

Topic:- MPHIL\_ENG\_T1

**1) Which of the following statements about the theory of Deconstruction is not true?**

**I. Deconstruction is not a dismantling of the structure of a text but a demonstration that it has already dismantled itself.**

**II. Deconstruction is synonymous with destruction.**

**III. Deconstruction of a text proceeds by the careful teasing out of warring forces of signification within the text itself.**

**IV. The tenets of Deconstruction were originated by Roland Barthes.**

**Codes:**

**[Question ID = 24177]**

1. II & IV [Option ID = 36708]
2. Only I [Option ID = 36706]
3. I & IV [Option ID = 36709]
4. I, II & III [Option ID = 36707]

**Correct Answer :-**

- Only I [Option ID = 36706]

**2) "Cut off from his religious, metaphysical and transcendental roots, man is lost, all his actions become senseless, absurd, useless."**

**To which movement(s) in literature does/do this line allude to?**

**I. Absurdism**

**II. Transcendentalism**

**III. Romanticism**

**IV. None of these**

**Codes:**

**[Question ID = 24176]**

1. Both I & II [Option ID = 36704]
2. Only IV [Option ID = 36702]
3. Only III [Option ID = 36705]
4. Only I [Option ID = 36703]

**Correct Answer :-**

- Only IV [Option ID = 36702]

Topic:- MPHIL\_ENG\_T2

**1)**

Following question is based on the passage given below. Read the passage and choose the most appropriate option:

The idea of the transnation emerges when we distinguish the nation from the state. While the political boundaries of the state appear to identify all citizens, and locate them in a relation with other states, the actual circulation of people within the nation represents a subliminal flow of agency that the state can never hope to control. This goes even further than the ethnic and cultural division of groups within the state, such as Catalonia in Spain or the Kurds in Turkey and Iraq. It also goes beyond the insurgent activity of oppressed minorities. The transnation represents a constant realignment of contingent associations that transcend any political orientation. It doesn't necessarily involve any conscious position of separatism at all. It is the flow of people in their ordinary lives.

Which of the following statement(s) can be assumed from the passage?

- I. Transnation is about the dramatic flow of people across national borders.
- II. Transnation alludes to a much deeper destabilisation of the power of the nation state.
- III. Transnation contests the rigidities of national doctrine within the boundaries of the nation.

Codes:

[Question ID = 24185]

- 1. Only I [Option ID = 36738]
- 2. Only II & III [Option ID = 36739]
- 3. All of these [Option ID = 36740]
- 4. None of these [Option ID = 36741]

Correct Answer :-

- Only I [Option ID = 36738]

2) Following question is based on the passage given below. Read the passage and choose the most appropriate option:

The idea of the transnation emerges when we distinguish the nation from the state. While the political boundaries of the state appear to identify all citizens, and locate them in a relation with other states, the actual circulation of people within the nation represents a subliminal flow of agency that the state can never hope to control. This goes even further than the ethnic and cultural division of groups within the state, such as Catalonia in Spain or the Kurds in Turkey and Iraq. It also goes beyond the insurgent activity of oppressed minorities. The transnation represents a constant realignment of contingent associations that transcend any political orientation. It doesn't necessarily involve any conscious position of separatism at all. It is the flow of people in their ordinary lives.

Among the following statement(s) identify the statement(s) that could be a continuation of the passage?

- I. Transnation is the fluid, migrating outside of the state that begins within the nation.
- II. So the concept of 'the' transnation I am proposing is composed not only of diasporas but of the rhizomatic interplay of travelling subjects within as well as between nations.
- III. The transnational is a hard concept to pin down since it seems to be a portmanteau term now used to explain contemporary global mobility.

Codes:

[Question ID = 24184]

1. Both I & II [Option ID = 36736]
2. Only III [Option ID = 36737]
3. Only I [Option ID = 36734]
4. Only II [Option ID = 36735]

**Correct Answer :-**

- Only I [Option ID = 36734]

Topic:- MPHIL\_ENG\_T3

**1) Following question is based on the passage given below. Read the passage and choose the most appropriate option:**

**Bombay was central and had been so from the moment of its creation: the bastard child of a Portuguese-English wedding, and yet the most Indian of Indian cities. In Bombay all Indias met and merged. In Bombay, too, all-India met what-was-not-India, what came across the black water to flow into our veins. Everything north of Bombay was North India, everything south of it was the South. To the east lay India's East and to the west, the world's West. Bombay was central; all rivers flowed into its human sea. It was an ocean of stories; we were all its narrators, and everybody talked at once.**

**What does this passage indicate?**

**I. A city such as Bombay breaks the National/Global binary.**

**II. A city such as Bombay provides a case study of the emergence of the sub-national social phenomenon.**

**III. A city such as Bombay indicates the birth of a new space called the postcolonial city beyond the notions of state and nation.**

**Codes:**

**[Question ID = 24188]**

1. Only III [Option ID = 36752]
2. Only I [Option ID = 36750]
3. Only II [Option ID = 36751]
4. All of these [Option ID = 36753]

**Correct Answer :-**

- Only I [Option ID = 36750]

**2) Following question is based on the passage given below. Read the passage and choose the most appropriate option:**

**Bombay was central and had been so from the moment of its creation: the bastard child of a Portuguese-English wedding, and yet the most Indian of Indian cities. In Bombay all Indias met and merged. In Bombay, too, all-India met what-was-not-India, what came across the black water to flow into our veins. Everything north of Bombay was North India, everything south of it was the South. To the east lay India's East and to the west, the world's West. Bombay was central; all rivers flowed into its human sea. It was an ocean of stories; we were all its narrators, and everybody talked at once.**

**Which of the following statement(s) best express(es) the significance of the expression "an ocean of stories"?**

**I. It captures the multi-layered reality of a city space.**

**II. It captures the inevitability of the impact of migration on subjectivities.**

**III. It focuses only on the city's absorption of the global diaspora.**

**IV. It focuses on the city's absorption of both the global and internal diaspora.**

**Codes:**

**[Question ID = 24189]**

1. Only I [Option ID = 36754]
2. Only I&II [Option ID = 36755]
3. All of these [Option ID = 36757]
4. I, II & IV [Option ID = 36756]

**Correct Answer :-**

- Only I [Option ID = 36754]

**3) Following question is based on the passage given below. Read the passage and choose the most appropriate option:**

**Bombay was central and had been so from the moment of its creation: the bastard child of a Portuguese-English wedding, and yet the most Indian of Indian cities. In Bombay all Indias met and merged. In Bombay, too, all-India met what-was-not-India, what came across the black water to flow into our veins. Everything north of Bombay was North India, everything south of it was the South. To the east lay India's East and to the west, the world's West. Bombay was central; all rivers flowed into its human sea. It was an ocean of stories; we were all its narrators, and everybody talked at once.**

**Which of the following best represents Bombay?**

**[Question ID = 24187]**

1. A diasporic space [Option ID = 36747]
2. A threshold space [Option ID = 36746]
3. All of these [Option ID = 36749]
4. A hybrid space [Option ID = 36748]

**Correct Answer :-**

- A threshold space [Option ID = 36746]

**Topic:- MPHIL\_ENG\_T4**

**1) Fill in the blanks with the most appropriate option from the choices given below:**

**Monologism is similar to the .....(A) in Lacanian thought, and .....(B) in Deleuze. In politics, we might think of .....(C) as monologism: only what is profitable is deemed significant. As Guattari observes, if we laugh or cry, if we fear old age or death, if we are 'mad', does not matter to capitalism – it is 'noise', in the .....(D) sense. Even at a limit-case such as .....(E), human need is irrelevant – a poor person may have a vital need for food, but they do not have effective market demand.**

**most appropriate option for the blank A.**

**[Question ID = 24191]**

1. the Dialectic of Knowledge [Option ID = 36763]
2. repression-sublimation [Option ID = 36764]
3. master-signifier [Option ID = 36762]

4. primary and secondary identification [Option ID = 36765]

**Correct Answer :-**

- master-signifier [Option ID = 36762]

**2) Fill in the blank with the most appropriate option from the choice given below:**

**Monologism is similar to the .....(A) in Lacanian thought, and .....(B) in Deleuze. In politics, we might think of .....(C) as monologism: only what is profitable is deemed significant. As Guattari observes, if we laugh or cry, if we fear old age or death, if we are 'mad', does not matter to capitalism – it is 'noise', in the .....(D) sense. Even at a limit-case such as .....(E), human need is irrelevant – a poor person may have a vital need for food, but they do not have effective market demand.**

**most appropriate option for the blank E.**

**[Question ID = 24195]**

1. population growth [Option ID = 36779]
2. starvation [Option ID = 36778]
3. education [Option ID = 36780]
4. obesity [Option ID = 36781]

**Correct Answer :-**

- starvation [Option ID = 36778]

**3) Fill in the blank with the most appropriate option from the choice given below:**

**Monologism is similar to the .....(A) in Lacanian thought, and .....(B) in Deleuze. In politics, we might think of .....(C) as monologism: only what is profitable is deemed significant. As Guattari observes, if we laugh or cry, if we fear old age or death, if we are 'mad', does not matter to capitalism – it is 'noise', in the .....(D) sense. Even at a limit-case such as .....(E), human need is irrelevant – a poor person may have a vital need for food, but they do not have effective market demand.**

**most appropriate option for the blank D.**

**[Question ID = 24194]**

1. communication-theory [Option ID = 36774]
2. information-theory [Option ID = 36777]
3. capitalistic-theory [Option ID = 36775]
4. language-theory [Option ID = 36776]

**Correct Answer :-**

- communication-theory [Option ID = 36774]

**4) Fill in the blank with the most appropriate option from the choice given below:**

**Monologism is similar to the .....(A) in Lacanian thought, and .....(B) in Deleuze. In politics, we might think of .....(C) as monologism: only what is profitable is deemed significant. As Guattari observes, if we laugh or cry, if we fear old age or death, if we are 'mad', does not matter to capitalism – it is 'noise', in the .....(D) sense. Even at a limit-case such as .....(E), human need is irrelevant – a poor person may have a vital need for food, but they do not have effective market demand.**

**most appropriate option for the blank B.**

**[Question ID = 24192]**

1. arborescence [Option ID = 36767]
2. pleasure principle [Option ID = 36768]
3. transitivity [Option ID = 36766]
4. rhizome [Option ID = 36769]

**Correct Answer :-**

- transitivity [Option ID = 36766]

**5) Fill in the blank with the most appropriate option from the choice given below:**

**Monologism is similar to the .....(A) in Lacanian thought, and .....(B) in Deleuze. In politics, we might think of .....(C) as monologism: only what is profitable is deemed significant. As Guattari observes, if we laugh or cry, if we fear old age or death, if we are 'mad', does not matter to capitalism – it is 'noise', in the .....(D) sense. Even at a limit-case such as .....(E), human need is irrelevant – a poor person may have a vital need for food, but they do not have effective market demand.**

**most appropriate option for the blank C.**

**[Question ID = 24193]**

1. cinema [Option ID = 36772]
2. socialism [Option ID = 36771]
3. capitalism [Option ID = 36773]
4. democracy [Option ID = 36770]

**Correct Answer :-**

- democracy [Option ID = 36770]

Topic:- MPHIL\_ENG\_T5

**1) Given question is based on the following passage. Read the excerpt from the poem below and choose the most appropriate answer for the question that follows**

**After every war  
someone has to tidy up.  
Things won't pick  
themselves up, after all.**

**Someone has to shove  
the rubble to the roadsides  
so the carts loaded with corpses  
can get by.**

**[...]**

**Someone has to lug the post  
to prop the wall,  
someone has to glaze the window,  
set the door in its frame.**

No sound bites, no photo opportunities,  
and it takes years.  
All the cameras have gone  
to other wars.

The bridges need to be rebuilt,  
the railroad stations, too.  
Shirtsleeves will be rolled  
to shreds.

Someone, broom in hand,  
still remembers how it was.  
Someone else listens, nodding  
his unshattered head.

[...]

Those who knew  
what this was all about  
must make way for those  
who know little.  
And less than that.  
And at last nothing less than nothing.

[...]

(Wisława Szymborska, 'The End and the Beginning')

The tone of the lines 'Things won't pick/themselves up, after all.' is \_\_\_\_\_ .

[Question ID = 24198]

1. sarcastic [Option ID = 36790]
2. sorrowful [Option ID = 36793]
3. apathetic [Option ID = 36792]
4. sympathetic [Option ID = 36791]

**Correct Answer :-**

- sarcastic [Option ID = 36790]

2) Given question is based on the following passage. Read the excerpt from the poem below and choose the most appropriate answer for the question that follows

After every war  
someone has to tidy up.  
Things won't pick  
themselves up, after all.

Someone has to shove  
the rubble to the roadsides  
so the carts loaded with corpses  
can get by.

[...]

Someone has to lug the post  
to prop the wall,

someone has to glaze the window,  
set the door in its frame.

No sound bites, no photo opportunities,  
and it takes years.  
All the cameras have gone  
to other wars.

The bridges need to be rebuilt,  
the railroad stations, too.  
Shirtsleeves will be rolled  
to shreds.

Someone, broom in hand,  
still remembers how it was.  
Someone else listens, nodding  
his unshattered head.

[...]

Those who knew  
what this was all about  
must make way for those  
who know little.  
And less than that.  
And at last nothing less than nothing.  
[...]

(Wisława Szymborska, 'The End and the Beginning')

From the stanzas cited we can assume that the poet's attitude toward war and its aftermaths is one of \_\_\_\_\_ .

[Question ID = 24201]

1. hopelessness [Option ID = 36802]
2. stupefaction [Option ID = 36805]
3. renunciation [Option ID = 36804]
4. indignation [Option ID = 36803]

**Correct Answer :-**

- hopelessness [Option ID = 36802]

3) Given question is based on the following passage. Read the excerpt from the poem below and choose the most appropriate answer for the question that follows

After every war  
someone has to tidy up.  
Things won't pick  
themselves up, after all.

Someone has to shove  
the rubble to the roadsides  
so the carts loaded with corpses  
can get by.

[...]



Someone has to lug the post  
to prop the wall,  
someone has to glaze the window,  
set the door in its frame.

No sound bites, no photo opportunities,  
and it takes years.  
All the cameras have gone  
to other wars.

The bridges need to be rebuilt,  
the railroad stations, too.  
Shirtsleeves will be rolled  
to shreds.

Someone, broom in hand,  
still remembers how it was.  
Someone else listens, nodding  
his unshattered head.

[...]

Those who knew  
what this was all about  
must make way for those  
who know little.  
And less than that.  
And at last nothing less than nothing.  
[...]

(Wisława Szymborska, 'The End and the Beginning')

In the final stanza cited, the poet is writing about \_\_\_\_\_ .

[Question ID = 24200]

1. a process of remembering [Option ID = 36798]
2. a process of forgetting [Option ID = 36799]
3. a process of deliberate forgetting [Option ID = 36800]
4. a process of involuntary forgetting [Option ID = 36801]

**Correct Answer :-**

- a process of remembering [Option ID = 36798]

**4) Given question is based on the following passage. Read the excerpt from the poem below and choose the most appropriate answer for the question that follows**

After every war  
someone has to tidy up.  
Things won't pick  
themselves up, after all.

Someone has to shove  
the rubble to the roadsides  
so the carts loaded with corpses  
can get by.

[...]

Someone has to lug the post  
to prop the wall,  
someone has to glaze the window,  
set the door in its frame.

No sound bites, no photo opportunities,  
and it takes years.  
All the cameras have gone  
to other wars.

The bridges need to be rebuilt,  
the railroad stations, too.  
Shirtsleeves will be rolled  
to shreds.

Someone, broom in hand,  
still remembers how it was.  
Someone else listens, nodding  
his unshattered head.

[...]

Those who knew  
what this was all about  
must make way for those  
who know little.  
And less than that.  
And at last nothing less than nothing.

[...]

(Wisława Szymborska, 'The End and the Beginning')

'No sound bites, no photo opportunities,  
and it takes years.  
All the cameras have gone  
to other wars.'

The stanza above implies that wars are \_\_\_\_\_ .

[Question ID = 24199]

1. invisible events [Option ID = 36796]
2. sustained by spectacle [Option ID = 36795]
3. continuous events [Option ID = 36797]
4. long-drawn out events [Option ID = 36794]

**Correct Answer :-**

- long-drawn out events [Option ID = 36794]

**5) Given question is based on the following passage. Read the excerpt from the poem below and choose the most appropriate answer for the question that follows**

**After every war**

someone has to tidy up.  
Things won't pick  
themselves up, after all.

Someone has to shove  
the rubble to the roadsides  
so the carts loaded with corpses  
can get by.

[...]

Someone has to lug the post  
to prop the wall,  
someone has to glaze the window,  
set the door in its frame.

No sound bites, no photo opportunities,  
and it takes years.  
All the cameras have gone  
to other wars.

The bridges need to be rebuilt,  
the railroad stations, too.  
Shirtsleeves will be rolled  
to shreds.

Someone, broom in hand,  
still remembers how it was.  
Someone else listens, nodding  
his unshattered head.

[...]

Those who knew  
what this was all about  
must make way for those  
who know little.  
And less than that.  
And at last nothing less than nothing.

[...]

(Wisława Szymborska, 'The End and the Beginning')

We can assume from the passage that the aftermath of war involves \_\_\_\_\_ .

[Question ID = 24197]

1. hopeful work [Option ID = 36788]
2. repetitive work [Option ID = 36787]
3. tedious work [Option ID = 36789]
4. exciting work [Option ID = 36786]

**Correct Answer :-**

- exciting work [Option ID = 36786]

Topic:- MPHIL\_ENG\_T6

**1) Which of the following statement(s) regarding the Trickster figure is/are true?**

**[Question ID = 24207]**

1. In many Native American cultures the beast fable features Coyote as the central trickster. [Option ID = 36827]
2. Maria Campbell fits in the character of trickster in *Halfbreed*. [Option ID = 36828]
3. A Trickster figure persistently uses his wiliness and gift of gab to achieve his ends by outwitting other characters. [Option ID = 36826]
4. All of these [Option ID = 36829]

**Correct Answer :-**

- A Trickster figure persistently uses his wiliness and gift of gab to achieve his ends by outwitting other characters. [Option ID = 36826]

**2) Which English novel, among the following, deals with characters from Dalit Chuhra community in Pakistan?**

**[Question ID = 24209]**

1. Kamila Shamsie's *Home Fire* [Option ID = 36837]
2. Hanif Kureishi's *The Black Album* [Option ID = 36836]
3. Mohammad Hanif's *Our Lady of Alice Bhatti* [Option ID = 36835]
4. Tehmina Durrani's *Blasphemy* [Option ID = 36834]

**Correct Answer :-**

- Tehmina Durrani's *Blasphemy* [Option ID = 36834]

**3) Which English novel, among the following, has multiple endings?**

**[Question ID = 24212]**

1. Angus Wilson's *Late Call* [Option ID = 36846]
2. John Fowles' *French Lieutenant's Woman* [Option ID = 36849]
3. Gabriel Garcia Marquez's *Love in the Time of Cholera* [Option ID = 36848]
4. Paul Scott's *Staying On* [Option ID = 36847]

**Correct Answer :-**

- Angus Wilson's *Late Call* [Option ID = 36846]

**4) Who, among the following playwrights, established the idea of Plastic Theatre?**

**[Question ID = 24215]**

1. Tennessee Williams [Option ID = 36860]
2. Arthur Miller [Option ID = 36859]
3. Harold Pinter [Option ID = 36861]
4. John Osborne [Option ID = 36858]

**Correct Answer :-**

- John Osborne [Option ID = 36858]

**5) In \_\_\_\_\_, the speaker is a serious moralist who uses a dignified and public utterance to decry modes of vice and error which are no less dangerous because they are ridiculous, and**

who undertakes to evoke from readers contempt, moral indignation, or unillusioned sadness at the aberrations of humanity.

[Question ID = 24204]

1. Horatian satire [Option ID = 36815]
2. Juvenilian satire [Option ID = 36814]
3. Indirect satire [Option ID = 36816]
4. Varronian satire [Option ID = 36817]

**Correct Answer :-**

- Juvenilian satire [Option ID = 36814]

**6) Match the theorist with the theoretical concept**

- |                                     |                              |
|-------------------------------------|------------------------------|
| <b>I. Michel Foucault</b>           | <b>a. Heterotopia</b>        |
| <b>II. Edward Soja</b>              | <b>b. Third Culture Kids</b> |
| <b>III. Zygmunt Bauman</b>          | <b>c. Liquid Modernity</b>   |
| <b>IV. John and Ruth Hill Useem</b> | <b>d. Third Space</b>        |

**Codes:**

[Question ID = 24213]

1. I-a, II-c, III-b, IV-d [Option ID = 36852]
2. I-a, II-d, III-c, IV-b [Option ID = 36853]
3. I-c, II-d, III-b, IV-a [Option ID = 36851]
4. I-d, II-b, III-a, IV-c [Option ID = 36850]

**Correct Answer :-**

- I-d, II-b, III-a, IV-c [Option ID = 36850]

**7) Match the following theorists/authors with their works:**

- |                            |   |
|----------------------------|---|
| <b>I. Christian Metz</b>   | <b>a. <i>Strangers to Ourselves</i></b>                                 |
| <b>II. Frantz Fanon</b>    | <b>b. <i>The Imaginary Signifier: Psychoanalysis and the Cinema</i></b> |
| <b>III. Julia Kristeva</b> | <b>c. <i>Black Skin, White Masks</i></b>                                |
| <b>IV. Giorgio Agamben</b> | <b>d. <i>The State of Exception</i></b>                                 |

**Codes:**

[Question ID = 24211]

1. I-b, II-d, III-a, IV-c [Option ID = 36843]
2. I-b, II-c, III-a, IV-d [Option ID = 36844]
3. I-c, II-d, III-b, IV-a [Option ID = 36842]
4. I-c, II-b, III-d, IV-a [Option ID = 36845]

**Correct Answer :-**

- I-c, II-d, III-b, IV-a [Option ID = 36842]

**8) \_\_\_\_\_ is a group, whose popularity rivalled that of British poets, both at home and abroad. This group has a general adherence to poetic convention- standard forms, regular meter, and rhymed stanza. The poets' primary subjects were the domestic life, mythology and they wrote for the common people.**

[Question ID = 24203]

1. Lake poets [Option ID = 36810]
2. Movement poets [Option ID = 36813]
3. Fireside poets [Option ID = 36812]
4. Cavalier poets [Option ID = 36811]

**Correct Answer :-**

- Lake poets [Option ID = 36810]

**9) Behrouz Boochani, an asylum seeker and journalist detained for years by Australia on an island in the Pacific, received Australia's richest literary award, 'Victorian Prize for Literature' (2019) for his novel which he wrote using WhatsApp. Identify the novel.**

**[Question ID = 24210]**

1. *Colours of the Cage: A Prison Memoir* [Option ID = 36841]
2. *Affinity* [Option ID = 36839]
3. *The Green Mile* [Option ID = 36838]
4. *No Friend But the Mountains: Writing from Manus Prison* [Option ID = 36840]

**Correct Answer :-**

- *The Green Mile* [Option ID = 36838]

**10) The function of a new critic is \_\_\_\_\_ .**

**I. to analyse, interpret and evaluate a work of art independent of its context or authorship**

**II. to oppose both historical and comparative methods of criticism**

**III. to emphasise the moral concern of literature**

**IV. to be preoccupied with textual analysis**

**Codes:**

**[Question ID = 24208]**

1. Only III [Option ID = 36831]
2. Only I [Option ID = 36830]
3. All of these [Option ID = 36833]
4. I, II & IV [Option ID = 36832]

**Correct Answer :-**

- Only I [Option ID = 36830]

**11) The Black Panther Movement incorporates \_\_\_\_\_ .**

**[Question ID = 24206]**

1. Both a socialist movement that sought to combat racial discrimination & a social organisation that seeks to combat caste discrimination [Option ID = 36825]
2. a social organisation that seeks to combat caste discrimination [Option ID = 36823]
3. a socialist movement that sought to combat racial discrimination [Option ID = 36822]
4. an influence on other social movements in India [Option ID = 36824]

**Correct Answer :-**

- a socialist movement that sought to combat racial discrimination [Option ID = 36822]

**12)**

**The Sahitya Akademi Award, one of the significant literary awards in India aimed at "promoting Indian literature throughout the world," was recently conferred on \_\_\_\_\_ .**

**[Question ID = 24205]**

1. Amitabha Bagchi's *The Householder* [Option ID = 36820]
2. Mamang Dai's *The Black Hill* [Option ID = 36818]
3. None of these [Option ID = 36821]
4. Anees Salim's *The Blind Lady's Descendants* [Option ID = 36819]

**Correct Answer :-**

- Mamang Dai's *The Black Hill* [Option ID = 36818]

**13) The Nobel Prize winner Naguib Mahfouz is known for *The Cairo Trilogy*. *Palace Walk* and *Palace of Desire* are two novels in the trilogy. Give the name of the third novel.**

**[Question ID = 24214]**

1. *White Tiger* [Option ID = 36857]
2. *Wolf Hall* [Option ID = 36856]
3. *Sugar Street* [Option ID = 36854]
4. *Palace of Illusions* [Option ID = 36855]

**Correct Answer :-**

- *Sugar Street* [Option ID = 36854]

Topic:- MPHIL\_ENG\_T7

**1) Given question is based on the following passage:**

**Postmemory describes the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right.**

**The idea of postmemory was demonstrated by the author in *The Generation of Postmemory* through the historical framework of \_\_\_\_\_ .**

**[Question ID = 24218]**

1. the Great Depression [Option ID = 36872]
2. the Holocaust [Option ID = 36870]
3. World War I [Option ID = 36873]
4. Irish Famine [Option ID = 36871]

**Correct Answer :-**

- the Holocaust [Option ID = 36870]

**2) Given question is based on the following passage:**

**Postmemory describes the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right.**

**In the above-mentioned work, the author uses \_\_\_\_\_ as a primary medium of transgenerational transmission of trauma. Fill up the blank with the correct option.**

**[Question ID = 24219]**

1. autobiography [Option ID = 36876]

2. cartography [Option ID = 36874]
3. hetrobiography [Option ID = 36877]
4. photography [Option ID = 36875]

**Correct Answer :-**

- cartography [Option ID = 36874]

**3) Given question is based on the following passage:**

**Postmemory describes the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right.**

**In the above-mentioned work, the author also examines the role of the \_\_\_\_\_ as a space of transmission and the function of gender as an idiom of remembrance. Fill up the blank.**

**[Question ID = 24220]**

1. family [Option ID = 36879]
2. neighbourhood [Option ID = 36880]
3. brainstem glioma [Option ID = 36878]
4. local culture [Option ID = 36881]

**Correct Answer :-**

- brainstem glioma [Option ID = 36878]

**4) Given question is based on the following passage:**

**Postmemory describes the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right.**

**Who, among the following, first introduced the term postmemory?**

**[Question ID = 24217]**

1. Sigmund Freud [Option ID = 36868]
2. Frantz Fanon [Option ID = 36869]
3. Marianne Hirsch [Option ID = 36867]
4. Jonathan Culler [Option ID = 36866]

**Correct Answer :-**

- Jonathan Culler [Option ID = 36866]

Topic:- MPHIL\_ENG\_T8

**1) Which of the following statements are correct about Plato's *The Symposium*?**

**I. It describes a banquet.**

**II. It distinguishes three forms of emotions.**

**III. It propounds the convention of courtly love.**

**IV. It identifies love with a quest for the highest form of spiritual experience.**

**Codes:**

**[Question ID = 24222]**

1. II, III & IV [Option ID = 36887]
2. All of these [Option ID = 36889]
3. I, III & IV [Option ID = 36888]



4. I, II & IV [Option ID = 36886]

**Correct Answer :-**

- I, II & IV [Option ID = 36886]

**2) Which of the following statements are true about Ben Jonson's comedies?**

**I. The dramatic world of Jonson deserves and demands harsh ethics.**

**II. In the dramatic world of Jonson understanding appears to be pervasive.**

**III. Jonson's comedies are bitter and satiric.**

**IV. Jonson's comedies don't depict loving relationships.**

**Codes:**

**[Question ID = 24227]**

1. II, III& IV [Option ID = 36907]
2. All of these [Option ID = 36909]
3. I, II& IV [Option ID = 36906]
4. I, III& IV [Option ID = 36908]

**Correct Answer :-**

- I, II& IV [Option ID = 36906]

**3) Which of the following are true about Dadaism?**

**I. It was a movement in Art and Literature.**

**II. Its aim was nihilistic.**

**III. It was the precursor of Surrealist movement.**

**IV. It emerged out of disgust with the brutality and destructiveness of the World Wars.**

**Codes:**

**[Question ID = 24223]**

1. II, III&IV [Option ID = 36891]
2. All of these [Option ID = 36893]
3. I, II&III [Option ID = 36890]
4. I, III&IV [Option ID = 36892]

**Correct Answer :-**

- I, II&III [Option ID = 36890]

**4) Which of the following is incorrect about Heroic Drama?**

**[Question ID = 24228]**

1. It is written in heroic couplets. [Option ID = 36913]
2. The characters converse in plain and rude manner. [Option ID = 36912]
3. The form is mainly specific to Restoration Period. [Option ID = 36910]
4. The central conflict revolves around love and valour. [Option ID = 36911]

**Correct Answer :-**

- The form is mainly specific to Restoration Period. [Option ID = 36910]

**5) Which of Shakespeare's history plays are commonly believed to make up the Henriad?**

**[Question ID = 24226]**

1. *Henry IV Part 1, Henry IV Part 2* and *Henry V* [Option ID = 36905]
2. *Henry V* and *Henry VIII* [Option ID = 36903]
3. *Richard II, Henry V* and *Richard III* [Option ID = 36902]
4. *Richard II, Henry IV Part 1, Henry IV Part 2* and *Henry V* [Option ID = 36904]

**Correct Answer :-**

- *Richard II, Henry V* and *Richard III* [Option ID = 36902]

**6) Franz Fanon's *The Wretched of the Earth* is significant \_\_\_\_\_ .**

**[Question ID = 24224]**

1. for conceptualising the construction of identity under colonialism [Option ID = 36894]
2. for configuring the relationship between nation, national consciousness and national culture [Option ID = 36895]
3. for articulating the role of the 'native intellectual' in the struggle for national independence [Option ID = 36896]
4. All of these [Option ID = 36897]

**Correct Answer :-**

- for conceptualising the construction of identity under colonialism [Option ID = 36894]

**7) The term "counter-discourse" suggest(s) \_\_\_\_\_ .**

**I. the theory and practice of symbolic resistance**

**II. the confrontation between constituted reality and its subversion**

**Codes:**

**[Question ID = 24225]**

1. Both I & II [Option ID = 36900]
2. None of these [Option ID = 36901]
3. I [Option ID = 36898]
4. II [Option ID = 36899]

**Correct Answer :-**

- I [Option ID = 36898]

Topic:- MPHIL\_ENG\_T9

**1) Given question is based on the following passage. Choose the most appropriate option from the choices given below:**

**The problem wasn't only with the women, he says. The main problem was with the men. There was nothing for them anymore . . . I'm not talking about sex, he says. That was part of it, the sex was too easy. . . You know what they were complaining about the most? Inability to feel. Men were turning off on sex, even. They were turning off on marriage.**

**The passage carries the theme of \_\_\_\_\_ .**

**[Question ID = 24231]**

1. Industrialization [Option ID = 36923]
2. Dystopia [Option ID = 36922]
3. Essentialism [Option ID = 36925]
4. Racism [Option ID = 36924]

**Correct Answer :-**

- Dystopia [Option ID = 36922]

2) Given question is based on the following passage. Choose the most appropriate option from the choices given below:

The problem wasn't only with the women, he says. The main problem was with the men. There was nothing for them anymore . . . I'm not talking about sex, he says. That was part of it, the sex was too easy. . . You know what they were complaining about the most? Inability to feel. Men were turning off on sex, even. They were turning off on marriage.

The expression 'inability to feel' means \_\_\_\_\_ .

[Question ID = 24230]

1. economic crisis [Option ID = 36919]
2. breakdown of the Commonwealth [Option ID = 36920]
3. emotional diffidence [Option ID = 36921]
4. post-modern fragmentation [Option ID = 36918]

**Correct Answer :-**

- post-modern fragmentation [Option ID = 36918]

Topic:- MPHIL\_ENG\_T10

1) Given question is based on the following passage. Choose the most appropriate option from the choices given below:

The concept of 'creative society' refers to a phase of development of a society in which a large number of potential contradictions become articulate and active. This is most evident when oppressed social groups get politically mobilised and demand their rights. The upsurge of the peasants and tribals, the movements for regional autonomy and self-determination, the environmental movements, and the women's movements in the developing countries are signs of emergence of creative society in contemporary times. The forms of social movements and their intensity may vary from country to country and place to place within a country. But the very presence of movements for social transformation in various spheres of a society indicates the emergence of a creative society in a country.

The "creative society" is defined by the author as \_\_\_\_\_

- I. a society where diverse art forms and literary writings seek incentive.
- II. a society where social inequalities are accepted as the norm.
- III. a society where a large number of contradictions are recognised.
- IV. a society where the exploited and the oppressed groups grow conscious of their human rights and upliftment.

Codes:

[Question ID = 24233]

1. III & IV [Option ID = 36932]
2. II & IV [Option ID = 36933]
3. Only IV [Option ID = 36931]
4. I, II & III [Option ID = 36930]

**Correct Answer :-**

- I, II & III [Option ID = 36930]

2)

Given question is based on the following passage. Choose the most appropriate option from the choices given below:

The concept of 'creative society' refers to a phase of development of a society in which a large number of potential contradictions become articulate and active. This is most evident when oppressed social groups get politically mobilised and demand their rights. The upsurge of the peasants and tribals, the movements for regional autonomy and self-determination, the environmental movements, and the women's movements in the developing countries are signs of emergence of creative society in contemporary times. The forms of social movements and their intensity may vary from country to country and place to place within a country. But the very presence of movements for social transformation in various spheres of a society indicates the emergence of a creative society in a country.

With reference to the passage which of the following statement(s) is/are correct?

- I. To be a creative society, it is essential to have a variety of social movements.  
II. To be a creative society, it is imperative to have potential contradictions and conflicts.

Codes:

[Question ID = 24235]

1. Both I & II [Option ID = 36940]
2. Only I [Option ID = 36938]
3. Only II [Option ID = 36939]
4. None [Option ID = 36941]

**Correct Answer :-**

- Only I [Option ID = 36938]

3) Given question is based on the following passage. Choose the most appropriate option from the choices given below:

The concept of 'creative society' refers to a phase of development of a society in which a large number of potential contradictions become articulate and active. This is most evident when oppressed social groups get politically mobilised and demand their rights. The upsurge of the peasants and tribals, the movements for regional autonomy and self-determination, the environmental movements, and the women's movements in the developing countries are signs of emergence of creative society in contemporary times. The forms of social movements and their intensity may vary from country to country and place to place within a country. But the very presence of movements for social transformation in various spheres of a society indicates the emergence of a creative society in a country.

What according to the passage are the manifestations of social movements?

- I. Aggressiveness and being incendiary.  
II. Instigation by external forces.  
III. Quest for social equality and individual freedom.  
IV. Urge for granting privileges and self-respect to disparaged sections of the society.

Codes:

[Question ID = 24234]

1. III & IV [Option ID = 36936]
2. II & IV [Option ID = 36935]
3. I & III [Option ID = 36934]
4. All of these [Option ID = 36937]

**Correct Answer :-**

- I & III [Option ID = 36934]

Topic:- MPHIL\_ENG\_T11

1) Dyscalculia is a learning disability associated with \_\_\_\_\_ .

[Question ID = 24316]

1. handwriting [Option ID = 37259]
2. reading [Option ID = 37263]
3. Mathematics [Option ID = 37261]
4. drawing [Option ID = 37265]

**Correct Answer :-**

- handwriting [Option ID = 37259]

2) Which of the following work is not written by Amitav Ghosh?

[Question ID = 24321]

1. *Half the Night is Gone* [Option ID = 37287]
2. *Dancing in Cambodia and at Large in Burma* [Option ID = 37289]
3. *The Great Derangement* [Option ID = 37285]
4. *Gun Island* [Option ID = 37282]

**Correct Answer :-**

- *Gun Island* [Option ID = 37282]

3) Match the novels with the artists whose lives they portray:

**List I**

- I. *The Moon and Sixpence*
- II. *Girl with a Pearl Earring*
- III. *The Agony and the Ecstasy*
- IV. *The Lady in Gold*

**Code:**

**List II**

- a. Gustav Klimt
- b. Michelangelo
- c. Johannes Vermeer
- d. Paul Gauguin

[Question ID = 24317]

1. I-c; II-b; III-d; IV-a [Option ID = 37270]
2. I-d; II-c; III-b; IV-a [Option ID = 37268]
3. I-b; II-d; III-a; IV-c [Option ID = 37266]
4. I-b; II-a; III-d; IV-c [Option ID = 37272]

**Correct Answer :-**

- I-b; II-d; III-a; IV-c [Option ID = 37266]

4) Match the quotation with the Shakespeare play:

**List I**

- I. After life's fitful fever, he sleeps well.
- II. Perdition catch my soul/But I do love thee!

And when I love thee not/Chaos is come again.

III. O, when degree is shak'd,/Which is the ladder

of all high designs,/The enterprise is sick.

IV. She sat like Patience on a monument,

**List II**

a. *Troilus and Cressida*

b. *Macbeth*

c. *Twelfth Night*

**Smiling at grief.**

**d. *Othello***

**Codes:**

**[Question ID = 24320]**

1. I-c; II-a; III-d; IV-b [Option ID = 37276]
2. I-b; II-c; III-a; IV-d [Option ID = 37275]
3. I-b; II-d; III-a; IV-c [Option ID = 37278]
4. I-b; II-a; III-d; IV-c [Option ID = 37280]

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**Correct Answer :-**

- I-b; II-c; III-a; IV-d [Option ID = 37275]
-