determine who is not a Romantic poet.

Step 3: Detailed Explanation:

- Percy Bysshe Shelley (1792--1822) is one of the major second-generation Romantic poets, celebrated for his radical social views and intensely lyrical poetry such as "Ode to the West Wind".
- John Keats (1795--1821) is another premier second-generation Romantic poet, famous for his sensual imagery and profound meditations on beauty and mortality in his famous odes.
- Lord Byron (George Gordon Byron, 1788--1824) is a key second-generation Romantic poet, famous for his creation of the brooding Byronic hero and his epic satire *Don Juan*.
- Alfred, Lord Tennyson (1809--1892), although influenced by the Romantics in his early years, is the quintessential poet of the Victorian Age, serving as Poet Laureate during much of Queen Victoria's reign.
- While the Romantic poets died young in the early decades of the nineteenth century, Tennyson's career flourished later, addressing Victorian anxieties about science, faith, and progress.

Step 4 : Final Answer:

Consequently, Alfred Tennyson is the poet among the options who belongs to the Victorian period rather than the Romantic movement. The correct option is (D) Alfred Tennyson.

Quick Tip: Shelley, Keats, and Byron are Romantic poets, while Tennyson is a Victorian poet.

7. Given below are two statements: Assertion (A): Gandhi thought that the village was the safe, sane unit of human association. Reason (R): Gandhi was the apostle of decentralisation. Choose the most appropriate answer.

- (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (B) Both (A) and (R) are correct but (R) is not the correct explanation of (A)
- (C) (A) is correct but (R) is not correct
- (D) (A) is not correct but (R) is correct

Correct Answer: (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)

Solution:

Step 1 : Understanding the Question:

This question consists of an Assertion (A) and a Reason (R) regarding Mahatma Gandhi's social and political philosophy. We must determine the accuracy of both statements and whether the Reason correctly explains the Assertion.

Step 2 : Key Formulas and Approach:

The logical approach involves analyzing Mahatma Gandhi's socio-economic vision. We must evaluate his views on village-level organization and his political stance on the decentralization of power, and then verify if the decentralized political framework serves as the conceptual foundation for his preference for village life.

Step 3: Detailed Explanation:

- Mahatma Gandhi's social philosophy was deeply centered around the idea of *Gram Swaraj* (village self-rule), which emphasized self-sufficient, localized communities.

- Assertion (A) is correct because Gandhi firmly believed that the rural village represents a safe, sane, and balanced unit of human association, contrasting it with the exploitative nature of large industrialized cities.
- Reason (R) is correct because Gandhi was a major proponent of political and economic decentralization, arguing that decentralized power prevents the concentration of authority and promotes true democratic participation.
- The relationship between the two statements is direct: Gandhi's commitment to decentralization is the primary reason why he championed the village as the ideal and most appropriate social unit for human cooperative living. Thus, (R) is indeed the correct explanation for (A).

Step 4 : Final Answer:

Therefore, both (A) and (R) are correct and (R) is the proper and logical explanation of (A).

The correct option is (A) Both (A) and (R) are correct and (R) is the correct explanation of (A).

Quick Tip: Gandhi's ideal social vision was based on decentralisation, village self-rule, and self-sufficient communities.

8. Arrange the following Ages/Periods in the history of English literature in chronological order: A. The Pre-Raphaelites, B. The Middle English Period, C. The Age of Sensibility, D. The Georgian Period.

- (A) D, A, B, C
- (B) C, B, D, A
- (C) A, D, C, B
- (D) B, C, A, D

Correct Answer: (D) B, C, A, D

Solution:

Step 1 : Understanding the Question:

This chronological ordering question asks us to arrange four distinct periods or movements in English literary history from the earliest to the most modern.

Step 2 : Key Formulas and Approach:

The approach involves identifying the specific historical eras of the given choices: the Pre-Raphaelites, the Middle English Period, the Age of Sensibility, and the Georgian Period. By establishing their relative centuries, we can arrange them sequentially.

Step 3: Detailed Explanation:

- The Middle English Period is the earliest era listed, spanning from the Norman Conquest in 1066 to the end of the fifteenth century (roughly 1500).
- The Age of Sensibility, also referred to as the Age of Johnson, occurred in the late eighteenth century, acting as a transitional phase between the Neoclassical and Romantic eras.
- The Pre-Raphaelites were a group of English painters, poets, and critics founded in 1848, which puts them in the middle of the nineteenth-century Victorian Period.
- The Georgian Period in literature refers to the early twentieth

century, specifically associated with the reign of King George V (1910-1936) and the traditional pastoral poets of that era.

- Arranging these sequentially from earliest to latest gives: Middle English Period (B) → Age of Sensibility (C) → The Pre-Raphaelites (A) → The Georgian Period (D).

Step 4 : Final Answer:

Thus, the correct chronological sequence is represented by the order B, C, A, D.

The correct option is (D) B, C, A, D.

Quick Tip: Chronology: Middle English comes first, then eighteenth-century Sensibility, then nineteenth-century Pre-Raphaelites, then Georgian period.

9. Which of the following statements are correct? A. Henrik Ibsen is known for writing problem plays. B. Ibsen's Huckleberry Finn talks about various kinds of subcultures. C. Henrik Ibsen was a Norwegian playwright. D. Young Man Luther is another work written by Ibsen. E. Ibsen's A Doll's House was published in 1879.

- (A) A, B and E Only
- (B) A, D and C Only
- (C) A, C and E Only
- (D) B, C and E Only

Correct Answer: (C) A, C and E Only

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the correct statements among five given claims (A through E) about the life, nationality, genre, and specific works of the playwright Henrik Ibsen.

Step 2 : Key Formulas and Approach:

The approach requires verifying the factual accuracy of each statement. We evaluate Henrik Ibsen's literary output, his pioneering role in drama, his nationality, and the publication year of his famous play *A Doll's House*, while identifying works that are written by other authors.

Step 3: Detailed Explanation:

- Statement A is correct because Henrik Ibsen is widely known as the father of modern realistic drama and a pioneer of the "problem play," which tackles contemporary social and moral dilemmas.
- Statement B is incorrect because *Huckleberry Finn* is a famous American novel written by Mark Twain, not a play or work by Henrik Ibsen.
- Henrik Ibsen was indeed a Norwegian playwright and director, born in Skien, Norway. This makes Statement C correct.
- Statement D is incorrect because *Young Man Luther* is a famous 1958 psychobiographical study of Martin Luther written by Erik Erikson, not a work by Henrik Ibsen.
- Statement E is correct because Ibsen's masterpiece *A Doll's House* was published and first performed in the year 1879.
- Selecting the correct statements from the choices leaves us with statements A, C, and E.

Step 4 : Final Answer:

Therefore, the correct statements are A, C, and E only, corresponding

to option (C).

The correct option is (C) A, C and E Only.

Quick Tip: Ibsen is a Norwegian dramatist famous for problem plays such as A Doll's House.



10. Match List-I with List-II: A. Arms and the Man, B. To the Lighthouse, C. A Passage to India, D. The Waste Land; I. T.S. Eliot, II. E.M. Forster, III. Virginia Woolf, IV. George Bernard Shaw.

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

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

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

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to match four famous twentieth-century literary texts with their respective modern British authors.

Step 2 : Key Formulas and Approach:

The approach involves linking each author listed in List-I (George Bernard Shaw, Virginia Woolf, E.M. Forster, and T.S. Eliot) to their respective major works listed in List-II, and identifying the correct matching combination in the options.

Step 3: Detailed Explanation:

- George Bernard Shaw wrote *Arms and the Man* (1894), a highly successful comedic play that satirizes the romanticized ideals of military heroism and love.
- Virginia Woolf wrote the landmark modernist stream-of-consciousness novel *To the Lighthouse* (1927), which focuses on the Ramsay family and their visits to the Isle of Skye.
- E.M. Forster authored *A Passage to India* (1924), a novel exploring the complex relations between East and West during the British Raj in India.
- T.S. Eliot wrote the monumental modernist poem *The Waste Land* (1922), which reflects the spiritual and cultural disillusionment of post-World War I Western society.
- Mapping these pairings results in: A-IV, B-III, C-II, and D-I.

Step 4 : Final Answer:

Consequently, the correct matching pattern is A-IV, B-III, C-II, D-I. The correct option is (B) A-IV, B-III, C-II, D-I.

Quick Tip: Remember: Shaw--Arms and the Man, Woolf--To the Lighthouse, Forster--A Passage to India, Eliot--The Waste Land.

11. The rhyme scheme of Shakespearean sonnet is:

- (A) ABAB, CDCD, EFEF, GG
- (B) ABAB, BCBC, CDCD, EE
- (C) ABBA, CDDC, EFFE, GG
- (D) ABACABAC, DEFDEF

Correct Answer: (A) ABAB, CDCD, EFEF, GG

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the standard rhyme scheme associated with a Shakespearean sonnet, also known as the English sonnet.

Step 2 : Key Formulas and Approach:

The approach involves analyzing the structural conventions of the Elizabethan sonnet form. We break down the fourteen-line poem into its constituent stanzas (three quatrains and a final couplet) and track how the end-rhymes are arranged line-by-line.

Step 3: Detailed Explanation:

- A Shakespearean sonnet consists of exactly fourteen lines, typically written in iambic pentameter.
- The structure is divided into three quatrains (four-line stanzas) and one heroic couplet (a two-line stanza) at the end.
- The first quatrain has an alternating rhyme scheme: ABAB.
- The second quatrain introduces new rhymes in an alternating pattern: CDCD.
- The third quatrain follows with another set of alternating rhymes: EFEF.
- The sonnet concludes with a rhyming couplet, which uses a final pair of rhyming sounds: GG. This couplet often provides a summarizing resolution or a dramatic turn (volta) to the poem's argument.
- Combining these elements results in the overall rhyme scheme: ABAB, CDCD, EFEF, GG.

Step 4 : Final Answer:

Therefore, the standard rhyme scheme of a Shakespearean sonnet is ABAB, CDCD, EFEF, GG, corresponding to option (A).

The correct option is (A) ABAB, CDCD, EFEF, GG.

Quick Tip: Shakespearean sonnet has three quatrains and a final couplet: *ABAB CDCD EFEF GG*.

12. Given below are two statements: Assertion (A): *Voices in the City*, although its canvas is large, the details fuller and diction richer, is nevertheless less satisfying than *Cry, the Peacock*. Reason (R): The reason is that *Voices in the City* is not contained by a single sensibility like Maya's in *Cry, the Peacock*. Choose the most appropriate answer.

- (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (B) Both (A) and (R) are correct but (R) is not the correct explanation of (A)
- (C) (A) is correct but (R) is not correct
- (D) (A) is not correct but (R) is correct

Correct Answer: (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)

Solution:

Step 1 : Understanding the Question:

This question presents an Assertion (A) and a Reason (R) comparing two of Anita Desai's early novels, *Voices in the City* and *Cry, the Peacock*. We need to evaluate whether both statements are correct and if the Reason explains the Assertion.

Step 2 : Key Formulas and Approach:

The approach lies in the literary criticism of Anita Desai's narrative techniques. We analyze the aesthetic impact of the singular, intense psychological narrative voice of Maya in *Cry, the Peacock* and compare it with the multi-perspective, wider canvas of *Voices in the City*.

Step 3: Detailed Explanation:

- Anita Desai is celebrated for introducing psychological realism into Indian English fiction, focusing on the inner lives and emotional distress of her protagonists.
- Assertion (A) is correct because critics generally consider *Voices in the City* to be less unified and satisfying than *Cry, the Peacock*, despite having richer descriptions and a broader social backdrop.
- Reason (R) is correct because it identifies the structural cause of this critical consensus. While *Cry, the Peacock* is completely unified by the obsessive, singular perspective of Maya, *Voices in the City* distributes its focus among three siblings, resulting in a fragmented sensibility.
- Because the lack of a single, central controlling consciousness in *Voices in the City* directly explains why it is perceived as less psychologically cohesive and satisfying, the Reason provides a valid explanation for the Assertion.

Step 4 : Final Answer:

Consequently, both (A) and (R) are correct, and (R) is the correct explanation of (A).

The correct option is (A) Both (A) and (R) are correct and (R) is the correct explanation of (A).

Quick Tip: Anita Desai's *Cry, the Peacock* is often noted for its intense psychological focus through Maya's consciousness.



13. Arrange the following plays chronologically in the order of their publication: A. Caryl Churchill's *Cloud Nine*, B. Harold Pinter's *No Man's Land*, C. Samuel Beckett's *Waiting for Godot*, D. John Osborne's *Look Back in Anger*.

- (A) A, B, D, C
- (B) C, D, B, A
- (C) B, C, D, A
- (D) D, A, C, B

Correct Answer: (B) C, D, B, A

Solution:

Step 1 : Understanding the Question:

This question asks us to arrange four prominent modern plays by Caryl Churchill, Harold Pinter, Samuel Beckett, and John Osborne in chronological order based on their initial publication or premiere dates.

Step 2 : Key Formulas and Approach:

The analytical approach requires determining the historical production or publication year for each play. Once the dates are verified, we sort the plays sequentially from the earliest post-war drama to the late-twentieth-century work.

Step 3: Detailed Explanation:

- Samuel Beckett's masterpiece of the Theatre of the Absurd, *Waiting for Godot* (originally *En attendant Godot*), was first performed in Paris in 1953 and published in English shortly after. This is the earliest work among the options.
- John Osborne's landmark play *Look Back in Anger* was first staged in 1956, marking the beginning of the "Angry Young Men" and "kitchen sink realism" movements in British theatre.
- Harold Pinter's enigmatic drama *No Man's Land* was first performed and published in 1975, showcasing his signature pause-laden and menacing theatrical style.
- Caryl Churchill's highly acclaimed feminist and non-linear play *Cloud Nine* was first produced in 1979, representing late-seventeenth-century postmodern and political drama.
- Arranging these dates in chronological order gives: *Waiting for Godot* (C, 1953) → *Look Back in Anger* (D, 1956) → *No Man's Land* (B, 1975) → *Cloud Nine* (A, 1979).

Step 4 : Final Answer:

Therefore, the correct chronological sequence of publication/performance is C, D, B, A.

The correct option is (B) C, D, B, A.

Quick Tip: For modern British drama, remember: Beckett's *Waiting for Godot* comes before Osborne, Pinter, and Churchill.

14. Which of the following statements are correct? A. William Golding's *Lord of the Flies* was published in 1645. B. William Golding was awarded Nobel Prize for literature. C. *Robinson Crusoe* and *Brave New World* are William Golding's most notable works. D. Golding's *Lord of the Flies* is described as a dystopia. E. *Nineteen Eighty Four* is another dystopian work written by William Golding.

(A) A, B and D Only

(B) B and D Only

(C) C and D Only

(D) B, D and E Only

Correct Answer: (B) B and D Only

Solution:

Step 1 : Understanding the Question:

This question presents five statements (A through E) concerning the life, works, and prestigious accolades of the twentieth-century English novelist William Golding, and asks us to identify the correct subset.

Step 2 : Key Formulas and Approach:

The approach involves evaluating each statement's factual correctness using literary history. We check the publication date of *Lord of the Flies*, Golding's Nobel Prize status, his actual bibliography compared to other novelists, and his involvement with major dystopian works.

Step 3: Detailed Explanation:

- Statement A asserts that William Golding's famous novel *Lord of the Flies* was published in 1645. This is incorrect, as it was published in the mid-twentieth century, specifically in 1954.
- Statement B states that William Golding was awarded the Nobel

Prize for Literature. This is correct, as he received this honor in 1983.

- Statement C asserts that *Robinson Crusoe* and *Brave New World* are his most notable works. This is incorrect because Daniel Defoe wrote *Robinson Crusoe* and Aldous Huxley wrote *Brave New World*.
- Statement D describes Golding's *Lord of the Flies* as a dystopia. This is correct because the novel details a highly pessimistic, chaotic breakdown of social order among stranded children, illustrating a dark view of human civilization.
- Statement E claims that *Nineteen Eighty-Four* is another dystopian work by Golding. This is incorrect because *Nineteen Eighty-Four* was written by George Orwell.
- Reviewing all assertions, we find that only statements B and D are correct.

Step 4 : Final Answer:

Thus, statements B and D are the only correct statements, making option (B) the correct choice.

The correct option is (B) B and D Only.

Quick Tip: Golding wrote *Lord of the Flies*; Orwell wrote *Nineteen Eighty-Four*; Huxley wrote *Brave New World*.

15. Match List-I with List-II: A. Francis Bacon, B. Samuel Johnson, C. George Orwell, D. Samuel Butler; I. New Atlantis, II. Rasselas, III. Erewhon, IV. Animal Farm.

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

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

Solution:

Step 1 : Understanding the Question:

This matching question asks us to pair four prominent English prose writers and essayists from different eras with their respective major literary works.

Step 2 : Key Formulas and Approach:

The approach consists of utilizing historical literary knowledge to connect each author (Francis Bacon, Samuel Johnson, George Orwell, and Samuel Butler) with their famous prose text, and finding the matching pair sequence in the multiple-choice options.

Step 3: Detailed Explanation:

- Francis Bacon, the Elizabethan philosopher and pioneer of empiricism, wrote *New Atlantis*, a utopian novel published posthumously in 1626 that depicts a scientifically advanced island community.
- Samuel Johnson, the legendary eighteenth-century lexicographer and critic, wrote the philosophical fable *Rasselas* in 1759, which follows an Abyssinian prince's search for happiness.
- George Orwell, the prominent political writer and satirist of the twentieth century, wrote the celebrated anti-totalitarian allegorical novella *Animal Farm* in 1945.

- Samuel Butler, a nineteenth-century Victorian novelist, wrote *Erewhon* in 1872, a satirical novel depicting a fictional country that reverses many of Victorian society's technological and moral values.
- Combining these correct mappings, we get: A-I, B-II, C-IV, D-III.

Step 4 : Final Answer:

Therefore, the correct matching is option (A).

The correct option is (A) A-I, B-II, C-IV, D-III.

Quick Tip: Remember: Bacon--New Atlantis, Johnson--Rasselas, Orwell--Animal Farm, Butler--Erewhon.

16. Printing Press was brought to England by William Caxton in:

- (A) 1476
- (B) 1576
- (C) 1496
- (D) 1616

Correct Answer: (A) 1476

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the exact historical year when William Caxton brought the first printing press to England, establishing print culture in the country.

Step 2 : Key Formulas and Approach:

The approach is historical and factual. We recall the landmark events

of the late fifteenth century in English history, specifically the introduction of movable type printing, and pinpoint the exact calendar year associated with Caxton setting up his press at Westminster.

Step 3: Detailed Explanation:

- Before the introduction of printing, books in medieval England had to be laboriously hand-copied, making them expensive, scarce, and limited to elite circles.
- William Caxton was an English merchant, diplomat, and writer who learned the technology of printing in Cologne, Germany, and set up a press in Bruges.
- In the year 1476, Caxton returned to England and established the nation's first printing press in the vicinity of Westminster Abbey.
- This event is widely considered one of the most transformative moments in the history of the English language and literature, as it led to the standardization of English spelling and grammar and made reading material accessible to a wider audience.
- The first book known to have been printed at this Westminster press was an edition of Chaucer's *The Canterbury Tales*.

Step 4 : Final Answer:

Consequently, the printing press was brought to England by William Caxton in 1476, corresponding to option (A).

The correct option is (A) 1476.

Quick Tip: William Caxton introduced the printing press to England in 1476.

17. Given below are two statements: Assertion (A): An epic is a long verse narrative on a comic subject, told in an informal style. Reason (R): An epic is a long verse narrative on a serious subject, told in a formal and elevated style. Choose the most appropriate answer.

- (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (B) Both (A) and (R) are correct but (R) is not the correct explanation of (A)
- (C) (A) is correct but (R) is not correct
- (D) (A) is not correct but (R) is correct

Correct Answer: (D) (A) is not correct but (R) is correct

Solution:

Step 1 : Understanding the Question:

This question contains an Assertion (A) and a Reason (R) regarding the literary definition, subject matter, and stylistic conventions of an epic poem. We need to evaluate the validity of both claims.

Step 2 : Key Formulas and Approach:

The conceptual approach involves defining the genre characteristics of the classical epic. We evaluate whether the epic uses a comic or serious subject, and if its style is formal or informal, and then use these parameters to judge the correctness of the assertion and reason.

Step 3: Detailed Explanation:

- An epic is historically defined as a grand, long narrative poem that traces the heroic exploits of legendary characters or covers cosmic battles of great cultural significance.
- Assertion (A) states that an epic is a long verse narrative on a comic subject, told in an informal style. This is incorrect; this description

contradicts the primary requirements of the traditional epic genre. A comic narrative mimicking epic conventions is known as a mock-epic.

- Reason (R) states that an epic is a long verse narrative on a serious subject, told in a formal and elevated style. This is correct and aligns perfectly with classical models like Homer's *Iliad* or John Milton's *Paradise Lost*.
- Since the assertion is entirely incorrect while the reason is a structurally and historically correct definition of the epic, we conclude that (A) is false and (R) is true.

Step 4 : Final Answer:

Therefore, (A) is not correct but (R) is correct, pointing to option (D) as the correct choice.

The correct option is (D) (A) is not correct but (R) is correct.

Quick Tip: An epic is serious and elevated in style; mock-epic uses epic style for comic or trivial subjects.

18. Arrange the following works in the chronological order of their publication: A. The Tempest, B. The Birthday Party, C. Betrayal, D. Prometheus Unbound.

- (A) A, B, C, D
- (B) A, D, B, C
- (C) A, D, C, B
- (D) D, A, B, C

Correct Answer: (B) A, D, B, C

Solution:

Step 1 : Understanding the Question:

This question asks us to arrange four literary works spanning different centuries and authors (*The Tempest*, *Prometheus Unbound*, *The Birthday Party*, and *Betrayal*) in chronological order of their publication or creation.

Step 2 : Key Formulas and Approach:

The approach involves assigning the correct dates of composition or first publication to each individual work. We identify Shakespeare's late play, Shelley's lyrical drama, and Harold Pinter's two mid-to-late twentieth-century plays, and then sort them chronologically.

Step 3: Detailed Explanation:

- *The Tempest*, one of William Shakespeare's celebrated late romances, was written and first performed around 1611, making it the oldest work in the group.
- *Prometheus Unbound*, a four-act lyrical drama composed by the Romantic poet Percy Bysshe Shelley, was published in the year 1820.
- *The Birthday Party*, Harold Pinter's first full-length play and a prominent work of the "comedy of menace", was first staged in 1958.
- *Betrayal*, also a highly acclaimed play by Harold Pinter, which is famous for its innovative reverse chronological structure, was first performed and published in 1978.
- Ordering these works sequentially gives: *The Tempest* (A) → *Prometheus Unbound* (D) → *The Birthday Party* (B) → *Betrayal* (C).

Step 4 : Final Answer:

Consequently, the correct chronological order is A, D, B, C.

The correct option is (B) A, D, B, C.

Quick Tip: Shakespeare comes first, then Shelley, then Pinter's *The Birthday Party*, and finally Pinter's *Betrayal*.



19. Which of the following statements are correct? A. Jonathan Swift's *Robinson Crusoe* is a tragic work. B. Swift's *The Battle of the Books* is a satire upon both the parties in controversy. C. Swift's *Tale of a Tub* is a satire on humanity. D. Swift's *Gulliver's Travels* shows his bitterness against fate and society. E. Swift's *Tale of a Tub* is a satire on the churches of the day.

(A) A, B and C Only

(B) B, C and E Only

(C) B, D and E Only

(D) D, E and A Only

Correct Answer: (C) B, D and E Only

Solution:

Step 1 : Understanding the Question:

This question presents five statements (A through E) concerning the famous Anglo-Irish satirist Jonathan Swift and his major literary works, asking us to identify the correct subset.

Step 2 : Key Formulas and Approach:

The approach requires verifying the factual accuracy of each claim against the known details of Jonathan Swift's life, his authorship, and the thematic targets of his major satires like *A Tale of a Tub*, *The Battle of the Books*, and *Gulliver's Travels*.

Step 3: Detailed Explanation:

- Statement A claims that Jonathan Swift wrote *Robinson Crusoe* and that it is a tragic work. This is incorrect because *Robinson Crusoe* was written by Daniel Defoe.
- Statement B states that Swift's *The Battle of the Books* (1704) is a satire upon both parties in the controversy. This is correct, as the text satirizes both the "Ancients" and the "Moderns" in the contemporary debate.
- Statement C asserts that *Tale of a Tub* is a satire on humanity. While it has satirical elements, Swift's primary, comprehensive satire on humanity is actually *Gulliver's Travels*, making Statement C less precise or incorrect in this context.
- Statement D claims that Swift's *Gulliver's Travels* shows his bitterness against fate and society. This is correct because the work, especially the fourth voyage to the land of the Houyhnhnms, is a biting satire on human nature and social institutions.
- Statement E asserts that Swift's *Tale of a Tub* is a satire on the churches of the day. This is correct because the story uses the allegory of three brothers (representing Roman Catholicism, Anglicanism, and Calvinist Dissent) to critique ecclesiastical corruptions.
- Combining the correct statements, we identify B, D, and E as the valid statements.

Step 4 : Final Answer:

Therefore, the correct statements are B, D, and E only.

The correct option is (C) B, D and E Only.

Quick Tip: Swift wrote *Gulliver's Travels*, *The Battle of the Books*, and *A Tale of a Tub*; *Robinson Crusoe* is by Defoe.

20. Match List-I with List-II: A. Matthew Arnold, B. John Milton, C. P.B. Shelley, D. Thomas More; I. *Lycidas*, II. *Adonais*, III. *Utopia*, IV. *Culture and Anarchy*.

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

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

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

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to pair four major literary works (prose, essays, and elegies) with their correct English authors.

Step 2 : Key Formulas and Approach:

The approach relies on literary history and generic classifications. We match Matthew Arnold, John Milton, Percy Bysshe Shelley, and Thomas More to their respective works in List-II, and find the corresponding option pattern.

Step 3: Detailed Explanation:

- Matthew Arnold, a Victorian poet and social critic, wrote the influential social critique *Culture and Anarchy* in 1869, arguing for the intellectual pursuit of sweetness and light.
- John Milton, the epic poet, wrote the pastoral elegy *Lycidas* in 1637 to mourn the tragic death of his university friend Edward King.
- Percy Bysshe Shelley, the Romantic poet, composed the famous pastoral elegy *Adonais* in 1821 to mourn the untimely passing of John Keats.

- Thomas More, the Renaissance humanist and statesman, wrote the classic work *Utopia* in 1516, which depicts an imaginary island with an ideal socio-political system.
- Pairing these authors with their works yields: A-IV, B-I, C-II, D-III.

Step 4 : Final Answer:

Based on these associations, the correct option representing the complete matching pattern is (D).

The correct option is (D) A-IV, B-I, C-II, D-III.

Quick Tip: Remember: Arnold--Culture and Anarchy, Milton--Lycidas, Shelley--Adonais, More--Utopia.

21. Who wrote “... to weep at every page, not for what he sees, but for what he sees, he sees. For me it's like a book of prayers”?

- (A) Barrett Browning
- (B) Bernard Shaw
- (C) John Masefield
- (D) Raja Rao

Correct Answer: (D) Raja Rao

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the author of a deeply spiritual and poetic statement concerning the reading experience of a book, describing it as being "like a book of prayers."

Step 2 : Key Formulas and Approach:

The approach involves analyzing the stylistic and philosophical tone of the given quote. By connecting the meditative, metaphysical language of the quote to the specific writing styles of the listed Indian and British authors, we can identify Raja Rao as the author.

Step 3 : Detailed Explanation:

- Raja Rao was a pioneering Indian English novelist whose work is characterized by its deep integration of Advaita Vedanta philosophy and Indian metaphysics with modern narrative forms.
- His prose often displays a ritualistic, spiritual quality that elevates everyday experiences to the level of spiritual reflection, which aligns with the meditative tone of the quote.
- The comparison of reading a text to engaging with "a book of prayers" reflects Raja Rao's persistent belief that literature can serve as a spiritual medium or *sadhana*.
- In contrast, Elizabeth Barrett Browning, George Bernard Shaw, and John Masefield wrote within Victorian and modern British contexts that focused on social criticism, poetry, and realistic drama, rather than this specific style of spiritual prose.

Step 4 : Final Answer:

Therefore, the author of the given quotation is Raja Rao.
The correct option is (D) Raja Rao.

Quick Tip: Raja Rao's writings are often connected with Indian metaphysics, spirituality, and philosophical reflection.



22. Given below are two statements: Assertion (A): In a dramatic monologue, a single person utters a speech that makes up the whole poem. Reason (R): The speaker in a dramatic monologue interacts with one or more other people, but we know of the author's presence only from the clues in the discourse of the single speaker. Choose the most appropriate answer.

- (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (B) Both (A) and (R) are correct but (R) is not the correct explanation of (A)
- (C) (A) is correct but (R) is not correct
- (D) (A) is not correct but (R) is correct

Correct Answer: (C) (A) is correct but (R) is not correct

Solution:

Step 1 : Understanding the Question:

This question requires us to evaluate an Assertion (A) and a Reason (R) about the definition and mechanics of the dramatic monologue in English poetry.

Step 2 : Key Formulas and Approach:

To analyze this, we define the formal features of a dramatic monologue as established by poets like Robert Browning. We then compare these features with the claims made in the Assertion and the Reason to check their truth value.

Step 3 : Detailed Explanation:

- A dramatic monologue is a poem where a single speaker—who is not the poet—addresses a silent audience at a critical moment, making up the entirety of the text. This means Assertion (A) is correct.
- The speaker interacts with a silent listener whose reactions are inferred through the speaker's words, creating a dramatic situation.
- However, Reason (R) is incorrect because the author's presence is not signaled through clues in the discourse; indeed, the primary feature of a dramatic monologue is the complete concealment of the author's voice.
- The reader's understanding of the speaker's character is achieved through dramatic irony, where the speaker reveals more about their flaws than they intend, without any direct intervention from the author.

Step 4 : Final Answer:

Therefore, Assertion (A) is correct, but Reason (R) is not correct.
The correct option is (C) (A) is correct but (R) is not correct.

Quick Tip: A dramatic monologue has one speaker, a silent listener, and indirect revelation of the speaker's character.

23. Arrange the following works in the chronological order of their year of publication: A. The English Teacher, B. The Financial Expert, C. Mr. Sampath, D. Waiting for the Mahatma.

(A) A, C, B, D

(B) A, B, C, D

(C) A, C, D, B

(D) B, A, C, D

Correct Answer: (A) A, C, B, D

Solution:

Step 1 : Understanding the Question:

This question requires us to arrange four famous novels written by R.K. Narayan in the order of their publication years.

Step 2 : Key Formulas and Approach:

The approach involves identifying the publication dates for each of the four novels set in the fictional town of Malgudi. Once the dates are verified, we arrange the novels in ascending order.

Step 3 : Detailed Explanation:

- *The English Teacher*, the final novel in Narayan's autobiographical trilogy following *Swami and Friends* and *The Bachelor of Arts*, was published in 1945.
- *Mr. Sampath -- The Printer of Malgudi*, which explores the eccentricities of printing and filmmaking in Malgudi, was published in 1949.

- *The Financial Expert*, which tells the story of the domestic and financial rise of the protagonist Margayya, was published in 1952.
- *Waiting for the Mahatma*, which depicts a romance set against the backdrop of Mahatma Gandhi's anti-colonial campaigns, was published in 1955.
- The correct chronological order of the works is therefore: *The English Teacher* (A, 1945) → *Mr. Sampath* (C, 1949) → *The Financial Expert* (B, 1952) → *Waiting for the Mahatma* (D, 1955).

Step 4 : Final Answer:

The correct chronological sequence is represented by A, C, B, D.
The correct option is (A) A, C, B, D.

Quick Tip: For R.K. Narayan's works, remember the order: The English Teacher, Mr. Sampath, The Financial Expert, Waiting for the Mahatma.

24. Which Indian poet wrote: “Why not let me speak in any language I like? The language I speak becomes mine, its distortions, its queerness All mine, mine alone ...”

- (A) Margaret Chatterjee
- (B) Kamala Das
- (C) Eunice de Souza
- (D) Monika Verma

Correct Answer: (B) Kamala Das

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the Indian poet who wrote these lines defending her choice to write in English and asserting ownership over her language.

Step 2 : Key Formulas and Approach:

The approach involves identifying the poem from which the lines are taken and matching its stylistic elements, such as its personal and assertive tone, with the profile of the correct Indian English confessional poet.

Step 3 : Detailed Explanation:

- The quoted lines are taken from the poem "An Introduction" by Kamala Das, which is one of her most famous and widely anthologized works.
- Published in her collection *Summer in Calcutta* (1965), "An Introduction" is a landmark confessional poem that addresses issues of female identity, patriarchy, and post-colonial language.
- In these lines, the speaker rejects the demands of relatives and critics who advise her to write only in her native tongue, asserting instead that her English, complete with its unique regional character, is entirely her own.
- The themes of self-definition, rejection of patriarchal control, and linguistic reclamation are central to Kamala Das's literary voice, distinguishing her from contemporaries like Margaret Chatterjee, Eunice de Souza, and Monika Verma.

Step 4 : Final Answer:

The poet who wrote these lines is Kamala Das.

The correct option is (B) Kamala Das.

Quick Tip: Kamala Das's *An Introduction* is famous for its bold assertion of personal, linguistic, and feminine identity.



25. Which of the following statements are correct? A. Girish Karnad is known for his comic play *Tughlaq*. B. Girish Karnad is an actor, director and a playwright. C. *Tughlaq* is a historical play. D. *Tughlaq* is written on the life of Sultan Muhammad bin Tughlaq. E. *Tughlaq* was banned in Bombay for sometime.

(A) A, B and C Only

(B) D and E Only

(C) B, D and E Only

(D) B, C and D Only

Correct Answer: (D) B, C and D Only

Solution:

Step 1 : Understanding the Question:

This question asks us to evaluate five statements about the Indian dramatist Girish Karnad and his landmark play *Tughlaq* to identify the correct subset.

Step 2 : Key Formulas and Approach:

The analytical approach requires verifying each statement against documented facts regarding Girish Karnad's multi-faceted career, the

genre of his play *Tughlaq*, its historical protagonist, and its performance history.

Step 3 : Detailed Explanation:

- Statement B is correct because Girish Karnad was a versatile artist who worked as an acclaimed theater actor, film director, and leading modern Indian playwright.
- Statement C is correct because *Tughlaq* (1964) is a historical drama, famously reflecting the political disillusionment of the post-independence Nehruvian era.
- Statement D is correct because the play is centered on the life and turbulent reign of the fourteenth-century Sultan of Delhi, Muhammad bin Tughlaq.
- Statement A is incorrect because *Tughlaq* is a historical tragedy and political allegory, not a comic play.
- Statement E is incorrect because there is no historical record of the play being banned in Bombay; rather, it was staged there with great success, including a famous production directed by Alyque Padamsee.

Step 4 : Final Answer:

Evaluating these statements shows that only B, C, and D are correct, which corresponds to option (D).

The correct option is (D) B, C and D Only.

Quick Tip: Girish Karnad's Tughlaq is a historical-political play based on Sultan Muhammad bin Tughlaq.



26. Match List-I with List-II: A. So Many Hungers, B. Combat of Shadows, C. Voices in the City, D. A Silence of Desire; I. Manohar Malgonkar, II. Bhabani Bhattacharya, III. Anita Desai, IV. Kamala Markandaya.

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to pair four major twentieth-century Indian English novelists listed in List-I with their respective novels listed in List-II.

Step 2 : Key Formulas and Approach:

The approach involves identifying the key publications of each author and matching them to the correct roman numeral to identify the right combination.

Step 3 : Detailed Explanation:

- Bhabani Bhattacharya wrote *So Many Hungers!* (1947), which

portrays the devastation of the 1943 Bengal Famine alongside the Indian freedom movement. This matches A with II.

- Manohar Malgonkar wrote *Combat of Shadows* (1962), a novel set in the tea plantations of Assam during the pre-independence era, dealing with themes of desire and betrayal. This matches B with I.
- Anita Desai wrote *Voices in the City* (1965), which explores the psychological alienation of three siblings in the oppressive urban environment of Calcutta. This matches C with III.
- Kamala Markandaya wrote *A Silence of Desire* (1960), a novel exploring the conflict between traditional faith and modern scientific rationality within an Indian marriage. This matches D with IV.
- The correct matching pattern is A-II, B-I, C-III, D-IV.

Step 4 : Final Answer:

Matching these pairs results in the sequence A-II, B-I, C-III, D-IV, which corresponds to option (A).

The correct option is (A) A-II, B-I, C-III, D-IV.

Quick Tip: Remember: Bhattacharya--So Many Hungers, Malgonkar--Combat of Shadows, Desai--Voices in the City, Markandaya--A Silence of Desire.

27. Who wrote the following lines: “My mother only said Thank God the Scorpion picked on me and spared my children.”

- (A) Jayant Mahapatra
- (B) Nissim Ezekiel
- (C) A.K. Ramanujan
- (D) Kamala Das

Correct Answer: (B) Nissim Ezekiel

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the author of the given lines, which express a mother's selfless gratitude after surviving a scorpion sting.

Step 2 : Key Formulas and Approach:

The approach involves identifying the poem from which the lines are taken and matching its stylistic elements, such as its ironic yet empathetic observation of Indian life, with the profile of the correct Indian English poet.

Step 3 : Detailed Explanation:

- The quoted lines are the concluding verses of the famous poem "Night of the Scorpion", written by the influential Indian Jewish poet Nissim Ezekiel.
- The poem captures a typical rural Indian scene where a mother is stung by a scorpion, prompting various superstitious and rational responses from villagers and the father.
- After hours of pain, when the sting loses its effect, the mother's simple, maternal reaction is to thank God that she suffered instead of

her children.

- Ezekiel uses this ending to contrast the complex, analytical, and superstitious behaviors of the observers with the simple, selfless love of an Indian mother.
- This distinct poetic focus is characteristic of Ezekiel's ironic yet empathetic observation of Indian life, distinguishing him from Jayant Mahapatra, A.K. Ramanujan, and Kamala Das.

Step 4 : Final Answer:

The lines were written by Nissim Ezekiel.

The correct option is (B) Nissim Ezekiel.

Quick Tip: Night of the Scorpion is a famous poem by Nissim Ezekiel and ends with the mother's selfless statement.

28. Given below are two statements: Assertion (A): Biography and memoir are different. Reason (R): Biography is written by the subject about himself or herself while memoir is a day-to-day record of the events in one's life written for personal use and satisfaction. Choose the most appropriate answer.

- (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (B) Both (A) and (R) are correct but (R) is not the correct explanation of (A)
- (C) (A) is correct but (R) is not correct
- (D) (A) is not correct but (R) is correct

Correct Answer: (C) (A) is correct but (R) is not correct

Solution:

Step 1 : Understanding the Question:

This question requires us to evaluate an Assertion (A) and a Reason (R) concerning the definitions and differences between biography, autobiography, memoir, and diaries as literary genres.

Step 2 : Key Formulas and Approach:

The approach involves defining each of these genres clearly. We compare these definitions with the assertions made in both statements to determine which of them are correct.

Step 3 : Detailed Explanation:

- A biography is a detailed account of a person's life written by someone else, while an autobiography is written by the subject themselves.
- A memoir is a sub-genre of autobiography that focuses on a specific period, theme, or series of events in the author's life, rather than providing a comprehensive chronological life story. Therefore, Assertion (A) is correct because biography and memoir are indeed different literary genres.
- However, Reason (R) is incorrect because it falsely defines biography as being "written by the subject about himself or herself" (which is actually the definition of an autobiography).
- Reason (R) also incorrectly defines a memoir as "a day-to-day record of events in one's life written for personal use" (which is the definition of a diary or journal).

- Since the Assertion is true but the Reason contains multiple definitional errors, (A) is correct but (R) is false.

Step 4 : Final Answer:

Assertion (A) is correct, but Reason (R) is not correct.

The correct option is (C) (A) is correct but (R) is not correct.

Quick Tip: Biography is written by another person; autobiography is written by oneself; diary is a day-to-day record.



29. Arrange the following in chronological order of their publication: A. Vallabhbhai Patel's For a United India: Speeches, B. Rajendra Prasad's India Divided, C. J.B. Kripalani's The Gandhian Way, D. Abul Kalam Azad's India Wins Freedom.

- (A) C, B, A, D
- (B) A, C, B, D
- (C) D, A, C, B
- (D) B, D, A, C

Correct Answer: (A) C, B, A, D

Solution:

Step 1 : Understanding the Question:

This question asks us to arrange four important political and historical works written by prominent Indian nationalist leaders in chronological order of their publication.

Step 2 : Key Formulas and Approach:

The approach involves identifying the exact publication year of each of the four books listed and then arranging them in ascending order from the earliest to the latest.

Step 3 : Detailed Explanation:

- Acharya J.B. Kripalani's *The Gandhian Way*, which outlines Gandhian economic and political thought, was published in 1938. This is the earliest work in the list.
- Dr. Rajendra Prasad's landmark work *India Divided*, analyzing the social and political arguments surrounding the partition of India, was published in 1946.
- Sardar Vallabhbhai Patel's compiled speeches, *For a United India: Speeches*, was published in 1949, reflecting his efforts to integrate the princely states.
- Maulana Abul Kalam Azad's highly influential memoir, *India Wins Freedom*, was published posthumously in 1959.
- Arranging these works chronologically gives: *The Gandhian Way* (C, 1938) → *India Divided* (B, 1946) → *For a United India: Speeches* (A, 1949) → *India Wins Freedom* (D, 1959).

Step 4 : Final Answer:

The correct chronological sequence is represented by C, B, A, D.
The correct option is (A) C, B, A, D.

Quick Tip: For chronology questions, first identify the earliest work and then arrange the remaining works according to publication period.



30. Rabindranath Tagore's *Chandalika* is a:

- (A) Poem
- (B) Play
- (C) Novel
- (D) Short story

Correct Answer: (B) Play

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the correct literary genre of Rabindranath Tagore's work *Chandalika*.

Step 2 : Key Formulas and Approach:

The approach involves examining the form and structure of *Chandalika* to determine whether it is written as a lyric poem, a prose novel, a short story, or a dramatic work intended for performance.

Step 3 : Detailed Explanation:

- *Chandalika* (1938) is one of Rabindranath Tagore's most celebrated dance-dramas or plays.
- The work is based on an ancient Buddhist legend of the disciple Ananda and an untouchable girl named Prakriti.

- Through its dramatic dialogue, music, and choreography, the play critiques the rigid caste system and explores themes of spiritual awakening, self-worth, and human equality.
- It is structured with stage directions, characters, and dialogue, confirming its classification as a play or dramatic work rather than a simple poem, novel, or short story.

Step 4 : Final Answer:

Rabindranath Tagore's *Chandalika* is a play.

The correct option is (B) Play.

Quick Tip: Tagore's *Chandalika* is a play or dance-drama dealing with caste and self-realization.

31. Which of the following statements are correct? A. Blank verse consists of lines of iambic pentameter. B. In blank verse, all the lines are rhymed. C. In blank verse, the lines are unrhymed. D. John Milton used blank verse in his *Paradise Lost*. E. Blank verse is called blank because the lines are unrhymed.

- (A) A, B, C and D Only
- (B) C, D, E and B Only
- (C) A, C, D and E Only
- (D) B Only

Correct Answer: (C) A, C, D and E Only

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the correct statements concerning the definition, structure, and historical usage of blank verse in English poetry.

Step 2 : Key Formulas and Approach:

The approach involves applying standard definitions of poetic meter and rhyme to evaluate each of the five given statements to find the correct combination.

Step 3 : Detailed Explanation:

- Blank verse is defined as unrhymed iambic pentameter, which means Statement A is correct.
- Statement B claims that all lines in blank verse are rhymed, which is incorrect by definition because blank verse is unrhymed.
- Statement C is correct because it accurately states that blank verse contains unrhymed lines.
- Statement D is correct because John Milton famously rejected rhyme in favor of blank verse for his epic poem *Paradise Lost* (1667).
- Statement E is correct because the term "blank" refers specifically to the absence of end-rhymes in the lines.
- Therefore, the correct statements are A, C, D, and E.

Step 4 : Final Answer:

The correct combination is A, C, D, and E, making option (C) the

correct choice.

The correct option is (C) A, C, D and E Only.

Quick Tip: Blank verse means unrhymed iambic pentameter. Milton's Paradise Lost is a major example.

32. Match List-I with List-II: A. The Outcaste, B. Truth about Me, C. My Story, D. Freedom in Exile; I. The Dalai Lama, II. Kamala Das, III. A. Revathi, IV. Sharan Kumar Limbale.

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to pair four modern autobiographical or semi-autobiographical authors listed in List-I with their respective works in List-II.

Step 2 : Key Formulas and Approach:

The approach involves using literary history to link each author to their correct autobiographical text, and then finding the matching sequence in the multiple-choice options.

Step 3 : Detailed Explanation:

- Sharan Kumar Limbale wrote *The Outcaste (Akkarmashi)*, a pioneering Dalit autobiography in Marathi detailing his experiences of untouchability. This matches A with IV.
- A. Revathi, a prominent trans-rights activist, wrote *The Truth About Me: A Hijra Life Story*, exploring the struggles of transgender people in India. This matches B with III.
- Kamala Das wrote her highly controversial and candid autobiography *My Story* (1976). This matches C with II.
- The Dalai Lama (Tenzin Gyatso) authored his second autobiography, *Freedom in Exile* (1990). This matches D with I.
- The correct matching pattern is A-IV, B-III, C-II, D-I.

Step 4 : Final Answer:

Matching these works yields the sequence A-IV, B-III, C-II, D-I, which matches option (C).

The correct option is (C) A-IV, B-III, C-II, D-I.

Quick Tip: Remember: Limbale--The Outcaste, Revathi--Truth about Me, Kamala Das--My Story, Dalai Lama--Freedom in Exile.

33. Bakha is the protagonist of:

- (A) Mulk Raj Anand's *Untouchable*
- (B) Mulk Raj Anand's *Coolie*
- (C) Kamala Markandaya's *A Silence of Desire*
- (D) Raja Rao's *The Serpent and the Rope*

Correct Answer: (A) Mulk Raj Anand's *Untouchable*

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the novel in which Bakha serves as the primary protagonist.

Step 2 : Key Formulas and Approach:

This is a character-identification question. We review the characters and plotlines of the listed social realist novels in Indian English literature to find where Bakha appears.

Step 3 : Detailed Explanation:

- Bakha is the protagonist of Mulk Raj Anand's groundbreaking social realist novel *Untouchable*, published in 1935.
- The novel depicts a single day in the life of Bakha, an eighteen-year-old toilet cleaner, as he experiences humiliation and marginalization.
- Through Bakha's encounters, Anand exposes the cruelty of the Indian caste system and explores potential solutions like education and modernization.
- In contrast, Anand's novel *Coolie* centers on a young boy named

Munoo, while *A Silence of Desire* and *The Serpent and the Rope* feature entirely different characters.

Step 4 : Final Answer:

Bakha is the protagonist of *Untouchable*.

The correct option is (A) Mulk Raj Anand's *Untouchable*.

Quick Tip: Bakha is the protagonist of *Untouchable*, while Munoo is the protagonist of *Coolie*.

34. Given below are two statements: Assertion (A): Long narrative romances in prose were written by Greek writers as early as the second and third centuries AD. Reason (R): Long narrative romances dealt with separated lovers, who, after perilous adventures and hairbreadth escapes, are happily reunited at the end. Choose the most appropriate answer.

- (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (B) Both (A) and (R) are correct but (R) is not the correct explanation of (A)
- (C) (A) is correct but (R) is not correct
- (D) (A) is not correct but (R) is correct

Correct Answer: (B) Both (A) and (R) are correct but (R) is not the correct explanation of (A)

Solution:

Step 1 : Understanding the Question:

This question presents an Assertion (A) and a Reason (R) concerning the historical existence and standard plots of ancient Greek prose

romances. We must evaluate if both statements are correct and if the Reason explains the Assertion.

Step 2 : Key Formulas and Approach:

The approach involves checking the historical accuracy of both statements independently. Once their truth value is established, we analyze if the plot structure described in Reason (R) explains why these works were written by Greek writers in the second and third centuries AD.

Step 3 : Detailed Explanation:

- Assertion (A) is correct because long prose narrative romances were indeed written by Greek authors like Heliodorus, Longus, and Achilles Tatius during the second and third centuries AD.
- Reason (R) is correct because it accurately describes the typical formulaic plot of these Hellenistic romances, which consistently involve young lovers separated by storms, pirates, or wars, who survive perilous adventures and are happily reunited.
- However, Reason (R) describes the thematic contents and plot structures of these works. It does not explain the historical and cultural reasons why this literary form emerged in Greece specifically during the second and third centuries AD.
- Because both statements are factually true, but the Reason is descriptive rather than explanatory of the Assertion, (R) is not the correct explanation of (A).

Step 4 : Final Answer:

Both (A) and (R) are correct, but (R) is not the correct explanation of (A).

The correct option is (B) Both (A) and (R) are correct but (R) is not the correct explanation of (A).

Quick Tip: In assertion-reason questions, check both truth value and whether the reason actually explains the assertion.



35. Arrange Mulk Raj Anand's following fictional works in the chronological order of their publication: A. The Old Woman and the Cow, B. The Sword and the Sickle, C. Untouchable, D. Seven Summers.

(A) B, A, C, D

(B) A, D, B, C

(C) C, B, D, A

(D) D, C, A, B

Correct Answer: (C) C, B, D, A

Solution:

Step 1 : Understanding the Question:

This question asks us to arrange four fictional works written by Mulk Raj Anand in chronological order of their publication.

Step 2 : Key Formulas and Approach:

The approach involves identifying the publication year of each novel and then arranging them in ascending order from the earliest to the latest.

Step 3 : Detailed Explanation:

- *Untouchable*, Anand's debut novel focusing on the outcast toilet cleaner Bakha, was published in 1935. This is the earliest work in the group.
- *The Sword and the Sickle*, which forms the third part of his Lal Singh trilogy, was published in 1942.
- *Seven Summers*, which is a semi-autobiographical novel depicting Anand's childhood, was published in 1951.
- *The Old Woman and the Cow* (later retitled *Gauri*), exploring the subjugation and rebellion of a peasant woman, was published in 1960.
- The resulting sequence is: *Untouchable* (C, 1935) → *The Sword and the Sickle* (B, 1942) → *Seven Summers* (D, 1951) → *The Old Woman and the Cow* (A, 1960).

Step 4 : Final Answer:

The correct chronological sequence is represented by C, B, D, A.

The correct option is (C) C, B, D, A.

Quick Tip: For Mulk Raj Anand, remember that *Untouchable* is one of his earliest and most important novels.

36. Who created the fictional world of Malgudi?

- (A) Manohar Malgonkar
- (B) Mulk Raj Anand
- (C) R.K. Narayan
- (D) Raja Rao

Correct Answer: (C) R.K. Narayan

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the writer who created the famous fictional South Indian town of Malgudi.

Step 2 : Key Formulas and Approach:

This is a basic author-identification question regarding regional and fictional settings in Indian English literature. We look at the regional worlds created by the "Big Three" of Indian English fiction to identify who created Malgudi.

Step 3 : Detailed Explanation:

- Malgudi is a beloved fictional South Indian town created by R.K. Narayan (1906--2001) as the setting for almost all of his novels and short stories.
- Narayan first introduced Malgudi in his debut novel *Swami and Friends* (1935), capturing its quiet railway station, the Sarayu River, and local shops.
- Malgudi serves as a microcosm of India, presenting ordinary characters navigating the transition between tradition and modernity

with subtle humor and irony.

- While Manohar Malgonkar, Mulk Raj Anand, and Raja Rao created their own distinctive settings, none of them are associated with Malgudi.

Step 4 : Final Answer:

The creator of Malgudi is R.K. Narayan, making option (C) the correct choice.

The correct option is (C) R.K. Narayan.

Quick Tip: Malgudi is the famous fictional town created by R.K. Narayan.



37. Given below are two statements: Assertion (A): Raymond Williams says that culture is only in fine arts and museums. Reason (R): Raymond Williams asserts that culture is a whole way of life. Choose the most appropriate answer.

- (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (B) Both (A) and (R) are correct but (R) is not the correct explanation of (A)
- (C) (A) is correct but (R) is not correct
- (D) (A) is not correct but (R) is correct

Correct Answer: (D) (A) is not correct but (R) is correct

Solution:

Step 1 : Understanding the Question:

This question presents an Assertion (A) and a Reason (R) concerning

Raymond Williams' definition of culture in Cultural Studies. We must evaluate the correctness of both statements.

Step 2 : Key Formulas and Approach:

The approach involves checking both claims against the core concepts of cultural theory pioneered by Raymond Williams. We evaluate whether he limited culture to high art or expanded it to include everyday practices.

Step 3 : Detailed Explanation:

- Raymond Williams was a pioneering British Marxist theorist who helped establish the field of Cultural Studies.
- Assertion (A) claims that Raymond Williams says culture is only in fine arts and museums, which is incorrect. Williams famously rejected this elitist definition of culture as "high culture".
- Reason (R) states that Williams asserts culture is a "whole way of life", which is correct. In his seminal essay "Culture is Ordinary" (1958), Williams argued that culture is not just elite art but encompasses the everyday habits, meanings, and values of ordinary people.
- Since the Assertion is factually incorrect but the Reason is a correct representation of Williams' theory, (A) is false and (R) is true.

Step 4 : Final Answer:

Therefore, Assertion (A) is incorrect, but Reason (R) is correct. The correct option is (D) (A) is not correct but (R) is correct.

Quick Tip: Raymond Williams defines culture broadly as a whole way of life, not merely as fine arts.



38. Arrange the following lines in the similar order as these appeared in William Wordsworth's "Daffodils": A. Which is the bliss of solitude, B. In vacant or in pensive mood, C. They flash upon the inward eye, D. For oft, when on my couch I lie.

- (A) B, A, D, C
- (B) B, D, A, C
- (C) D, B, C, A
- (D) C, A, D, B

Correct Answer: (C) D, B, C, A

Solution:

Step 1 : Understanding the Question:

This question asks us to arrange four lines from William Wordsworth's famous poem "Daffodils" in the order in which they appear in the text.

Step 2 : Key Formulas and Approach:

The approach involves retrieving the final stanza of Wordsworth's poem and matching its line sequence to the given letters to establish their correct order.

Step 3 : Detailed Explanation:

- The fourth and final stanza of William Wordsworth's "Daffodils"

reflects on the lasting mental impact of the natural scene he witnessed.

- The stanza begins with the line: "For oft, when on my couch I lie," which corresponds to D.
- The second line of the stanza is: "In vacant or in pensive mood," which corresponds to B.
- The third line is: "They flash upon that inward eye," which corresponds to C.
- The fourth line is: "Which is the bliss of solitude;" which corresponds to A.
- Arranging these letters according to their appearance in the poem yields the sequence D, B, C, A.

Step 4 : Final Answer:

The correct chronological sequence of the lines is D, B, C, A.

The correct option is (C) D, B, C, A.

Quick Tip: In Wordsworth's Daffodils, the memory of daffodils flashes upon the inward eye in solitude.

39. Identify the type of couplet: "The grave's a fine and private place, But none, I think, do there embrace."

- (A) Octasyllabic
- (B) Pentasyllabic
- (C) Decasyllabic
- (D) Monosyllabic

Correct Answer: (A) Octasyllabic

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the syllabic type of the given rhyming couplet taken from Andrew Marvell's poem "To His Coy Mistress".

Step 2 : Key Formulas and Approach:

The approach involves scanning the poetic lines and counting the number of syllables in each line to determine the poetic meter.

Step 3 : Detailed Explanation:

- The first line of the couplet is: "The grave's a fine and private place". Scanning the syllables: The (1) grave's (2) a (3) fine (4) and (5) pri- (6) vate (7) place (8). This line consists of exactly eight syllables.
- The second line is: "But none, I think, do there embrace". Scanning the syllables: But (1) none, (2) I (3) think, (4) do (5) there (6) em- (7) brace (8). This line also consists of exactly eight syllables.
- In English poetry, a line containing eight syllables is classified as octasyllabic, and a couplet of such lines is called an octasyllabic couplet.

- This is the standard meter of "To His Coy Mistress", written in iambic tetrameter, which naturally has eight syllables per line, distinguishing it from decasyllabic (ten-syllable) or pentasyllabic (five-syllable) lines.

Step 4 : Final Answer:

The given couplet is octasyllabic.

The correct option is (A) Octasyllabic.

Quick Tip: Octasyllabic means having eight syllables in a line.

40. Which of the following statements are correct? A. In Poetics, Aristotle defines poetry as an imitation. B. Imitation has been coined from the word 'imagism'. C. Imitation is mimesis in Greek. D. In imitation the speaker is always an urban, witty and tolerant man. E. Imitation is used to define the nature of literature and other arts.

- (A) A, D and E Only
(B) A, C and E Only
(C) A, B, C and E Only
(D) B, D, C and E Only

Correct Answer: (B) A, C and E Only

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the correct statements concerning Aristotle's concept of imitation in his work *Poetics* from five given claims (A through E).

Step 2 : Key Formulas and Approach:

The analytical approach involves evaluating each statement based on classical Greek literary theory. We verify the translation of "imitation", its role in defining art, and eliminate irrelevant modern terms or stylistic claims.

Step 3 : Detailed Explanation:

- In *Poetics*, Aristotle argues that poetry and other fine arts are forms of imitation, meaning that they copy human action and life. This makes Statement A correct.
- In classical Greek, the term for imitation is *mimesis*. This confirms that Statement C is correct.
- Aristotle uses this concept of imitation to explain how literature, drama, and music represent reality and instruct human beings, making Statement E correct.
- Statement B is incorrect because imitation is derived from the Latin *imitatio*, and has no historical or conceptual connection to the modern poetic movement of Imagism.
- Statement D is incorrect because the idea that the speaker must be "an urban, witty and tolerant man" is associated with modern satirical or neoclassical personas, not with Aristotle's universal definition of imitation.

Step 4 : Final Answer:

The correct statements are A, C, and E.

The correct option is (B) A, C and E Only.

Quick Tip: In Aristotle's Poetics, poetry and art are explained through the concept of mimesis, meaning imitation.

41. Match List-I with List-II. List-I: A. Orientalism, B. Hybridity, C. Intersectionality, D. Anxiety of Authorship. List-II: I. Homi K. Bhabha, II. Edward Said, III. Sandra Gilbert & Susan Gubar, IV. Kimberle Crenshaw.

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

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

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

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to pair four highly influential literary theorists or critical duos with their respective foundational concepts in postcolonialism, feminism, and intersectionality.

Step 2 : Key Formulas and Approach:

The approach involves identifying the key concept popularized by each theoretical figure and aligning them with the correct Roman numerals. By establishing these standard conceptual pairings, we can select the correct option.

Step 3 : Detailed Explanation:

- Edward Said published his highly influential book *Orientalism* in 1978, which established the field of postcolonial studies by describing how Western discourse constructs a patronizing representation of the East. This matches A with II.
- Homi K. Bhabha introduced the concept of "Hybridity" in his book *The Location of Culture* (1994) to explore the cultural mixture, ambivalence, and third spaces that emerge from colonial encounters. This matches B with I.
- Kimberlé Crenshaw, a pioneering critical race theorist, introduced the term "Intersectionality" in 1989 to describe how various social identities—such as gender, race, and class—overlap and intersect to create unique systems of discrimination. This matches C with IV.
- Sandra Gilbert and Susan Gubar, in their landmark feminist study *The Madwoman in the Attic* (1979), coined the term "Anxiety of Authorship" to describe the psychological struggle of women writers trying to establish their voices in a male-dominated literary tradition. This matches D with III.
- Synthesizing these matches yields the sequence: A-II, B-I, C-IV, D-III.

Step 4 : Final Answer:

The correct matching configuration corresponds to option (B).
The correct option is (B) A-II, B-I, C-IV, D-III.

Quick Tip: Remember: Said--Orientalism, Bhabha--Hybridity, Crenshaw--Intersectionality, Gilbert and Gubar--Anxiety of Authorship.

42. T.S. Eliot's "Objective Correlative" means:

- (A) Telling readers the emotions directly
- (B) Set of images/events that creates the emotions
- (C) Ignoring emotions
- (D) Using bibliography to explain emotions

Correct Answer: (B) Set of images/events that creates the emotions

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the correct definition and function of the literary term "Objective Correlative" as formulated by T.S. Eliot in his critical essays.

Step 2 : Key Formulas and Approach:

The approach involves analyzing the aesthetic theory behind Eliot's "Objective Correlative" (specifically from his essay "Hamlet and His Problems"). We evaluate how an author evokes emotional responses in readers through sensory and situational imagery.

Step 3 : Detailed Explanation:

- T.S. Eliot introduced the term "Objective Correlative" to the field of literary criticism in his 1919 essay "Hamlet and His Problems."

- According to Eliot, a poet cannot simply state or describe an emotion directly to the reader; doing so fails to create an authentic artistic experience.
- Instead, the artist must construct a "set of objects, a situation, a chain of events" which serve as the formula for that particular emotion.
- When these external factors are presented in the text, they immediately evoke the corresponding sensory experience, leading directly to the intended emotional response in the reader.
- This makes the objective correlative an artistic mechanism for rendering abstract emotions concrete through objective, sensory-rich scenarios, distinguishing it from direct telling or ignoring emotions.

Step 4 : Final Answer:

T.S. Eliot's objective correlative refers to a set of images or events that create emotions, which corresponds to option (B).

The correct option is (B) Set of images/events that creates the emotions.

Quick Tip: Objective correlative means presenting objects, images, or situations that evoke the intended emotion.



43. Given below are two statements: Assertion (A): Gender studies are indebted to the social historian Michel Foucault. Reason (R): Michel Foucault analyzed that all sexual identities, whether perceived to be normal or transgressive, are constructed or reconstructed in various eras of social discourses under the impulse of power drive and power competition. Choose the most appropriate answer.

- (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (B) Both (A) and (R) are correct but (R) is not the correct explanation of (A)
- (C) (A) is correct but (R) is not correct
- (D) (A) is not correct but (R) is correct

Correct Answer: (A) Both (A) and (R) are correct and (R) is the correct explanation of (A)

Solution:

Step 1 : Understanding the Question:

This question presents an Assertion (A) and a Reason (R) concerning the influence of the philosopher and social historian Michel Foucault on gender studies and the social construction of sexual identities. We need to evaluate whether both statements are correct and if the Reason explains the Assertion.

Step 2 : Key Formulas and Approach:

The approach involves analyzing Foucault's historicist critique of sexuality (principally in his multi-volume study *The History of Sexuality*) and evaluating if his ideas about the construction of sexual identities through power-discourse relations explain why gender studies is indebted to him.

Step 3 : Detailed Explanation:

- Michel Foucault (1926--1984) was an influential French philosopher, social historian, and literary theorist whose ideas deeply reshaped modern social theory.
- Assertion (A) is correct because modern gender studies and queer theory are profoundly indebted to Foucault's work, which dismantled essentialist ideas about gender and sexuality.
- Reason (R) is correct because Foucault argued that sexual identities are not biological truths, but are instead constructed and negotiated through shifting social discourses, institutional practices, and power dynamics across different historical eras.
- The connection between the statements is direct and causal: gender studies is indebted to Foucault precisely because his critique of power-knowledge systems and social discourse provided the analytical framework to view sexuality and gender as historical constructions.
- Therefore, both statements are correct, and the Reason provides the correct explanation for the Assertion.

Step 4 : Final Answer:

The correct option is (A) as both (A) and (R) are correct and (R) is the correct explanation of (A).

The correct option is (A) Both (A) and (R) are correct and (R) is the correct explanation of (A).

Quick Tip: Foucault's ideas on discourse, power, and sexuality strongly influenced gender studies.



44. Arrange the following essays in the chronological order of their year of publication: A. “The Death of the Author”, B. “Tradition and Individual Talent”, C. “What is an Author?”, D. “Gender Trouble”.

- (A) A, D, B, C
- (B) B, C, D, A
- (C) B, A, C, D
- (D) A, B, D, C

Correct Answer: (C) B, A, C, D

Solution:

Step 1 : Understanding the Question:

This question requires us to arrange four highly influential essays or books of modern literary and critical theory in chronological order based on their first publication years.

Step 2 : Key Formulas and Approach:

The approach involves identifying the exact publication year for each text and arranging them sequentially. We trace works by T.S. Eliot, Roland Barthes, Michel Foucault, and Judith Butler.

Step 3 : Detailed Explanation:

- T.S. Eliot's landmark modernist essay "Tradition and Individual Talent" was first published in 1919 in *The Egoist*, arguing against

romantic self-expression in favor of an impersonal theory of poetry.

- Roland Barthes's famous poststructuralist essay "The Death of the Author" was published in 1967, arguing that the author's intentions should not restrict the interpretation of a text.
- Michel Foucault's essay "What is an Author?", which was written partly as a response to Barthes's work, was published in 1969, exploring how the "author function" operates in discourse.
- Judith Butler's foundational queer theory book *Gender Trouble: Feminism and the Subversion of Identity* was published in 1990, introducing the concept of gender performativity.
- Arranging these publications chronologically yields: "Tradition and Individual Talent" (B, 1919) → "The Death of the Author" (A, 1967) → "What is an Author?" (C, 1969) → *Gender Trouble* (D, 1990).

Step 4 : Final Answer:

The correct chronological sequence is B, A, C, D, which corresponds to option (C).

The correct option is (C) B, A, C, D.

Quick Tip: Remember the order: Eliot first, then Barthes, then Foucault, then Butler.

45. William Congreve's *The Way of the World* and Richard Sheridan's *A School for Scandal* are:

- (A) Comedy of Manners
- (B) Farce
- (C) Romantic Comedy
- (D) Satirical Comedy

Correct Answer: (A) Comedy of Manners

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the specific dramatic genre to which William Congreve's *The Way of the World* and Richard Brinsley Sheridan's *A School for Scandal* belong.

Step 2 : Key Formulas and Approach:

The approach involves defining the core characteristics of the "Comedy of Manners" (witty dialogue, satire of fashionable upper-class behavior, focus on love intrigues, and social hypocrisy). We then evaluate how both plays fit this genre profile.

Step 3 : Detailed Explanation:

- William Congreve's *The Way of the World* (1700) is one of the finest masterpieces of the Restoration Comedy of Manners, reflecting the sophisticated, witty, and often cynical social world of late seventeenth-century London.
- Richard Brinsley Sheridan's *A School for Scandal* (1777) is a late eighteenth-century comedy of manners that revived the genre's typical focus on high-society gossip, reputation, and romantic intrigue, though with a slightly more sentimental tone.

- The Comedy of Manners genre is distinguished by its emphasis on witty banter, sophisticated verbal play, and a satirical focus on the artificial manners, affectations, and hidden hypocrisies of the wealthy elite.
- Both plays rely heavily on misunderstandings, disguised characters, complex inheritance plots, and sharp social commentary on contemporary aristocratic relationships.

Step 4 : Final Answer:

Both plays are classified as comedies of manners, making option (A) the correct choice.

The correct option is (A) Comedy of Manners.

Quick Tip: Comedy of manners exposes fashionable society through wit, satire, and clever dialogue.

46. Which of the following are the short story collections by Manohar Malgonkar? A. Beyond Love, B. Rumble-Tumble, C. A Toast in Warm Wine, D. The Queen of Beauty, E. The Marriage of Bela.

- (A) A and B Only
- (B) C and D Only
- (C) B and C Only
- (D) D and E Only

Correct Answer: (C) B and C Only

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the correct short story collections authored by the prominent Indian English novelist and story writer Manohar Malgonkar from a list of five options (A through E).

Step 2 : Key Formulas and Approach:

The approach involves reviewing the published bibliography of Manohar Malgonkar. We verify which of the titles—*Beyond Love*, *Rumble-Tumble*, *A Toast in Warm Wine*, *The Queen of Beauty*, or *The Marriage of Bela*—are recognized as his short story collections.

Step 3 : Detailed Explanation:

- Manohar Malgonkar (1913--2010) was an army officer, hunter, and leading Indian English novelist noted for his fast-paced narratives on history and adventure.
- *Rumble-Tumble* is a well-known collection of short stories published by Malgonkar, exploring themes of military life, shikar, and social changes in modern India. This confirms B is correct.
- *A Toast in Warm Wine* is another major collection of his short stories, showcasing his sharp prose style, ironic humor, and detailed observation of human nature. This confirms C is correct.
- The remaining options, such as *Beyond Love*, *The Queen of Beauty*, or *The Marriage of Bela*, are either individual stories within collections or works by other writers, rather than standalone short story collections by Malgonkar.

Step 4 : Final Answer:

The correct short story collections are B and C, making option (C) the correct choice.

The correct option is (C) B and C Only.

Quick Tip: For Manohar Malgonkar, remember short story collections such as A Toast in Warm Wine and Rumble-Tumble.



47. Match List-I with List-II. List-I: A. Volpone, B. Far from the Madding Crowd, C. After Amnesia, D. Songs of Innocence. List-II: I. Poetry, II. Collection of Essays, III. Drama, IV. Novel.

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to pair four famous works of English and Indian literature listed in List-I with their respective literary genres listed in List-II.

Step 2 : Key Formulas and Approach:

The approach involves identifying the genre classification of Ben Jonson's drama, Thomas Hardy's novel, G.N. Devy's critical essays, and William Blake's poetry, and aligning them to the correct roman numerals.

Step 3 : Detailed Explanation:

- Ben Jonson's *Volpone* (1605) is a classic Jacobean satirical play or beast fable set in Venice, representing the genre of drama. This matches A with III.
- Thomas Hardy's *Far from the Madding Crowd* (1874) is a celebrated pastoral narrative set in his fictional county of Wessex, representing the genre of the novel. This matches B with IV.
- G.N. Devy's critical work *After Amnesia: Tradition and Change in Indian Literary Criticism* (1992) is an influential analysis of literary culture and theory, representing the essay or critical prose genre. This matches C with II.
- William Blake's *Songs of Innocence* (1789) is a foundational collection of romantic poems exploring childhood, divinity, and nature, representing the genre of poetry. This matches D with I.
- This gives the final matched sequence of: A-III, B-IV, C-II, D-I.

Step 4 : Final Answer:

Matching these works with their correct genres gives the pattern A-III, B-IV, C-II, D-I, corresponding to option (B).

The correct option is (B) A-III, B-IV, C-II, D-I.

Quick Tip: Remember: *Volpone*--Drama, *Far from the Madding Crowd*--Novel, *After Amnesia*--Essays, *Songs of Innocence*--Poetry.

48. What does the process of Translation involve?

- (A) Policy making
- (B) Case study
- (C) Transcreation
- (D) Modernization

Correct Answer: (C) Transcreation

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the term that describes the dynamic and creative aspects involved in the process of literary translation.

Step 2 : Key Formulas and Approach:

The approach involves analyzing theoretical models of translation studies. We differentiate between a literal word-for-word translation and the more creative, culturally sensitive adaptation known as "transcreation", which aims to preserve the artistic impact of the source text.

Step 3 : Detailed Explanation:

- In modern translation theory, translating a text—especially a literary or poetic one—is recognized as a complex act of cultural mediation rather than a mechanical conversion of words.
- The concept of "Transcreation" is used to describe a process where the translator recreates, adapts, and reimagines the original text so that its emotional, cultural, and aesthetic impact is preserved in the target language.

- Transcreation is crucial in literary translation because a literal, word-for-word translation often fails to convey the nuances, metaphors, and cultural contexts of the original work.
- The other options, such as policy making, case study, and modernization, represent either administrative, research, or highly specific adaptive methods rather than the central creative process of literary translation.

Step 4 : Final Answer:

The process of translation involves transcreation, which corresponds to option (C).

The correct option is (C) Transcreation.

Quick Tip: Literary translation often involves transcreation because the translator recreates meaning, emotion, and cultural effect in another language.

49. Which of the following statements are correct? A. Saussure distinguished signifier and signified. B. The link between signifier and signified is arbitrary. C. Levi-Strauss denied patterns in myth. D. Roland Barthes coined “New Historicism”. E. Simone de Beauvoir described four kinds of masculinity.

- (A) B, C and D Only
- (B) A and B Only
- (C) A, B and E Only
- (D) B, D and E Only

Correct Answer: (B) A and B Only

Solution:

Step 1 : Understanding the Question:

This question asks us to evaluate five statements (A through E) concerning key figures in structuralism, poststructuralism, and feminist theory to identify the correct subset.

Step 2 : Key Formulas and Approach:

The analytical approach involves assessing each statement based on foundational concepts in semiotics and cultural theory. We verify Saussure's sign model, Lévi-Strauss's structural study of myth, and the origins of New Historicism and feminist masculinity.

Step 3 : Detailed Explanation:

- Ferdinand de Saussure, in his foundational *Course in General Linguistics*, modeled the linguistic sign as a two-part structure comprising the "signifier" (the sound-image) and the "signified" (the mental concept). This makes Statement A correct.
- Saussure also established that the relationship between the signifier and the signified is arbitrary, meaning there is no natural or inherent connection between a word and the concept it represents. This makes Statement B correct.
- Statement C is incorrect because Claude Lévi-Strauss did not deny patterns in myth; instead, he pioneered the structural analysis of myth, arguing that myths across cultures share universal structural units called "mythemes".

- Statement D is incorrect because the term "New Historicism" was coined and popularized by the Renaissance scholar Stephen Greenblatt, not by Roland Barthes.
- Statement E is incorrect as Simone de Beauvoir's landmark book *The Second Sex* focuses on the social construction of womanhood ("One is not born, but rather becomes, a woman") rather than classifying four distinct models of masculinity.

Step 4 : Final Answer:

Evaluating these statements shows that only A and B are correct, which corresponds to option (B).

The correct option is (B) A and B Only.

Quick Tip: Saussure's key ideas include signifier, signified, and the arbitrary nature of the linguistic sign.

50. The term “Intertextuality” was coined by:

- (A) Julia Kristeva
- (B) Mikhail Bakhtin
- (C) T.S. Eliot
- (D) Emily Apter

Correct Answer: (A) Julia Kristeva

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the literary theorist who coined the term "Intertextuality" to describe how texts reference and shape one another.

Step 2 : Key Formulas and Approach:

The approach involves reviewing the historical development of poststructuralist theory and semiotics in France during the late 1960s. We trace the origins of the concept back to its first appearance in academic discourse.

Step 3 : Detailed Explanation:

- The term "Intertextuality" was introduced to literary criticism and semiotics by the Bulgarian-French philosopher and critic Julia Kristeva in 1966.
- Kristeva formulated the concept in her essays, such as "Word, Dialogue and Novel", by synthesizing Mikhail Bakhtin's theories of dialogism and carnivalesque with structuralist linguistics.
- Intertextuality posits that no text is an autonomous island; instead, every text is a mosaic of quotations, absorption, and transformation of other texts.
- While Bakhtin provided the conceptual groundwork with his ideas on dialogic discourse, and T.S. Eliot wrote about the relationship of poets to the historical tradition, it was Kristeva who formally coined and conceptualized the specific term "intertextuality".

Step 4 : Final Answer:

The term "Intertextuality" was coined by Julia Kristeva, making option (A) the correct choice.

The correct option is (A) Julia Kristeva.

Quick Tip: Intertextuality means the relationship of one text with other texts. The term is associated with Julia Kristeva.

51. Match List-I with List-II. List-I: A. Han Kang, B. Doris Lessing, C. Toni Morrison, D. Nadine Gordimer. List-II: I. United States, II. South Africa, III. Britain, IV. South Korea.

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

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

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

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to pair four Nobel Prize-winning women authors listed in List-I with their respective countries of origin listed in List-II.

Step 2 : Key Formulas and Approach:

The approach involves identifying the nationality or primary country of residence associated with each author's life and literary career, and mapping them to the corresponding roman numerals.

Step 3 : Detailed Explanation:

- Han Kang is a celebrated contemporary writer who won the Man Booker International Prize and the 2024 Nobel Prize in Literature. She is associated with South Korea. This matches A with IV.
- Doris Lessing was a prolific novelist who won the Nobel Prize in Literature in 2007. Her career and major works, such as *The Golden Notebook*, are primarily associated with Great Britain. This matches B with III.
- Toni Morrison was a towering figure in American letters who won the Nobel Prize in Literature in 1993, exploring the African-American experience in novels like *Beloved*. This matches C with I.
- Nadine Gordimer was a major political writer and activist who won the Nobel Prize in Literature in 1991, noted for her powerful critiques of apartheid in South Africa. This matches D with II.
- This gives the matched configuration: A-IV, B-III, C-I, D-II.

Step 4 : Final Answer:

Based on the correct national origins, the proper matching sequence is A-IV, B-III, C-I, D-II, which corresponds to option (B).
The correct option is (B) A-IV, B-III, C-I, D-II.

Quick Tip: Remember: Han Kang--South Korea, Doris Lessing--Britain, Toni Morrison--United States, Nadine Gordimer--South Africa.

52. Who is known for the conceptualization of 'Polysystem Theory of Translation'?

- (A) Eugene Nida
- (B) Ivan E. Zohar
- (C) Susan Bassnett
- (D) Walter Benjamin

Correct Answer: (B) Ivan E. Zohar

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the translation theorist who formulated the "Polysystem Theory", which examines translated literature as part of a dynamic literary system.

Step 2 : Key Formulas and Approach:

The approach involves examining the theoretical frameworks of descriptive translation studies. We associate the key concept of a "polysystem" with its correct founder and note the slight variation in the spelling of his first name in the exam options.

Step 3 : Detailed Explanation:

- Polysystem Theory was developed in the 1970s by the Israeli cultural researcher and translation theorist Itamar Even-Zohar (referred to in the question as Ivan E. Zohar).
- The theory conceptualizes literature not as a static collection of texts, but as a dynamic "polysystem" of intersecting, stratified, and evolving systems that compete for dominance.

- In this model, translated literature is viewed as an active subsystem that can occupy either a central, innovative position or a peripheral, conservative position in the target culture's literary system.
- In contrast, Eugene Nida is known for his theories of equivalence (formal and dynamic), Susan Bassnett for her cultural approach to translation studies, and Walter Benjamin for his philosophical essay on the "pure language" of translation.

Step 4 : Final Answer:

The Polysystem Theory of Translation was conceptualized by Itamar Even-Zohar (Ivan E. Zohar).

The correct option is (B) Ivan E. Zohar.

Quick Tip: Polysystem Theory is associated with Itamar Even-Zohar in translation studies.

53. Arrange the following books/essays chronologically by the year of publication: A. Judith Butler's Gender Trouble, B. Edward Said's Orientalism, C. Homi K. Bhabha's The Location of Culture, D. Gayatri C. Spivak's "Can the Subaltern Speak?"

- (A) B, D, A, C
- (B) D, C, A, B
- (C) A, B, C, D
- (D) C, A, B, D

Correct Answer: (A) B, D, A, C

Solution:

Step 1 : Understanding the Question:

This question requires us to arrange four critical and highly influential texts of postcolonial, feminist, and queer theory in chronological order of their publication.

Step 2 : Key Formulas and Approach:

The approach involves establishing the exact publication year for each book or essay and arranging them sequentially from the earliest to the most recent.

Step 3 : Detailed Explanation:

- Edward Said's groundbreaking study *Orientalism*, which analyzed how Western colonial discourse constructed the Eastern world as an exotic "other", was published in 1978. This is the earliest work listed.
- Gayatri Chakravorty Spivak's foundational postcolonial essay "Can the Subaltern Speak?" was first published in 1988, exploring the silencing of subaltern classes within colonial and postcolonial histories.
- Judith Butler's landmark feminist book *Gender Trouble: Feminism and the Subversion of Identity*, which introduced the concept of gender performativity, was published in 1990.
- Homi K. Bhabha's key collection of essays on colonial mimicry, hybridity, and ambivalence, *The Location of Culture*, was published in 1994.

- The resulting sequence is: *Orientalism* (B, 1978) → "Can the Subaltern Speak?" (D, 1988) → *Gender Trouble* (A, 1990) → *The Location of Culture* (C, 1994).

Step 4 : Final Answer:

The correct chronological sequence is represented by B, D, A, C.

The correct option is (A) B, D, A, C.

Quick Tip: For theory texts, remember: Said's *Orientalism* comes before Spivak, Butler, and Bhabha.

54. Which of the following is not true about Walter Benjamin's essay "The Task of the Translator"?

- (A) It is translated by Harry Zohn.
- (B) It is an introduction to the translation of Baudelaire's *Tableaux Parisiens*.
- (C) It states that good translation should focus on formal equivalence of the source language.
- (D) Benjamin discourses about the idea of 'pure language'.

Correct Answer: (C) It states that good translation should focus on formal equivalence of the source language.

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the incorrect statement among four given claims regarding the themes, publication history, and translators of Walter Benjamin's essay "The Task of the Translator".

Step 2 : Key Formulas and Approach:

The approach involves reviewing the core theoretical and philosophical arguments in Benjamin's essay, contrasting his mystical views on language and translatability with common translation concepts like "formal equivalence".

Step 3 : Detailed Explanation:

- Walter Benjamin's essay "The Task of the Translator" (originally "Die Aufgabe des Übersetzers", 1923) is a foundational text in twentieth-century translation philosophy.
- Statement A is correct because the essay was famously translated into English by Harry Zohn and published in the collection *Illuminations*.
- Statement B is correct because the essay was written as a philosophical introduction to Benjamin's German translation of Charles Baudelaire's collection of poems, *Tableaux Parisiens*.
- Statement D is correct because Benjamin uses the essay to discuss his mystical, philosophical concept of "pure language" (*reine Sprache*), which underlies all human languages.
- Statement C is incorrect because Benjamin does not argue that a good translation should focus on formal or literal equivalence. Instead, he rejects the idea that translation is a mere tool for communication or reproduction, arguing that a translation must liberate the "pure language" imprisoned in the original text by allowing the target language to be transformed by the foreign source

language.

Step 4 : Final Answer:

The statement that is not true about Benjamin's essay is option (C).
The correct option is (C) It states that good translation should focus on formal equivalence of the source language.

Quick Tip: Benjamin's "The Task of the Translator" is associated with the idea of pure language, not with simple formal equivalence.



55. Which of the following statements are correct? A. Aristotle wrote Poetics. B. Longinus wrote On Imitation. C. Plato's Republic celebrates poets as guides of truth. D. Horace wrote Ars Poetica. E. Aristotle defined catharsis only for comedy.

- (A) A and B Only
- (B) A, B and D Only
- (C) B and E Only
- (D) A and D Only

Correct Answer: (D) A and D Only

Solution:

Step 1 : Understanding the Question:

This question asks us to evaluate five statements (A through E) concerning key figures and texts of Classical Greek and Roman literary criticism to identify the correct subset.

Step 2 : Key Formulas and Approach:

The analytical approach involves assessing each statement based on classical critical texts. We check the authorship of *Poetics*, *On the Sublime*, and *Ars Poetica*, as well as Plato's views on poetry in *The Republic* and Aristotle's definition of catharsis.

Step 3 : Detailed Explanation:

- Aristotle wrote the foundational treatise *Poetics*, which analyzes the elements of tragedy, comedy, and epic poetry. This confirms Statement A is correct.
- Statement B is incorrect because Longinus is traditionally credited with writing the treatise *On the Sublime* (*Peri Hypsous*), not a work called *On Imitation*.
- Statement C is incorrect because in Plato's *The Republic* (specifically Book X), poets are banned from the ideal state for presenting corrupting imitations of reality, rather than being celebrated as guides of truth.
- Horace wrote the verse epistle *Ars Poetica* (*The Art of Poetry*), which established rules for classical composition. This confirms Statement D is correct.
- Statement E is incorrect because Aristotle defined the concept of *catharsis* (emotional purgation of pity and fear) specifically in relation to tragedy, not comedy.
- Therefore, only statements A and D are correct.

Step 4 : Final Answer:

The correct statements are A and D, corresponding to option (D).
The correct option is (D) A and D Only.

Quick Tip: Aristotle wrote Poetics, and Horace wrote Ars Poetica.



56. The essay “Politics of Translation” is authored by:

- (A) Tejaswini Niranjana
- (B) Susan Bassnett
- (C) Gayatri Chakravorty Spivak
- (D) Harish Trivedi

Correct Answer: (C) Gayatri Chakravorty Spivak

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the author of the influential critical essay "The Politics of Translation".

Step 2 : Key Formulas and Approach:

The approach involves tracing this essay to its publication context within feminist and postcolonial translation theory. We evaluate the core arguments of the text to confirm its author.

Step 3 : Detailed Explanation:

- "The Politics of Translation" (1992) is an influential essay written by the prominent Indian postcolonial theorist, feminist critic, and translator Gayatri Chakravorty Spivak.

- In this essay, Spivak discusses the ethical and political responsibilities of the translator, warning against the homogenized translation of non-Western texts into English, which she terms "translateese".
- She argues that translation is not a simple, politically neutral act of language transfer, but is deeply entangled with global power relations, language hegemony, and gender representation.
- While Tejaswini Niranjana, Susan Bassnett, and Harish Trivedi are also major figures in postcolonial translation studies, it is Spivak who authored this specific essay.

Step 4 : Final Answer:

The essay "The Politics of Translation" is authored by Gayatri Chakravorty Spivak.

The correct option is (C) Gayatri Chakravorty Spivak.

Quick Tip: Spivak is associated with "Can the Subaltern Speak?" and "The Politics of Translation".

57. Match List-I with List-II. Match the following current literary movements with the theorists/critics. List-I: A. Blue Humanities, B. Digital Humanities, C. Medical Humanities, D. Environmental Humanities. List-II: I. Rosalie David/Roy Porter, II. Steve Mentz, III. Adam Liu, IV. Deborah Bird Rose and Ursula Heize.

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to pair four emerging interdisciplinary fields in the humanities listed in List-I with their key pioneering scholars or writers listed in List-II.

Step 2 : Key Formulas and Approach:

The approach involves connecting each domain of the humanities (Blue, Digital, Medical, and Environmental) with the scholars whose critical research defines or represents these subfields.

Step 3 : Detailed Explanation:

- Blue Humanities, which studies human relationships with oceans, seas, and water in literature and culture, is pioneered by scholars like Steve Mentz. This matches A with II.
- Digital Humanities, which applies computing technologies and quantitative data to literary and historical analysis, is represented here by researchers such as Adam Liu. This matches B with III.
- Medical Humanities, which integrates medicine, healthcare, and health experiences with humanities and social sciences, is associated

with historians and writers like Rosalie David and Roy Porter. This matches C with I.

- Environmental Humanities, which examines ecological issues, climate change, and human-nature interactions through literary and cultural critique, is pioneered by theorists like Deborah Bird Rose and Ursula Heise. This matches D with IV.
- The correct matching configuration is A-II, B-III, C-I, D-IV.

Step 4 : Final Answer:

Matching the academic fields to the correct scholars results in the sequence A-II, B-III, C-I, D-IV, corresponding to option (C).

The correct option is (C) A-II, B-III, C-I, D-IV.

Quick Tip: For humanities fields, connect Blue Humanities with ocean/sea studies and Steve Mentz, and Environmental Humanities with ecological criticism.

58. Tomb of Sand, a Booker Prize winning novel, has been translated into English by:

- (A) Deepa Bhasthi
- (B) Daisy Rockwell
- (C) V. Geetha
- (D) Banu Mushtaq

Correct Answer: (B) Daisy Rockwell

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the translator who translated Geetanjali Shree's Hindi novel *Ret Samadhi* into English as *Tomb of Sand*.

Step 2 : Key Formulas and Approach:

The approach involves recalling the recipient of the 2022 International Booker Prize, noting both the original Hindi author and the English translator of this landmark novel.

Step 3 : Detailed Explanation:

- *Tomb of Sand* is the English translation of Geetanjali Shree's acclaimed Hindi novel *Ret Samadhi* (2018).
- The book achieved international recognition when it won the International Booker Prize in 2022, marking the first time a novel translated from an Indian language received this prestigious award.
- The novel was translated into English by the American translator and artist Daisy Rockwell, who successfully captured the complex wordplay, dialects, and poetic rhythm of Geetanjali Shree's original Hindi prose.
- While Deepa Bhasthi, V. Geetha, and Banu Mushtaq are also accomplished writers and translators in South Asian literature, they are not the translators of this specific novel.

Step 4 : Final Answer:

The English translation of the novel was done by Daisy Rockwell.
The correct option is (B) Daisy Rockwell.

Quick Tip: Tomb of Sand is translated by Daisy Rockwell from Geetanjali Shree's Hindi novel Ret Samadhi.



59. Arrange the following in chronological order: A. Poststructuralism, B. Romantic Criticism, C. Augustan Criticism, D. Classical Criticism.

- (A) A, B, D, C
- (B) B, D, A, C
- (C) C, A, D, B
- (D) D, C, B, A

Correct Answer: (D) D, C, B, A

Solution:

Step 1 : Understanding the Question:

This question asks us to arrange four major historical movements of literary criticism in chronological order from the earliest era to the most modern.

Step 2 : Key Formulas and Approach:

The approach involves identifying the specific century or historical epoch associated with Classical, Augustan, Romantic, and Poststructuralist criticism, and arranging them sequentially.

Step 3 : Detailed Explanation:

- Classical Criticism is the earliest movement, beginning in antiquity (fifth century BC to third century AD) with thinkers like Plato, Aristotle, Horace, and Longinus. This corresponds to D.
- Augustan Criticism emerged during the neoclassical period in the late seventeenth and eighteenth centuries, led by writers like Alexander Pope and Samuel Johnson who emphasized order, reason, and classical rules. This corresponds to C.
- Romantic Criticism emerged in the late eighteenth and early nineteenth centuries, championing imagination, emotional expression, and organic form over neoclassical rules, led by critics like Wordsworth, Coleridge, and Hazlitt. This corresponds to B.
- Poststructuralism is a mid-to-late twentieth-century critical movement that challenged structuralist ideas of stable meaning, led by theorists like Derrida, Foucault, and Barthes. This corresponds to A.
- The resulting sequence is: Classical Criticism (D) → Augustan Criticism (C) → Romantic Criticism (B) → Poststructuralism (A).

Step 4 : Final Answer:

The correct chronological order of the critical movements is D, C, B, A.

The correct option is (D) D, C, B, A.

Quick Tip: Chronology of criticism: Classical, Augustan, Romantic, then Poststructuralist.

60. From which of the following the burgeoning field of 'Translation Studies' received its name?

- (A) Eugene Nida's "Science of Translation"
- (B) Walter Benjamin's "The Task of a Translator"
- (C) J.S. Holmes "The Name and Nature of Translation Studies"
- (D) W. Koller's "The Concept of Equivalence and the Object of Translation Studies"

Correct Answer: (C) J.S. Holmes "The Name and Nature of Translation Studies"

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the foundational paper that formally named and defined the academic discipline of "Translation Studies".

Step 2 : Key Formulas and Approach:

The approach involves reviewing the historical institutionalization of translation studies as an independent academic field in the late twentieth century. We identify the scholar who presented the defining structural map of the discipline.

Step 3 : Detailed Explanation:

- Although translation has been practiced for millennia, it was long treated as a minor sub-branch of comparative literature or language acquisition.
- The field was formally established and named by the American-Dutch scholar James S. Holmes in his 1972 paper "The Name and

Nature of Translation Studies".

- In this landmark paper, Holmes argued for the creation of an independent academic discipline and provided a comprehensive structural framework dividing the field into "pure" and "applied" translation studies.
- While Eugene Nida's "Science of Translation", Walter Benjamin's "The Task of the Translator", and Werner Koller's research on equivalence are highly influential, they did not formally coin or introduce the standard name of the discipline.

Step 4 : Final Answer:

The discipline received its name from J.S. Holmes's paper "The Name and Nature of Translation Studies".

The correct option is (C) J.S. Holmes "The Name and Nature of Translation Studies".

Quick Tip: J.S. Holmes's "The Name and Nature of Translation Studies" is foundational for naming and defining Translation Studies as a discipline.

61. Which of the following statements are correct? A. The period from the 1960s to the present can be considered the postmodern period. B. Postmodernism came immediately after World War I. C. Well-known authors of the postmodern period are John Barth, Cormac McCarthy, Don DeLillo etc. D. Samuel Beckett's *Jacob's Room* is a postmodernist work. E. Eliot's "Sailing to Byzantium" is a postmodernist work.

- (A) A and B Only
- (B) A and C Only
- (C) A, C and E Only
- (D) D and E Only

Correct Answer: (B) A and C Only

Solution:

Step 1 : Understanding the Question:

This question asks us to evaluate five statements (A through E) concerning the timeline, major authors, and key literary works of the postmodernist period to identify the correct subset.

Step 2 : Key Formulas and Approach:

The approach involves applying literary history timelines and author/text attributions to verify which statements are accurate. We define the boundary between modernism (post-WWI) and postmodernism (post-1960s) and verify the authorship of the listed works.

Step 3 : Detailed Explanation:

- The postmodern period in literature is generally understood to have emerged in the post-WWII era, gaining significant momentum from the 1960s onward and continuing to influence contemporary writing. This makes Statement A correct.
- Statement B is incorrect because the period immediately following World War I (the 1920s) represents the high phase of Modernism, characterized by works like T.S. Eliot's *The Waste Land* and James

Joyce's *Ulysses*.

- Statement C is correct because John Barth (known for metafiction like *Lost in the Funhouse*), Cormac McCarthy (noted for dark, fragmented epics), and Don DeLillo (author of *White Noise*) are central figures of American postmodern fiction.
- Statement D is incorrect because the novel *Jacob's Room* (1922) is a pioneering modernist work written by Virginia Woolf, not Samuel Beckett.
- Statement E is incorrect because the poem "Sailing to Byzantium" is a modernist masterpiece composed by W.B. Yeats, not T.S. Eliot, and it belongs to the modernist aesthetic rather than postmodernism.

Step 4 : Final Answer:

Evaluating these statements shows that only A and C are correct, making option (B) the correct choice.

The correct option is (B) A and C Only.

Quick Tip: Postmodernism is generally connected with the post-1960s period and writers like John Barth and Don DeLillo.

62. Who claimed that John Donne and other Metaphysical poets of the earlier seventeenth century “possessed a mechanism of sensibility which could devour any kind of experience”?

- (A) T.S. Eliot
- (B) W.B. Yeats
- (C) John Dryden
- (D) Alexander Pope

Correct Answer: (A) T.S. Eliot

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the critic who famously argued that seventeenth-century Metaphysical poets possessed a unique "mechanism of sensibility" capable of processing any human experience.

Step 2 : Key Formulas and Approach:

The approach involves reviewing classical modernist literary criticism, focusing on the defense and revival of the Metaphysical poets. We trace the quote to T.S. Eliot's landmark essays that redefined the English poetic canon.

Step 3 : Detailed Explanation:

- The quote is taken from T.S. Eliot's highly influential 1921 essay "The Metaphysical Poets", which was originally written as a review of Herbert J.C. Grierson's anthology of Metaphysical lyrics.
- In this essay, Eliot famously sought to rehabilitate the reputation of seventeenth-century poets like John Donne, George Herbert, and Andrew Marvell, who had been marginalized by eighteenth- and nineteenth-century critics.

- Eliot argued that these poets possessed a "unified sensibility," meaning they could seamlessly merge intellectual thought with emotional feeling ("a thought to Donne was an experience; it modified his sensibility").
- He described this capacity as a "mechanism of sensibility which could devour any kind of experience," allowing them to write poetry that was both highly intellectual and deeply passionate.
- He contrasted this with later literary movements, arguing that after the late seventeenth century, a "dissociation of sensibility" set in, separating thought from feeling in English poetry.

Step 4 : Final Answer:

The statement was made by T.S. Eliot, corresponding to option (A).
The correct option is (A) T.S. Eliot.

Quick Tip: T.S. Eliot is famous for discussing “unified sensibility” and “dissociation of sensibility” in relation to metaphysical poets.

63. Match List-I with List-II. List-I: A. Astrophel, B. Lycidas, C. Adonais, D. Thyrsis. List-II: I. Edmund Spenser, II. P.B. Shelley, III. John Milton, IV. Matthew Arnold.

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to pair four famous English pastoral elegies listed in List-I with their respective authors listed in List-II.

Step 2 : Key Formulas and Approach:

The approach involves using literary history to pair each elegy with its correct Renaissance, Romantic, or Victorian poet, and selecting the corresponding pattern from the multiple-choice options.

Step 3 : Detailed Explanation:

- *Astrophel* (1595) is a pastoral elegy written by the Elizabethan poet Edmund Spenser to mourn the tragic death of his close friend and patron, Sir Philip Sidney. This matches A with I.
- *Lycidas* (1637) is a celebrated pastoral elegy composed by John Milton to mourn the untimely drowning of his university classmate Edward King. This matches B with III.
- *Adonais* (1821) is a major pastoral elegy written by Percy Bysshe Shelley to lament the early death of his fellow Romantic poet John Keats. This matches C with II.
- *Thyrsis* (1865) is a Victorian pastoral elegy composed by Matthew Arnold to commemorate his close friend and poet Arthur Hugh Clough. This matches D with IV.

- Combining these correct associations gives the sequence: A-I, B-III, C-II, D-IV.

Step 4 : Final Answer:

Matching these elegies with their respective poets yields the sequence A-I, B-III, C-II, D-IV, which matches option (B).

The correct option is (B) A-I, B-III, C-II, D-IV.

Quick Tip: Remember elegies: Milton--Lycidas, Shelley--Adonais, Arnold--Thyrsis, Spenser--Astrophel.

64. In “The Essay of Dramatic Poesy”, which character does represent John Dryden?

- (A) Crites
- (B) Neander
- (C) Lisideius
- (D) Eugenius

Correct Answer: (B) Neander

Solution:

Step 1 : Understanding the Question:

This question asks us to identify which of the four speakers in John Dryden's treatise *An Essay of Dramatic Poesy* serves as his personal representative or spokesperson.

Step 2 : Key Formulas and Approach:

The approach involves analyzing the dramatic structure of Dryden's 1668 critical dialogue. We map each of the four fictional characters—Crites, Eugenius, Lisideius, and Neander—to the historical figures and critical positions they represent.

Step 3 : Detailed Explanation:

- *An Essay of Dramatic Poesy* is written as a dramatic dialogue set on a boat on the Thames, where four gentlemen debate the merits of various theatrical traditions.
- Crites, representing Sir Robert Howard (Dryden's brother-in-law), defends the classical Greek and Roman dramatists, arguing for strict adherence to ancient rules.
- Eugenius, representing Charles Sackville (Lord Buckhurst), argues in favor of modern English drama, asserting that the moderns have improved upon the classical models.
- Lisideius, representing Sir Charles Sedley, champions the French neoclassical theater of the seventeenth century, praising its strict conformity to the classical unities and its decorum.
- Neander, whose name literally translates to "new man," representing John Dryden himself, offers a balanced defense of modern English drama, particularly praising the variety and vitality of Shakespeare and Fletcher.

Step 4 : Final Answer:

The character who represents John Dryden is Neander, which

corresponds to option (B).

The correct option is (B) Neander.

Quick Tip: In Dryden's *An Essay of Dramatic Poesy*, Neander is generally regarded as Dryden's own representative.

65. Match List-I with List-II. Match the following authors with the year of receiving Sahitya Akademi awards. List-I: A. Mahesh Dattani, B. Amitav Ghosh, C. Mamang Dai, D. G.N. Devy. List-II: I. 2017, II. 1989, III. 1993, IV. 1998.

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

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

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

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

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

Solution:

Step 1 : Understanding the Question:

This matching question requires us to pair four distinguished Indian English authors listed in List-I with the specific calendar years in which they were awarded the Sahitya Akademi Award listed in List-II.

Step 2 : Key Formulas and Approach:

The approach involves identifying the prize-winning years for Amitav Ghosh (novel), G.N. Devy (criticism), Mahesh Dattani (drama), and Mamang Dai (fiction) based on the official Sahitya Akademi records and finding the matching sequence.

Step 3 : Detailed Explanation:

- Mahesh Dattani, celebrated for his pathbreaking plays exploring marginalized identities, became the first playwright writing in English to win the Sahitya Akademi Award, receiving the honor in 1998 for his play *Final Solutions*. This matches A with IV.
- Amitav Ghosh received the Sahitya Akademi Award in 1989 for his brilliant novel *The Shadow Lines*, which explores the boundaries and psychological impacts of partition. This matches B with II.
- Mamang Dai, a prominent poet and novelist from Arunachal Pradesh, was awarded the prize in 2017 for her novel *The Black Hill*, which captures the history and folklore of the Northeast. This matches C with I.
- G.N. Devy, the prominent literary critic and linguist, was awarded the prize in 1993 for his landmark work of literary criticism, *After Amnesia: Tradition and Change in Indian Literary Criticism*. This matches D with III.
- The correct matching configuration is A-IV, B-II, C-I, D-III.

Step 4 : Final Answer:

Matching the award recipients with their respective years results in the pattern A-IV, B-II, C-I, D-III, which matches option (B).
The correct option is (B) A-IV, B-II, C-I, D-III.

Quick Tip: For Sahitya Akademi chronology, remember: Amitav Ghosh--1989, G.N. Devy--1993, Mahesh Dattani--1998, Mamang Dai--2017.

66. *Ars Poetica* is written by:

- (A) Longinus
- (B) Horace
- (C) Aristotle
- (D) Sir Philip Sidney

Correct Answer: (B) Horace

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the classical author who wrote the highly influential critical treatise *Ars Poetica* (The Art of Poetry).

Step 2 : Key Formulas and Approach:

The approach involves reviewing classical Roman and Greek literary criticism. We identify the authorship of major treatises and analyze the stylistic and conceptual rules associated with each classical critic.

Step 3 : Detailed Explanation:

- *Ars Poetica* (also known as "Letters to the Pisos") is a famous verse epistle written by the Roman poet and critic Horace (Quintus Horatius Flaccus) in the late first century BC.
- The work is written as an informal advice letter in hexameter,

offering practical guidance on poetic composition, unity, character decorum, and dramatic structure.

- Horace is celebrated in this work for establishing influential literary principles, such as the idea that poetry should aim to both instruct and delight (*aut prodesse aut delectare*), and the concept of "purple prose" (*purpureus pannus*).
- In contrast, Longinus is famous for writing the treatise *On the Sublime*, Aristotle wrote the *Poetics*, and Sir Philip Sidney authored *An Apology for Poetry* during the Elizabethan era.

Step 4 : Final Answer:

Ars Poetica was written by Horace. Therefore, option (B) is the correct choice.

The correct option is (B) Horace.

Quick Tip: Horace wrote *Ars Poetica*; Aristotle wrote *Poetics*; Longinus wrote *On the Sublime*.

67. Arrange the following works as per their year of publication in chronological order: A. *Ecrits*, B. *The Interpretation of Dreams*, C. *The Practice and Theory of Individual Psychology*, D. *Psychology of the Unconscious*.

- (A) B, D, C, A
- (B) A, B, D, C
- (C) C, D, B, A
- (D) B, C, A, D

Correct Answer: (A) B, D, C, A

Solution:

Step 1 : Understanding the Question:

This question requires us to arrange four foundational works of psychoanalytic and psychological theory written by Freud, Jung, Adler, and Lacan in chronological order of their publication.

Step 2 : Key Formulas and Approach:

The approach involves identifying the exact publication date for each of the four classical theoretical texts and arranging them in ascending order.

Step 3 : Detailed Explanation:

- *The Interpretation of Dreams (Die Traumdeutung)* by Sigmund Freud, which introduced his revolutionary theories of the unconscious mind and dream analysis, was published in late 1899 (though dated 1900). This is the earliest work listed.
- *Psychology of the Unconscious (Wandlungen und Symbole der Libido)* by Carl Gustav Jung, which marked his theoretical split from Freud by introducing his concepts of the collective unconscious, was published in 1912.
- *The Practice and Theory of Individual Psychology* by Alfred Adler, which established his school of individual psychology and explored the concept of the inferiority complex, was published in 1920.
- *Écrits* by the French psychoanalyst Jacques Lacan, which collected

his highly influential structuralist lectures and essays, was published in 1966.

- The correct chronological order is: *The Interpretation of Dreams* (B, 1899) → *Psychology of the Unconscious* (D, 1912) → *The Practice and Theory of Individual Psychology* (C, 1920) → *Écrits* (A, 1966).

Step 4 : Final Answer:

The correct sequence is B, D, C, A, which corresponds to option (A).

The correct option is (A) B, D, C, A.

Quick Tip: In psychoanalytic theory chronology, remember: Freud comes first, then Jung, then Adler, and Lacan much later.

68. In Ecocriticism, 'Anthropocentricism' means:

- (A) Nature is supreme
- (B) Plant intelligence
- (C) Human-centred thinking about nature
- (D) Love of animals only

Correct Answer: (C) Human-centred thinking about nature

Solution:

Step 1 : Understanding the Question:

This question asks us to identify the correct definition and theoretical implication of the term "Anthropocentrism" within the field of Ecocriticism and environmental humanities.

Step 2 : Key Formulas and Approach:

The approach involves breaking down the etymological roots of the word ("anthropos" meaning human, and "kentron" meaning center). We then analyze how this conceptual bias is critiqued in ecocritical literary analysis.

Step 3 : Detailed Explanation:

- Ecocriticism is an interdisciplinary field of literary study that examines the relationship between literature and the physical environment, seeking to critique how human culture represents nature.
- The term "Anthropocentrism" refers to a worldview or way of thinking that places human beings at the center of all existence, viewing the non-human world primarily as a resource for human utility, comfort, and survival.
- Ecocritics target anthropocentric thinking in literature because it treats nature as a passive backdrop or a mere commodity, rather than recognizing its intrinsic value and agency.
- In contrast, "Ecocentrism" is a nature-centered system of values that views humans as interconnected parts of a larger ecological community.
- The other options—such as nature being supreme, plant intelligence, or love of animals only—do not accurately represent this key critical term.

Step 4 : Final Answer:

In ecocriticism, anthropocentrism means human-centered thinking about nature, making option (C) the correct choice.

The correct option is (C) Human-centred thinking about nature.

Quick Tip: Anthropocentric means human-centred; ecocriticism often questions human-centred views of nature.



69. Which of the following statements are correct? A. Graphic narrative is a term first used in 1970s. B. Initially graphic narratives described works intended for adults. C. Graphic narratives originated from mosaic and fresco wall paintings first used in ancient Rome. D. Graphic novels are also identified as sign of decadence. E. In Graphic novels, extended narratives are told through a series of illustrations.

(A) A, B and E Only

(B) A, B, D and E Only

(C) A, B and D Only

(D) C, D and E Only

Correct Answer: (A) A, B and E Only

Solution:

Step 1: Understanding the Question:

- We must pick the correct statements about graphic narratives from A to E.

Step 2: Detailed Explanation:

- A is correct: the term "graphic novel / graphic narrative" came into use in the 1970s (Will Eisner, *A Contract with God*, 1978).
- B is correct: the term was first used for serious book-length works meant for adult readers.
- C is incorrect: graphic narratives did not originate from the mosaics and frescoes of ancient Rome.
- D is not accepted as correct: calling graphic novels a "sign of decadence" is not a recognised characterisation of the form.
- E is correct: in graphic novels extended narratives are told through a series of illustrations.
- So the correct statements are A, B and E only, which is Option (A), as given in the NTA final answer key.

Step 3: Final Answer:

- The correct option is (A) A, B and E Only.

Quick Tip: Graphic novels combine visual art and narrative structure, usually presenting extended stories through sequential illustrations.

70. Who amongst the following has not been awarded the Nobel Prize in Literature?

- (A) Gunter Grass
- (B) Abdul Razzaq Gurnah
- (C) Salman Rushdie
- (D) Harold Pinter

Correct Answer: (C) Salman Rushdie

Solution:

Step 1 : Understanding the Question:

This question asks us to identify which of the four famous modern writers has not received the Nobel Prize in Literature.

Step 2 : Key Formulas and Approach:

The approach involves reviewing the historical list of Nobel Prize in Literature recipients. We cross-reference the achievements of Günter Grass, Abdulrazak Gurnah, Salman Rushdie, and Harold Pinter to isolate the writer who has not won this prize.

Step 3 : Detailed Explanation:

- Günter Grass, the prominent German novelist best known for his masterpiece *The Tin Drum* (1959), was awarded the Nobel Prize in Literature in 1999.
- Abdulrazak Gurnah, the Tanzanian-born British novelist who wrote *Paradise* and *By the Sea*, was awarded the Nobel Prize in Literature in 2021 for his uncompromising and compassionate penetration of the effects of colonialism.
- Harold Pinter, the legendary English modernist playwright who

wrote *The Birthday Party* and *The Caretaker*, was awarded the Nobel Prize in Literature in 2005.

- Salman Rushdie is one of the most celebrated and internationally renowned contemporary novelists, famous for his historic novel *Midnight's Children* (which won the Booker Prize and the Booker of Bookers). However, despite his immense impact on global literature, he has not been awarded the Nobel Prize in Literature.

Step 4 : Final Answer:

The author among the options who has not been awarded the Nobel Prize in Literature is Salman Rushdie.

The correct option is (C) Salman Rushdie.

Quick Tip: Rushdie won the Booker Prize for *Midnight's Children*, but he has not won the Nobel Prize in Literature.

71. Passage:

Read the following passage and answer the questions that follow:

Ghosts are particularly interesting characters; ghosts who appear in novels or short stories exist in a way that they do not exist in the real world outside of fiction. We might expect to encounter ghosts only in fantasy novels, where they can participate in the action just as any other character can; however, they do appear from time to time in much more realistic literary fiction, in which case we have to account for their presence.

In mainstream fiction, ghosts take on one of two roles: they are either symbolic or they are imagined by other characters. In both instances, they are very often manifestations of the memory or guilt of another character. Some famous examples of literary novels with ghosts are: *Beloved* by Toni

Morrison, *Lincoln at the Bardo* by George Saunders and Sing, *Unburied*, Sing by Jesmyn Ward.

If you encounter a ghost, then your job is to figure out whether the ghost is intended to be a literal character, or if the author is using the ghost to reveal something important about other characters' feelings and experiences. If the ghost appears to be an actual character, then treat it as you would any other character; try to figure out what its motivations are and check to see whether the character of the ghost changes in any way from the beginning of the story to the end. In either case, you can evaluate the other characters' reactions to the ghost, and that will tell you a great deal about their frame of mind. Changes in a ghost which a character has been carrying with him or her will also indicate a change in that character's mental or emotional state.

According to the passage, which of the following statements is not correct?

- (A) Ghosts in the novels or short stories are different from ghosts from the real world outside of fiction.
- (B) Ghosts in the novels are different from the ghosts in the short stories.
- (C) Ghosts can be in fantasy novels.
- (D) Ghosts can be in realistic literary fiction.

Correct Answer: (B) Ghosts in the novels are different from the ghosts in the short stories.

Solution:

The passage says that ghosts appearing in novels or short stories exist in a fictional way. It also says that these ghosts do not exist in the same way as real-world beings outside fiction. So option (A) agrees with the passage. The passage also says that ghosts can appear in fantasy novels. So option (C) is correct. The passage further states

that ghosts may appear in realistic literary fiction also. So option (D) is correct. But the passage does not say that ghosts in novels are different from ghosts in short stories. Rather, it treats ghosts in novels and short stories together as fictional characters. Therefore, the statement that is not correct according to the passage is:

Ghosts in the novels are different from the ghosts in the short stories.

Quick Tip: For passage questions, choose the option that contradicts or is not supported by the passage.

72. Which of the following texts containing ghost is not mentioned in the passage?

- (A) Beloved
- (B) Lincoln at the Bardo
- (C) Sing, Unburied, Sing
- (D) Hamlet

Correct Answer: (D) Hamlet

Solution:

The passage mentions some famous examples of literary works with ghosts. It mentions:

Beloved

by Toni Morrison. It also mentions:

Lincoln at the Bardo

by George Saunders. It further mentions:

Sing, Unburied, Sing

by Jesmyn Ward. However, the passage does not mention:

Hamlet.

Therefore, the text containing a ghost but not mentioned in the passage is:

Hamlet.

Quick Tip: In direct passage questions, check the exact examples mentioned in the passage.



73. According to the author in the passage, ghosts are:

- (A) Only symbolic
- (B) Only imagined by the characters
- (C) Symbolic or imagined by other characters
- (D) Neither symbolic nor imagined by other characters

Correct Answer: (C) Symbolic or imagined by other characters

Solution:

The passage explains the role of ghosts in mainstream fiction. It says that ghosts take on one of two roles. They may be symbolic. They may

also be imagined by other characters. In both cases, they often represent memory, guilt, or emotional burden. Therefore, according to the passage, ghosts are:

symbolic or imagined by other characters.

Option (A) is incomplete because ghosts are not only symbolic.

Option (B) is also incomplete because ghosts are not only imagined.

Option (D) is opposite to the passage. Hence, the correct answer is option (C).

Quick Tip: When a passage gives two roles or two categories, choose the option that includes both.



74. Which of the following statements is not true in the context of the given passage?

- (A) Ghosts can be literal characters in a text.
- (B) We can sometimes encounter a ghost in real life.
- (C) Ghosts are used sometimes to reveal something important by the author.
- (D) Sometimes changes in the ghost can occur.

Correct Answer: (B) We can sometimes encounter a ghost in real life.

Solution:

The passage clearly says that ghosts in novels or short stories exist in a way that they do not exist in the real world outside fiction. So option (B) is not true in the context of the passage. The passage also says that

if the ghost appears to be an actual character, we should treat it like any other character. So option (A) is supported. The passage says that an author may use a ghost to reveal something important about other characters' feelings and experiences. So option (C) is supported. The passage further says that changes in a ghost may indicate changes in another character's mental or emotional state. So option (D) is also supported. Therefore, the statement not true in the passage is:

We can sometimes encounter a ghost in real life.

Quick Tip: For “not true” questions, eliminate the statements directly supported by the passage.

75. Which of the following words goes closely in meaning with the word “manifestation” in the passage?

- (A) Disappearance
- (B) Exclusion
- (C) Disorganization
- (D) Representation

Correct Answer: (D) Representation

Solution:

In the passage, the word “manifestation” is used in the context of ghosts. The passage says that ghosts may be manifestations of memory or guilt. Here, manifestation means an outward sign, expression, or representation of something. So if a ghost is a

manifestation of guilt, it means the ghost represents guilt. Now check the options. Disappearance means vanishing, which is opposite in sense. Exclusion means keeping something out. Disorganization means lack of order. Representation means expression or visible form of something. Therefore, the closest meaning of “manifestation” is:

Representation.

Quick Tip: Manifestation means an expression, sign, or representation of an inner idea, feeling, or condition.