

CUET PG 2025 English Question Paper with Solutions

Time Allowed :1 Hour 45 Mins	Maximum Marks :300	Total Questions :75
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General Instructions

Read the following instructions very carefully and strictly follow them:

1. The examination duration is 90 minutes. Manage your time effectively to attempt all questions within this period.
2. The total marks for this examination are 300. Aim to maximize your score by strategically answering each question.
3. There are 75 mandatory questions to be attempted in the Agro forestry paper. Ensure that all questions are answered.
4. Questions may appear in a shuffled order. Do not assume a fixed sequence and focus on each question as you proceed.
5. The marking of answers will be displayed as you answer. Use this feature to monitor your performance and adjust your strategy as needed.
6. You may mark questions for review and edit your answers later. Make sure to allocate time for reviewing marked questions before final submission.
7. Be aware of the detailed section and sub-section guidelines provided in the exam. Understanding these will aid in effectively navigating the exam.

1. Who among the following were known as the University Wits?

- (A). John Lyly
- (B). Ben Jonson
- (C). Thomas Nashe
- (D). Thomas Middleton

Choose the correct answer from the options given below:

- (1) (A), (B) and (D) only
- (2) (A) and (C) only
- (3) (B), (C) and (D) only
- (4) (A) and (D) only

Correct Answer: (2) (A) and (C) only

Solution:

Step 1: Understanding the Concept:

The "University Wits" were a group of pioneering English playwrights and prose writers who were active in the late 16th century, during the reign of Elizabeth I. Their name derives from the

fact that they all received a formal university education at either Oxford or Cambridge. This shared academic background distinguished them from other contemporary writers, like Shakespeare, who did not have a university education. They are critically important for infusing English drama with the themes, structures, and sophisticated language of classical literature, thereby elevating the stage and preparing the ground for the masterpieces of the Jacobean era.

Step 2: Detailed Explanation:

To answer the question, we must evaluate each author's connection to this specific literary group.

- **(A) John Lyly:** Educated at Magdalen College, Oxford, John Lyly is a quintessential member of the University Wits. He is best known for his highly artificial and influential prose style, known as "euphuism," which originated from his prose romances *Euphues: The Anatomy of Wit* (1578) and *Euphues and His England* (1580). This style heavily influenced courtly speech and writing.
- **(B) Ben Jonson:** A major literary figure and contemporary of Shakespeare, Ben Jonson is famously not a University Wit. He was a self-educated man who, despite his immense classical learning, never attended university. He is more closely associated with the development of the "comedy of humours" and neoclassical principles in the Jacobean period.
- **(C) Thomas Nashe:** Educated at St John's College, Cambridge, Thomas Nashe was a versatile and controversial figure, known for his satirical pamphlets, plays, and the picaresque novel *The Unfortunate Traveller*. His energetic and inventive prose makes him a prominent University Wit.
- **(D) Thomas Middleton:** While Thomas Middleton attended Queen's College, Oxford, he is generally not classified as one of the core University Wits. His career flourished primarily in the Jacobean era, placing him a generation after the main figures like Lyly, Marlowe, and Greene. His style and themes are more aligned with Jacobean drama.

Based on this detailed analysis, the two authors from the list who are definitively recognized as University Wits are John Lyly (A) and Thomas Nashe (C).

Step 3: Final Answer:

The correct option must therefore include only (A) and (C). This combination corresponds precisely to option (2).

💡 Quick Tip

To remember the University Wits, focus on the key figures who attended Oxford or Cambridge in the late 16th century. The main members are Christopher Marlowe, Robert Greene, Thomas Nashe, John Lyly, Thomas Lodge, and George Peele. Knowing this core list helps eliminate incorrect options like Ben Jonson.

2. Match List-I with List-II

List-I (Humour)	List-II (Characteristic)
(A) Sanguine	(I) Anger
(B) Melancholic	(II) Apathy
(C) Phlegmatic	(III) Sadness
(D) Choleric	(IV) Happiness

Choose the correct answer from the options given below:

- (1) (A) - (IV), (B) - (II), (C) - (III), (D) - (I)
- (2) (A) - (I), (B) - (II), (C) - (IV), (D) - (III)
- (3) (A) - (IV), (B) - (III), (C) - (II), (D) - (I)
- (4) (A) - (III), (B) - (IV), (C) - (II), (D) - (I)

Correct Answer: (3) (A) - (IV), (B) - (III), (C) - (II), (D) - (I)

Solution:

Step 1: Understanding the Concept:

This question pertains to the ancient medical theory of the Four Humours, which was first systematized by the Greek physician Hippocrates and later expanded by Galen. This theory dominated Western medical and philosophical thought for centuries, proposing that four distinct bodily fluids (humours) govern human health and temperament. A person's personality was believed to be a direct result of the balance or imbalance of these fluids within their body.

Step 2: Detailed Explanation:

We will now match each humour in List-I to its corresponding temperament or characteristic in List-II.

- **(A) Sanguine:** This temperament was associated with an excess of blood, produced by the liver. Connected to the element of air, the sanguine personality is described as optimistic, cheerful, sociable, and energetic. Therefore, its most fitting characteristic is **(IV) Happiness**.
- **(B) Melancholic:** Linked to an excess of black bile, produced by the spleen, and associated with the element of earth. The melancholic temperament is introspective, analytical, and prone to feelings of gloom and depression. The correct corresponding characteristic is **(III) Sadness**.

- **(C) Phlegmatic:** Believed to be caused by an excess of phlegm, produced by the lungs, and associated with the element of water. The phlegmatic individual is described as calm, peaceful, unemotional, and sometimes indifferent or sluggish. This directly aligns with **(II) Apathy**.
- **(D) Choleric:** This temperament stems from an excess of yellow bile, produced by the gall bladder, and is linked to the element of fire. A choleric person is ambitious, decisive, and passionate, but also quick-tempered and irritable. The most accurate match is **(I) Anger**.

Following this analysis, the complete and correct matching is: (A) with (IV), (B) with (III), (C) with (II), and (D) with (I).

Step 3: Final Answer:

By comparing our derived matching with the provided options, we can confirm that option (3) presents the correct sequence.

💡 Quick Tip

Create a mnemonic to remember the four humours and their traits. For example: **S**anguine-**S**ociable/**H**appy, **M**elancholic-**M**oody/**S**ad, **P**hlegmatic-**P**assive/**A**pathetic, **C**holeric-**C**ranky/**A**ngry. This can help you quickly recall the connections during an exam.

3. 'Hamartia' refers to a trait in the protagonist in plays, that are:

- (1) Comedies
- (2) Tragedies
- (3) History plays
- (4) Morality plays

Correct Answer: (2) Tragedies

Solution:

Step 1: Understanding the Concept:

'Hamartia' is a crucial term in literary theory, originating from the Greek verb *hamartanein*, which means "to err" or, more literally, "to miss the mark." In a literary context, it refers to a protagonist's tragic flaw. This is not necessarily a moral failing or a sin, but rather an error of judgment, a moment of ignorance, an inherited weakness, or a character trait (like excessive pride, or hubris) that, when placed under stress, leads to the character's downfall.

Step 2: Detailed Explanation:

The concept of hamartia was systematically defined by Aristotle in his foundational work of dramatic theory, the *Poetics*. According to Aristotle, for a tragedy to be effective, the protagonist should be a person of high standing who is fundamentally good but not perfect. Their

downfall should not be a matter of pure chance or divine will, but should result directly from their own hamartia. This specific flaw makes the hero's reversal of fortune both understandable and relatable, thereby evoking the emotions of "pity and fear" from the audience. This emotional cleansing, or *catharsis*, is the ultimate purpose of tragedy. While characters in comedies or history plays may have flaws, the concept of hamartia as the direct engine of the protagonist's catastrophic downfall is a defining and indispensable element of the tragic genre.

Step 3: Final Answer:

Because hamartia is intrinsically linked to the tragic hero's fall from grace and the resulting catharsis in the audience, it is a concept specifically and fundamentally associated with tragedies. Therefore, option (2) is the correct answer.

💡 Quick Tip

Remember the classic example of hamartia: Oedipus's pride (hubris) in Oedipus Rex. His determination to find the truth, a seemingly virtuous trait, is his flaw that leads to the tragic revelation and his downfall. Associating 'hamartia' with 'tragic flaw' and famous tragedies like those of Shakespeare or the ancient Greeks will solidify the concept.

4. Match List-I with List-II

List-I (Literary Age)	List-II (Author)
(A) Elizabethan	(I) William Hazlitt
(B) Restoration	(II) Christopher Marlowe
(C) Augustan	(III) Aphra Behn
(D) Romantic	(IV) John Gay

Choose the correct answer from the options given below:

- (1) (A) - (II), (B) - (III), (C) - (IV), (D) - (I)
- (2) (A) - (I), (B) - (II), (C) - (III), (D) - (IV)
- (3) (A) - (I), (B) - (II), (C) - (IV), (D) - (III)
- (4) (A) - (III), (B) - (IV), (C) - (I), (D) - (II)

Correct Answer: (1) (A) - (II), (B) - (III), (C) - (IV), (D) - (I)

Solution:

Step 1: Understanding the Concept:

This question requires an understanding of English literary history, specifically the ability to connect major authors to their correct literary periods. Each period is defined by its distinct historical context, cultural values, and stylistic trends.

Step 2: Detailed Explanation:

Let's analyze each literary age and identify the corresponding author from the list.

- **(A) Elizabethan Age (c. 1558-1603):** This was the first great age of English drama. **Christopher Marlowe (II)** was a towering figure of this period, a contemporary of

Shakespeare, renowned for his "mighty line" of blank verse and his tragic heroes who embody immense ambition, as seen in plays like *Doctor Faustus* and *Tamburlaine*.

- **(B) Restoration Period (c. 1660-1700):** This period begins with the restoration of the monarchy in 1660, which led to the reopening of theatres. Restoration literature is known for its wit, cynicism, and social commentary. **Aphra Behn (III)** was a crucial figure of this era, celebrated as one of the first English women to earn a living by her writing. Her play *The Rover* and her novel *Oroonoko* are significant works of the period.
- **(C) Augustan Age (c. 1700-1745):** This era, also known as the Neoclassical period or the Age of Pope, valued reason, order, and satire. Authors often emulated classical Roman writers from the age of Emperor Augustus. **John Gay (IV)** was a prominent poet and dramatist of this age, best known for his satirical ballad opera, *The Beggar's Opera*, which parodied both the political establishment and the popular Italian operas of the time.
- **(D) Romantic Period (c. 1785-1832):** Reacting against the Augustan emphasis on reason, Romanticism championed emotion, individualism, imagination, and the sublime beauty of nature. **William Hazlitt (I)** was one of the foremost literary critics and essayists of this period, whose insightful and passionate prose captured the spirit of the age.

The correctly established pairing is: (A) - (II), (B) - (III), (C) - (IV), and (D) - (I).

Step 3: Final Answer:

This complete and correct sequence of matches corresponds to option (1).

💡 Quick Tip

Creating a timeline of major literary periods and associating at least two key authors with each can be a very effective study strategy. For example: Elizabethan -> Marlowe, Shakespeare; Restoration -> Dryden, Behn; Augustan -> Pope, Swift, Gay; Romantic -> Wordsworth, Coleridge, Keats, Hazlitt.

5. Match List-I with List-II

List-I (Quote from the Play)	List-II (Name of the Play)
(A) Brevity is the soul of wit	(I) The Tempest
(B) All the world's a stage	(II) Hamlet
(C) We are such stuff as dreams are made of	(III) Macbeth
(D) Out, out brief candle	(IV) As You Like It

Choose the correct answer from the options given below:

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

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

Correct Answer: (1) (A) - (II), (B) - (IV), (C) - (I), (D) - (III)

Solution:

Step 1: Understanding the Concept:

This question tests the ability to recognize some of the most famous lines from the works of William Shakespeare and correctly attribute them to their respective plays. This requires specific knowledge of the text and characters of his major dramas.

Step 2: Detailed Explanation:

We must identify the source play for each of the given quotations.

- **(A) "Brevity is the soul of wit":** This iconic line is spoken by Polonius in Act 2, Scene 2 of **Hamlet (II)**. The line is deeply ironic, as Polonius himself is notoriously long-winded and tedious, making his pronouncement on brevity a moment of unintentional self-parody.
- **(B) "All the world's a stage":** This is the opening line of a famous monologue from Act 2, Scene 7 of **As You Like It (IV)**. The speech, delivered by the melancholic character Jaques, describes the "seven ages of man," from infancy to old age.
- **(C) "We are such stuff as dreams are made on" (often quoted as 'of'):** This profound line is spoken by the magician Prospero in Act 4, Scene 1 of **The Tempest (I)**. He says it after abruptly ending a magical pageant, reflecting on the fleeting, insubstantial nature of both his magic and human life itself.
- **(D) "Out, out brief candle":** This phrase is a key part of Macbeth's famous "Tomorrow, and tomorrow, and tomorrow" soliloquy in Act 5, Scene 5 of **Macbeth (III)**. Spoken upon learning of Lady Macbeth's death, the line is part of a larger meditation on the meaninglessness and futility of life.

Therefore, the correct matching sequence is: (A) - (II), (B) - (IV), (C) - (I), and (D) - (III).

Step 3: Final Answer:

This combination is correctly represented in option (1).

 Quick Tip

When studying Shakespeare, create flashcards for famous quotes, noting the play, the speaker, and the context. This active recall method is highly effective for remembering these key literary references.

6. Match List-I with List-II

List-I (Actual Name)	List-II (Pen name/Pseudonym)
(A) J. K. Rowling	(I) Currer Bell
(B) Mary Ann Evans	(II) Robert Galbraith
(C) Agatha Christie	(III) George Eliot
(D) Charlotte Brontë	(IV) Mary Westmacott

Choose the correct answer from the options given below:

- (1) (A) - (I), (B) - (II), (C) - (IV), (D) - (III)
- (2) (A) - (II), (B) - (III), (C) - (IV), (D) - (I)
- (3) (A) - (II), (B) - (I), (C) - (IV), (D) - (III)
- (4) (A) - (III), (B) - (I), (C) - (IV), (D) - (II)

Correct Answer: (2) (A) - (II), (B) - (III), (C) - (IV), (D) - (I)

Solution:

Step 1: Understanding the Concept:

A pseudonym, or pen name, is a fictitious name adopted by an author for professional use. This question tests the knowledge of famous pseudonyms used by prominent female authors for various reasons, such as overcoming gender bias or exploring different genres.

Step 2: Detailed Explanation:

Let's correctly associate each author with their known pen name.

- **(A) J. K. Rowling:** The celebrated author of the Harry Potter series wanted to write in the crime genre without the immense pressure and expectations associated with her name. She published the Cormoran Strike detective series under the male pseudonym **Robert Galbraith (II)**.
- **(B) Mary Ann Evans:** A leading novelist of the Victorian era, Evans adopted the male pen name **George Eliot (III)** to ensure her works were judged on their literary merit and not dismissed because she was a woman. Under this name, she wrote masterpieces like *Middlemarch* and *Adam Bede*.
- **(C) Agatha Christie:** Known globally as the "Queen of Crime," Christie wished to explore complex psychological and romantic themes that were outside the scope of her detective fiction. To do so, she wrote six novels under the pseudonym **Mary Westmacott (IV)**.
- **(D) Charlotte Brontë:** In the 19th century, female authors faced significant prejudice. To get a fair hearing from publishers and critics, Charlotte and her sisters adopted androgynous pen names. Charlotte published *Jane Eyre* under the name **Currer Bell (I)**.

The correct and complete pairing is: (A) - (II), (B) - (III), (C) - (IV), and (D) - (I).

Step 3: Final Answer:

This sequence of matches is correctly listed in option (2).

💡 Quick Tip

Understanding why authors used pseudonyms can help you remember them. For the Brontës and George Eliot, it was often to overcome gender bias. For modern authors like J.K. Rowling, it can be a way to write in a new genre without the weight of their existing fame.

7. Who first used the term 'Negative Capability'?

- (1) S.T. Coleridge
- (2) William Wordsworth
- (3) John Keats
- (4) Lord Byron

Correct Answer: (3) John Keats

Solution:**Step 1: Understanding the Concept:**

'Negative Capability' is a celebrated concept in Romantic literary theory. It describes the artist's capacity to exist in "uncertainties, mysteries, doubts, without any irritable reaching after fact and reason." It is the ability to prioritize artistic truth and beauty over the desire for philosophical certainty, allowing the artist to inhabit different viewpoints without imposing their own personality.

Step 2: Detailed Explanation:

The term was conceived and coined by the Romantic poet **John Keats**. He first articulated this idea in a private letter to his brothers, George and Thomas, dated December 21, 1817. In the letter, Keats holds up William Shakespeare as the ultimate exemplar of Negative Capability, praising his ability to create characters like Iago and Imogen with equal imaginative force, seemingly without a personal moral agenda. He contrasted Shakespeare's genius with that of his contemporary, Samuel Taylor Coleridge, whom Keats felt was too often "incapable of being content with half-knowledge." Thus, the concept is uniquely and originally Keats's own contribution to literary criticism.

Step 3: Final Answer:

The originator of the term 'Negative Capability' is John Keats, which corresponds to option (3).

 Quick Tip

Associate 'Negative Capability' directly with John Keats and his admiration for Shakespeare. Keats believed this quality—the ability to be comfortable with uncertainty—was what made Shakespeare's work so profound and universal.

8. 'Poetry is a spontaneous overflow of powerful feelings and emotions recollected in tranquility', as a poetic philosophy is ascribed to:

- (1) William Wordsworth
- (2) S.T. Coleridge
- (3) Lord Byron
- (4) P.B. Shelley

Correct Answer: (1) William Wordsworth

Solution:

Step 1: Understanding the Concept:

This question asks to identify the author of one of the most famous and influential definitions of poetry in the English language, a statement that effectively became a guiding principle for the Romantic movement.

Step 2: Detailed Explanation:

The quote, "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity," was penned by **William Wordsworth**. This definition appears in his seminal "Preface to Lyrical Ballads," specifically in the expanded edition of 1802. This preface served as a manifesto for Romanticism, arguing that poetry should be composed in the "language really used by men" and should deal with everyday life and emotions. Wordsworth's definition describes a two-part creative process: first, the poet experiences a profound emotion, and later, in a calm and reflective state ("tranquility"), they contemplate that emotion and transform it into the structured form of a poem. This theory firmly placed the poet's personal feeling and memory at the heart of the poetic enterprise.

Step 3: Final Answer:

This foundational poetic philosophy is ascribed to William Wordsworth, making option (1) the correct answer.

 Quick Tip

Remember the full quote: it's not just a "spontaneous overflow," but one "recollected in tranquility." This second part is crucial to Wordsworth's theory, as it implies a process of reflection and thoughtful composition, not just raw, unfiltered emotion. Linking this quote to the "Preface to Lyrical Ballads" will help you remember its origin.

9. Match List-I with List-II

List-I (Movie Adaptation)	List-II (Text)
(A) Omkara	(I) Mricchkatikam
(B) Maqbool	(II) Othello
(C) Utsav	(III) White Nights
(D) Saawariya	(IV) Macbeth

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question requires identifying the original literary sources for several well-known Indian films. This involves connecting cinematic adaptations to their foundational texts, which span different languages and historical periods.

Step 2: Detailed Explanation:

Let us examine each film and trace its literary origins.

- **(A) Omkara (2006):** Directed by Vishal Bhardwaj, this film is a celebrated adaptation of William Shakespeare's tragedy **(II) Othello**. The story is transposed to the politically charged, rural landscape of Uttar Pradesh, with characters like Omkara Shukla (Othello) and Langda Tyagi (Iago) mirroring their Shakespearean counterparts.
- **(B) Maqbool (2003):** This film, also by Vishal Bhardwaj, is a gritty retelling of Shakespeare's **(IV) Macbeth**. It sets the tragic tale of ambition and guilt within the Mumbai underworld, with the protagonist Maqbool caught in a web of power and betrayal.
- **(C) Utsav (1984):** Directed by Girish Karnad, this film is a direct adaptation of the ancient Sanskrit play **(I) Mricchakatikam** (The Little Clay Cart), attributed to the playwright Shudraka. The film revolves around the love story of a poor merchant and a wealthy courtesan.
- **(D) Saawariya (2007):** This highly stylized romantic film by Sanjay Leela Bhansali is based on the 19th-century Russian short story **(III) White Nights** by Fyodor Dostoevsky, which explores themes of loneliness and unrequited love.

Based on this analysis, the correct set of pairings is (A)-(II), (B)-(IV), (C)-(I), and (D)-(III).

Step 3: Final Answer:

The option that accurately reflects this combination is (B).

💡 Quick Tip

Director Vishal Bhardwaj is famous for his trilogy of Shakespearean adaptations: *Maqbool* (Macbeth), *Omkara* (Othello), and *Haider* (Hamlet). Remembering this connection can help you quickly solve questions related to these specific films.

10. The first Indian writer to write a novel in English was:

- (A) Rabindranath Tagore
- (B) R. K. Narayan
- (C) Mulk Raj Anand
- (D) Bankim Chandra Chatterjee

Correct Answer: (D) Bankim Chandra Chatterjee

Solution:**Step 1: Understanding the Concept:**

The question asks to identify the historical figure who pioneered the Indian English novel. This requires knowledge of the chronology of early Indian writing in English.

Step 2: Detailed Explanation:

- **Bankim Chandra Chatterjee** holds the distinction of being the first Indian to write a novel originally in English. His work, *Rajmohan's Wife*, was serialized in the periodical *The Indian Field* in 1864. While Chatterjee later became a literary giant writing in Bengali, this first novel in English marks a significant starting point for the genre.
- **Rabindranath Tagore**, though a Nobel laureate and a towering figure in literature, wrote his novels primarily in Bengali. He later translated some of his own works into English, but he was not the first to compose a novel in English.
- **R. K. Narayan** and **Mulk Raj Anand** are foundational figures, but their careers began much later. Along with Raja Rao, they form the celebrated trio that truly established the Indian English novel on the world stage in the 1930s. Their work came decades after Chatterjee's initial foray into the form.

Chronologically, Bankim Chandra Chatterjee's novel predates the works of all the other authors listed.

Step 3: Final Answer:

Therefore, the first Indian writer to write a novel in English was Bankim Chandra Chatterjee. Option (D) is the correct answer.

💡 Quick Tip

For questions about literary "firsts," create a timeline. For Indian English literature, note Rajmohan's Wife (1864) as the starting point for the novel, and then the 1930s as the era of the "Big Three" (Anand, Narayan, Rao) who solidified the genre.

11. The first woman to receive the Nobel Prize in Literature was:

- (A) Toni Morrison
- (B) Selma Lagerlöf
- (C) Pearl S. Buck
- (D) Grazia Deledda

Correct Answer: (B) Selma Lagerlöf

Solution:**Step 1: Understanding the Concept:**

This is a question of historical fact, requiring knowledge of the timeline of the Nobel Prize in Literature and specifically its early female recipients.

Step 2: Detailed Explanation:

To determine the correct answer, we must examine the year in which each of the listed female authors was awarded the Nobel Prize.

- **Selma Lagerlöf**, a Swedish author, was awarded the Nobel Prize in Literature in **1909**, "in appreciation of the lofty idealism, vivid imagination and spiritual perception that characterize her writings."
- **Grazia Deledda**, an Italian writer, received the prize in 1926.
- **Pearl S. Buck**, an American author, was awarded the prize in 1938.
- **Toni Morrison**, an American novelist, became a laureate in 1993.

Since Selma Lagerlöf's award in 1909 predates all the others, she holds the distinction of being the first woman to receive the Nobel Prize in Literature.

Step 3: Final Answer:

The correct answer is Selma Lagerlöf, which corresponds to option (B).

💡 Quick Tip

Memorize key "firsts" for major literary awards. For the Nobel Prize in Literature, knowing the first recipient (Sully Prudhomme, 1901), the first woman (Selma Lagerlöf, 1909), and the first non-European (Rabindranath Tagore, 1913) can be very helpful.

12. Blank verse is:

- (A) Dramatic poetry
- (B) Free verse
- (C) Unrhymed verse primarily in iambic pentameter
- (D) Reflective poetry of any length

Correct Answer: (C) Unrhymed verse primarily in iambic pentameter

Solution:

Step 1: Understanding the Concept:

The question asks for a precise technical definition of "blank verse," a foundational poetic form in English literature, used extensively by major poets and playwrights.

Step 2: Detailed Explanation:

Let's analyze the components of the definition.

- **Blank verse** is strictly defined by its structure. It has two essential characteristics: (1) it is **unrhymed**, and (2) it has a regular, consistent **meter**. In English, this meter is overwhelmingly **iambic pentameter**. An iambic pentameter line consists of five "feet," with each foot being an iamb (an unstressed syllable followed by a stressed syllable: da-DUM).
- **(B) Free verse** is incorrect because it is defined by its *lack* of both regular meter and a rhyme scheme.
- Options **(A) and (D)** describe genres or modes of poetry (dramatic, reflective), not a formal structure. While blank verse is famously used for dramatic poetry (by Shakespeare) and reflective poetry (by Wordsworth), the form itself is not defined by its content. Poetry of any genre could potentially be written in blank verse.

Therefore, the most accurate and specific definition is that it is unrhymed verse written in iambic pentameter.

Step 3: Final Answer:

Option (C) provides the correct and complete technical definition of blank verse.

💡 Quick Tip

To distinguish between similar terms:

- **Blank Verse:** Meter (iambic pentameter), NO rhyme. (e.g., Shakespeare)
- **Free Verse:** NO meter, NO rhyme. (e.g., Walt Whitman)
- **Heroic Couplet:** Meter (iambic pentameter), AND rhyme (rhyming pairs). (e.g., Alexander Pope)

13. Naturalism is:

- (A) A synonym for realism
- (B) Interest in natural beauty
- (C) Description of the natural world
- (D) Depiction of life determined by heredity and social environment

Correct Answer: (D) Depiction of life determined by heredity and social environment

Solution:

Step 1: Understanding the Concept:

This question asks for the defining philosophical underpinning of Naturalism, a literary movement of the late 19th and early 20th centuries.

Step 2: Detailed Explanation:

- Naturalism grew out of Realism and shares its commitment to portraying life accurately and unsentimentally, but it is not simply a synonym for it. Naturalism is distinguished by its foundation in scientific **determinism**.
- Influenced by the scientific theories of figures like Charles Darwin and the philosophical work of Hippolyte Taine, Naturalist writers viewed human beings as products of forces they cannot control. The central belief is that a character's fate is decided by an inescapable combination of **heredity** (their genetic makeup and innate traits) and their **social and economic environment**.
- Characters in naturalist fiction are often depicted as being at the mercy of their instincts and struggling for survival against an indifferent or hostile universe. The focus is often on the grim, grittier aspects of life.

- Options (B) and (C) are incorrect; they confuse the literary movement of Naturalism with a general appreciation for nature, which is more characteristic of Romanticism.

Step 3: Final Answer:

The most precise definition of Naturalism is its focus on depicting life as being determined by the forces of heredity and social environment, as stated in option (D).

💡 Quick Tip

A simple formula to remember is: **Naturalism = Realism + Determinism**. While Realism shows life as it is, Naturalism shows life as it is because of forces beyond individual control. Key authors include Émile Zola, Frank Norris, and Stephen Crane.

14. What is Intentional Fallacy?

- (A) The reader's mistake of looking for a message in a work
- (B) To see one's own mood reflected in a work
- (C) Error in attempting to assess the writer's intention
- (D) The work not being related to the author

Correct Answer: (C) Error in attempting to assess the writer's intention

Solution:

Step 1: Understanding the Concept:

The question asks to define the "Intentional Fallacy," a foundational concept of the 20th-century literary theory movement known as New Criticism.

Step 2: Detailed Explanation:

- The term "Intentional Fallacy" was coined by W.K. Wimsatt and Monroe C. Beardsley in a landmark essay published in 1946.
- It describes the critical **error (or fallacy)** of interpreting or evaluating a literary work based on what one believes to be the **author's intention**. The New Critics argued that an author's intention is not available and, even if it were, it is irrelevant to the meaning of the work itself.
- According to this theory, once a work is published, it becomes a public, self-contained aesthetic object. Its meaning resides within its own structure, language, and imagery—the text on the page. To seek meaning in the author's biography, letters, or stated goals is to be distracted from the work itself. The poem does not mean what the poet intended, but what the words on the page actually say.

Step 3: Final Answer:

Therefore, the Intentional Fallacy is correctly defined as the error in attempting to assess the writer's intention as a basis for literary analysis, which is stated in option (C).

💡 Quick Tip

Remember the two major fallacies identified by New Criticism:

1. **Intentional Fallacy:** Don't base your interpretation on the author's intent.
2. **Affective Fallacy:** Don't base your interpretation on the emotional effect the work has on the reader.

Both emphasize focusing solely on the text itself.

15. Which of the following books relate to the Partition of India?

- (A) **The Broken Mirror**
- (B) **Coolie**
- (C) **Midnight's Furies**
- (D) **Ice Candy Man**

Choose the correct answer from the options given below:

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

Correct Answer: (D) (A), (C) and (D) only

Solution:

Step 1: Understanding the Concept:

The question requires the identification of literary works (both fiction and non-fiction) that are thematically centered on the 1947 Partition of British India, an event that led to immense violence, displacement, and the creation of India and Pakistan.

Step 2: Detailed Explanation:

Let's analyze each book to determine its subject matter.

- **(A) The Broken Mirror:** This is a novel by Krishna Baldev Vaid. Originally published in Hindi as *Guzra Hua Zamana*, it vividly portrays life in a village in West Punjab, detailing the breakdown of communal harmony leading up to and during the Partition. It is a classic work of Partition literature.
- **(B) Coolie:** This novel by Mulk Raj Anand was published in 1936. While it is a powerful critique of class exploitation and poverty in colonial India, its publication date places it

more than a decade before the Partition, and its theme is social realism, not the Partition itself.

- **(C) Midnight's Furies: The Deadly Legacy of India's Partition:** This is a work of non-fiction by Nisid Hajari, published in 2015. It is a historical account that focuses directly on the political miscalculations and violent events that defined the Partition.
- **(D) Ice Candy Man:** This novel by Bapsi Sidhwa (also published as *Cracking India*) is one of the most famous works of Partition fiction. It depicts the horrific events of 1947 in Lahore as seen through the eyes of a young Parsi girl named Lenny.

Therefore, books (A), (C), and (D) are all directly related to the Partition of India.

Step 3: Final Answer:

The option that correctly groups these three books is (D), which includes (A), (C), and (D) only.

💡 Quick Tip

When studying Partition Literature, remember a few key titles to serve as anchors: Train to Pakistan (Khushwant Singh), Toba Tek Singh (Saadat Hasan Manto), Ice Candy Man (Bapsi Sidhwa), and the film Garam Hawa. This will help you identify other related works and rule out those from different periods or themes.

16. Who among the following is a science fiction writer?

- (A) Walter Scott
- (B) Isaac Asimov
- (C) Dan Brown
- (D) George Eliot

Correct Answer: (B) Isaac Asimov

Solution:

Step 1: Understanding the Concept:

This question requires identifying an author primarily known for their work in the science fiction genre from a list of writers associated with other distinct literary categories.

Step 2: Detailed Explanation:

Let's examine the literary contributions of each author.

- **(A) Walter Scott:** A Scottish writer from the early 19th century, he is widely regarded as the primary inventor and popularizer of the historical novel, with famous works like

Ivanhoe and *Waverley*.

- **(B) Isaac Asimov:** A towering figure in 20th-century literature, Asimov was an American writer and biochemistry professor. He is universally recognized as one of the masters of science fiction, famous for his groundbreaking *Foundation* series, the *Robot* series (which introduced the "Three Laws of Robotics"), and the *Galactic Empire* series.
- **(C) Dan Brown:** A contemporary American author best known for writing fast-paced thriller novels that often blend elements of cryptography, art history, and conspiracy theories, such as his bestseller *The Da Vinci Code*.
- **(D) George Eliot:** This was the pen name for Mary Ann Evans, a leading English novelist of the Victorian era. She was a master of psychological realism, and her works, including *Middlemarch* and *Silas Marner*, are pillars of the realist tradition.

From this analysis, Isaac Asimov is the clear and definitive science fiction writer.

Step 3: Final Answer:

The correct answer is Isaac Asimov, which is option (B).

💡 Quick Tip

For genre-based questions, associate major authors with their primary genres. For science fiction, remember the "Big Three": Asimov, Clarke, and Heinlein. For modern sci-fi, think of authors like William Gibson (cyberpunk) or Ursula K. Le Guin (speculative fiction).

17. Which ONE of the following female characters does not figure in the works by Kalidasa?

- (A) Urvashi
- (B) Malvika
- (C) Vasavdutta
- (D) Shakuntala

Correct Answer: (C) Vasavdutta

Solution:

Step 1: Understanding the Concept:

The question requires knowledge of the major dramatic works of the classical Sanskrit playwright Kalidasa, often regarded as the greatest poet and dramatist in the Sanskrit language. The task is to identify which of the listed female protagonists is not a creation of his.

Step 2: Detailed Explanation:

Let's link each character to their respective play and author.

- **(A) Urvashi:** She is the celestial nymph (Apsara) and the heroine of Kalidasa's play *Vikramōrvaśīyam*, which recounts her love story with the mortal King Pururavas.
- **(B) Malvika:** She is the titular heroine of Kalidasa's first play, *Mālavikāgnimitram*. The plot revolves around her love affair with King Agnimitra.
- **(D) Shakuntala:** She is the heroine of Kalidasa's most famous masterpiece, *Abhijñānaśākuntalam* (The Recognition of Shakuntala), a work celebrated worldwide for its beauty and emotional depth.
- **(C) Vasavadatta:** She is the queen and central character in the renowned Sanskrit play *Svapnavasavadattam* (The Dream of Vasavadatta). However, this play was written by another great classical playwright, **Bhasa**, who is generally considered a predecessor to Kalidasa.

Therefore, Urvashi, Malvika, and Shakuntala are all heroines from Kalidasa's plays, whereas Vasavadatta is the heroine of a play by Bhasa.

Step 3: Final Answer:

The character who does not figure in a work by Kalidasa is Vasavadatta, making option (C) the correct answer.

💡 Quick Tip

To master questions on classical literature, create a simple table matching major authors (like Kalidasa, Bhasa, Bhavabhuti, Shudraka) with their most famous works and the main characters of those works. This makes recall much faster.

18. At whose request during the Nagyagnya was The Mahabharata narrated ?

- (A) Vaishampayan
- (B) Parikshit
- (C) Sanjay
- (D) Janmejaya

Correct Answer: (D) Janmejaya

Solution:

Step 1: Understanding the Concept:

This question requires an understanding of the intricate narrative framework of the Mahabharata. The epic is famously a "story within a story," and this question asks about the context of its very first major public recitation, which occurred during a significant royal ritual known as the 'Nagyagnya' or 'Sarpa Satra' (snake sacrifice).

Step 2: Detailed Explanation:

The epic's transmission involves several key figures in a specific sequence. The sage Vyasa is the original composer of the story.

- King **Parikshit**, the son of Abhimanyu and grandson of Arjuna, was cursed to die from the bite of the serpent king, Takshaka.
- To avenge his father's death, Parikshit's son, King **Janmejaya**, organized a massive fire sacrifice, the Sarpa Satra, with the aim of destroying all snakes.
- It was during a pause in this solemn and momentous ceremony that King Janmejaya, eager to learn about the history of his illustrious ancestors, the Pandavas and Kauravas, made a request.
- He asked the sage **Vaishampayan**, who was a chief disciple of Vyasa and had learned the entire epic directly from the composer, to narrate the tale.
- Thus, Vaishampayan became the first narrator of the epic, and King Janmejaya was the principal listener in this foundational narrative setting.
- **Sanjay** serves a different narrative role; he is the charioteer who is granted divine sight by Vyasa to narrate the events of the Kurukshetra War live to the blind king Dhritarashtra, from within the story itself.

Therefore, the request for the narration during the Nagyagnya was made by King Janmejaya.

Step 3: Final Answer:

The correct answer is Janmejaya.

💡 Quick Tip

Remember the key figures in the Mahabharata's narration chain: **Vyasa** (composer) -> **Vaishampayan** (first narrator) -> **Janmejaya** (first listener). A second narration is performed later by Ugrashrava Sauti to the rishis in the Naimisha forest.

19. Arrange the following Nobel Prize winners in chronological order of they being awarded, beginning with the earliest.

- (A) Doris Lessing
- (B) William Golding
- (C) J. M. Coetzee
- (D) Wole Soyinka

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question requires you to establish the correct chronological sequence of Nobel Prize in Literature laureates from the given list, starting from the earliest recipient and moving to the most recent.

Step 2: Detailed Explanation:

To solve this, we must identify the specific year each author was honored with the Nobel Prize.

- **(B) William Golding:** The British novelist, best known for his allegorical novel *Lord of the Flies*, which explores the darker aspects of human nature, received the Nobel Prize in **1983**.
- **(D) Wole Soyinka:** A Nigerian playwright, poet, and essayist, he was the first sub-Saharan African to be awarded the prize. Recognized for his vast body of work that engages with mythology and post-colonial politics, he became a laureate in **1986**.
- **(C) J. M. Coetzee:** A South African-born novelist, now an Australian citizen, Coetzee is known for his stark and critically analytical novels like *Disgrace* and *Waiting for the Barbarians*. He was awarded the Nobel Prize in **2003**.
- **(A) Doris Lessing:** A British-Zimbabwean novelist, her work often explores feminist, political, and psychological themes. She is celebrated for her influential novel *The Golden Notebook* and was awarded the Nobel Prize in **2007**.

Placing these authors in the order of their award years—1983, 1986, 2003, and 2007—gives us the sequence: William Golding, followed by Wole Soyinka, then J. M. Coetzee, and finally Doris Lessing.

This corresponds to the letter sequence (B), (D), (C), (A).

Step 3: Final Answer:

The option that accurately reflects this chronological order is (D).

💡 Quick Tip

For chronological questions involving awards or publication dates, try to place authors in their respective literary decades or periods. Golding and Soyinka are late 20th-century figures, while Coetzee and Lessing are early 21st-century winners. This can help you narrow down the options even if you don't know the exact years.

20. Arrange the following movements/prominent literary genres in chronological order, beginning with the earliest:

- (A) Gothic Novel
- (B) The Newgate Fiction
- (C) Expressionism
- (D) Metaphysical Poetry

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question tests your knowledge of literary history, requiring you to place four distinct literary genres and movements into their correct historical order from the earliest to the most recent.

Step 2: Detailed Explanation:

Let's situate each literary phenomenon within its historical context.

- **(D) Metaphysical Poetry:** This term describes a group of English poets writing in the **early 17th century**. Led by John Donne, they were known for their intellectual wit, complex conceits (extended metaphors), and exploration of philosophical and spiritual subjects.
- **(A) Gothic Novel:** This genre of fiction, characterized by mystery, horror, supernatural elements, and dark, atmospheric settings (like castles), emerged in England in the **mid-18th century**. It is conventionally dated from the publication of Horace Walpole's *The Castle of Otranto* in 1764.
- **(B) The Newgate Fiction:** This was a genre of novels popular in England during the **1830s**. Named after Newgate Prison in London, these books often featured romanticized portrayals of real-life criminals, as exemplified by works like Charles Dickens's *Oliver Twist*.

- **(C) Expressionism:** This was a major modernist movement in both art and literature that originated in Germany in the **early 20th century**. In literature, it sought to express subjective emotional experience rather than objective reality, often through distorted and dreamlike narratives.

Arranging these periods chronologically gives the following order: Metaphysical Poetry (17th c.), Gothic Novel (18th c.), The Newgate Fiction (19th c.), and Expressionism (20th c.). The corresponding letter sequence is (D), (A), (B), (C).

Step 3: Final Answer:

The correct chronological order is represented by option (A).

💡 Quick Tip

Creating a personal timeline of major literary movements, from the Renaissance to Postmodernism, is an invaluable study tool. Associate each movement with a key author and a representative work to solidify your memory.

21. The 'Wars of the Roses' is used to describe which of the following:

- (A) Wars between England and Ireland
- (B) Civil wars in France during the late Middle Ages
- (C) Wars between the kingdoms of England and France
- (D) Civil Wars in England between the Lancastrian and Yorkshire dynasties

Correct Answer: (D) Civil Wars in England between the Lancastrian and Yorkshire dynasties

Solution:

Step 1: Understanding the Concept:

The question requires a precise historical definition for the term 'Wars of the Roses', a significant conflict in English history with a lasting impact on its monarchy and literature.

Step 2: Detailed Explanation:

The Wars of the Roses refers to a series of dynastic civil wars for the throne of England, fought intermittently between 1455 and 1487.

- The conflict was not between separate nations but was an internal struggle within England.
- The primary combatants were two rival cadet branches of the royal House of Plantagenet.
- One faction was the **House of Lancaster**, which took as its symbol the red rose.
- The opposing faction was the **House of York**, which used the white rose as its emblem.
- The name 'Wars of the Roses', based on these symbols, was largely a romanticized term coined later by writers like Sir Walter Scott.

- The wars concluded at the Battle of Bosworth Field in 1485, where the Lancastrian claimant Henry Tudor defeated King Richard III of York. Henry Tudor then ascended the throne as King Henry VII, and his marriage to Elizabeth of York united the two rival houses, establishing the secure and powerful Tudor dynasty.

Therefore, the term accurately describes the civil wars in England between the Lancastrian and Yorkshire dynasties.

Step 3: Final Answer:

The description provided in option (D) is historically correct.

💡 Quick Tip

The Wars of the Roses are the historical backdrop for several of Shakespeare's history plays, including Henry VI (Parts 1, 2, and 3) and Richard III. Remembering this connection can help you recall the context of the conflict.

22. The central doctrines of the Enlightenment were inimical to which of the following:

- (A) Individual liberty
- (B) Rule of law
- (C) Absolute Monarchy
- (D) Religious freedom

Correct Answer: (C) Absolute Monarchy

Solution:

Step 1: Understanding the Concept:

The question requires identifying which political or social concept was fundamentally opposed by the core principles of the Enlightenment. The term 'inimical' means hostile, antagonistic, or harmful to.

Step 2: Detailed Explanation:

The Enlightenment was a major intellectual movement in 17th and 18th-century Europe that emphasized reason, individualism, and skepticism towards traditional authority. Its central doctrines actively promoted concepts such as:

- **Individual liberty:** The belief in natural rights inherent to all human beings, which governments could not violate.
- **Rule of law:** The principle that all individuals and institutions, including monarchs, are subject to and accountable under the law.
- **Religious freedom:** The advocacy for tolerance and the separation of church and state.

These core Enlightenment values were directly and fundamentally **inimical to** the system of **Absolute Monarchy**. Absolute Monarchy was based on the doctrine of the "divine right of kings," which asserted that a monarch's authority was granted directly by God and was therefore not subject to any earthly authority, including the law or the will of the people. Enlightenment thinkers like John Locke and Montesquieu argued for government by consent of the governed and the separation of powers, ideas that directly challenged and sought to dismantle the foundations of absolute, unchecked power.

Step 3: Final Answer:

Because the Enlightenment championed reason and individual rights against arbitrary and inherited power, its doctrines were most hostile to Absolute Monarchy, making option (C) the correct answer.

 Quick Tip

Think of the Enlightenment as the intellectual spark for major political revolutions. The ideas of liberty, equality, and the rights of man directly fueled the American Revolution (1776) and the French Revolution (1789), both of which were fought against monarchical rule.

23. Arrange the following in the chronological order (beginning with the earliest):

- (A) Pre-Raphaelites
- (B) Edwardian
- (C) The Graveyard School of poetry
- (D) Sturm and Drang

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question requires you to place four distinct European literary/artistic movements and historical periods in their correct chronological sequence.

Step 2: Detailed Explanation:

Let's determine the historical timeframe for each item in the list.

- **(C) The Graveyard School of poetry:** This was a pre-Romantic movement in English poetry during the **mid-18th century** (c. 1740s–1790s). Poets like Thomas Gray and

Edward Young wrote meditative poems on themes of death, mortality, and the sublime, often set in graveyards.

- **(D) Sturm und Drang (Storm and Stress):** This was an intensely emotional and individualistic proto-Romantic literary movement in Germany, flourishing in the **late 1760s through the early 1780s**. It was a passionate rebellion against the rationalism of the Enlightenment, championed by young writers like Goethe and Schiller.
- **(A) Pre-Raphaelites:** The Pre-Raphaelite Brotherhood was a group of English painters, poets, and critics founded in **1848**, during the Victorian era. They rejected the classical compositions and elegant artifice of High Renaissance art, particularly that of Raphael, seeking instead the intense detail and vibrant color of earlier Italian art.
- **(B) Edwardian:** This is a historical and cultural period in Britain corresponding to the reign of King Edward VII, which lasted from **1901 to 1910**. It marks the years between the end of the Victorian era and the beginning of World War I.

Placing these in chronological order gives us: The Graveyard School (mid-18th c.), Sturm und Drang (late 18th c.), Pre-Raphaelites (mid-19th c.), and the Edwardian period (early 20th c.).

Step 3: Final Answer:

The correct sequence is (C), (D), (A), (B), which is presented in option (C).

 Quick Tip

When faced with chronological questions, associate each movement with a key century or decade. Graveyard School = mid-18th century, Sturm und Drang = late 18th century, Pre-Raphaelites = mid-19th century, Edwardian = early 20th century. This creates a clear mental timeline.

24. Arrange the following Indian writers in the chronological order (beginning with the earliest) of their date of birth:

- (A) Jaishankar Prasad
- (B) Dushyant Kumar
- (C) Premchand
- (D) Amrita Pritam

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question requires ordering four major 20th-century Indian writers based on their birth year, from the earliest born to the latest.

Step 2: Detailed Explanation:

To establish the correct chronological order, we must find the birth year for each author.

- **(C) Premchand:** Born Dhanpat Rai Srivastava, Premchand is considered one of the pioneers of modern Hindi and Urdu literature, celebrated for his social realist novels and short stories. He was born in **1880**.
- **(A) Jaishankar Prasad:** A central figure in the history of modern Hindi literature, Prasad was a leading poet of the *Chhayavaad* (Romantic) movement, as well as a notable novelist and playwright. He was born in **1890**.
- **(D) Amrita Pritam:** A highly influential Punjabi poet and novelist, her work often dealt with themes of love, feminism, and the trauma of the Partition of India. She was born in **1919**.
- **(B) Dushyant Kumar:** A modern Hindi poet who is credited with reviving the ghazal as a form for contemporary social and political expression in Hindi. He was born in **1933**.

Arranging these authors by their birth year gives the sequence: Premchand (1880), Jaishankar Prasad (1890), Amrita Pritam (1919), and Dushyant Kumar (1933).

This corresponds to the letter sequence (C), (A), (D), (B).

Step 3: Final Answer:

The correct chronological arrangement is given in option (D).

💡 Quick Tip

For questions on Indian writers, try to group them by literary movements or periods. Premchand and Prasad are early 20th-century modernists (Prasad being a leader of Chhayavaad), while Pritam and Kumar belong to the post-Independence generation. This helps in establishing a relative timeline.

25. Which among the following autobiographies by Indian women is the earliest?

- (A) Ramabai Ranade: Our Life Together
(B) Rasasundari Devi : My Life

- (C) Urmila Pawar: *The Weave of My Life*
(D) Lakshmibai Tilak: *The Memoirs of a Spirited Wife*

Correct Answer: (B) *Rasasundari Devi : My Life*

Solution:

Step 1: Understanding the Concept:

This question asks you to identify the earliest published work among a list of notable autobiographies written by Indian women. This requires knowledge of the history of women's writing in India.

Step 2: Detailed Explanation:

To find the earliest work, we must examine the publication dates for each autobiography.

- **(B) *Rasasundari Devi : My Life (Amar Jiban)*:** This is a landmark text. Written in Bengali by a woman from a conservative zamindar family who secretly taught herself to read and write, the first part of *Amar Jiban* was published in **1876**. It is widely recognized by scholars as the first autobiography written by an Indian woman, making it a pioneering work.
- **(A) *Ramabai Ranade: Our Life Together (Amachya Ayushyatil Kahi Athavani)*:** Written in Marathi, this memoir by the social reformer Ramabai Ranade was published in **1910**.
- **(D) *Lakshmibai Tilak: The Memoirs of a Spirited Wife (Smruti Chitre)*:** This celebrated Marathi autobiography was published in four parts between **1934 and 1937**.
- **(C) *Urmila Pawar: The Weave of My Life (Aaydan)*:** This is a significant work of modern Dalit feminist literature. Written in Marathi, it was published much more recently, in **2003**.

Comparing the publication dates, *Rasasundari Devi's My Life* (1876) clearly predates all the other works on the list.

Step 3: Final Answer:

The correct answer is option (B), as it is the earliest autobiography among the choices.

💡 Quick Tip

Remembering literary "firsts" is crucial for competitive exams. *Rasasundari Devi's Amar Jiban* (1876) is a landmark text in Indian literature, being the first autobiography by an Indian woman. Associate this title with its historical significance.

26. Match List-I with List-II

List-I Theory, Title etc.	List-II Thinker
(A). Utilitarianism	(I). Immanuel Kant
(B). Father of Modern Philosophy	(II). Baruch Spinoza
(C). Empiricism and Rationality	(III). J.S. Mill
(D). Pantheism	(IV). Rene Descartes

Choose the correct answer from the options given below:

- (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) - (IV), (C) - (I), (D) - (II)

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

Solution:

Step 1: Understanding the Concept:

This question requires you to correctly associate major philosophical theories and defining titles with the famous thinkers who originated or are most closely identified with them.

Step 2: Detailed Explanation:

Let's analyze each concept in List-I and connect it to the appropriate philosopher in List-II.

- **(A) Utilitarianism:** This is an ethical theory which states that the best action is the one that maximizes utility, usually defined as that which maximizes happiness and minimizes suffering. While Jeremy Bentham was its founder, **(III) J.S. Mill** was its most influential proponent, who refined the theory in his work *Utilitarianism*.
- **(B) Father of Modern Philosophy:** This title is almost universally bestowed upon **(IV) Rene Descartes**. His departure from scholastic philosophy and his foundational statement "Cogito, ergo sum" ("I think, therefore I am") shifted the focus of Western philosophy to epistemology and the self.
- **(C) Empiricism and Rationality:** The great German philosopher **(I) Immanuel Kant** is famous for his "critical philosophy," which sought to synthesize the two opposing traditions of empiricism (knowledge from experience) and rationalism (knowledge from reason). He argued that while all knowledge begins with experience, it is structured by the mind's own innate categories.
- **(D) Pantheism:** This is the philosophical belief that God and the universe are one and the same ("God is all"). This doctrine is the cornerstone of the metaphysical system of **(II) Baruch Spinoza**, who famously equated God with Nature (*Deus sive Natura*).

Based on this analysis, the correct pairings are: (A)-(III), (B)-(IV), (C)-(I), and (D)-(II).

Step 3: Final Answer:

This specific combination of matches corresponds to option (D).

💡 Quick Tip

For philosophy questions, create flashcards with a philosopher on one side and their key concepts, major work, and philosophical school on the other. For example: Descartes - "Father of Modern Philosophy", Rationalism, "Cogito, ergo sum".

27. Which of the following books is not a part of the Tamil text *Cilappatikaram*?

- (A) Kollam
- (B) Puhar
- (C) Madurai
- (D) Vanci

Correct Answer: (A) Kollam

Solution:

Step 1: Understanding the Concept:

This question tests your knowledge of the structure of *Cilappatikaram*, one of the Five Great Epics of Tamil literature. You need to identify which of the given names does not correspond to one of the epic's major sections or 'books'.

Step 2: Detailed Explanation:

The *Cilappatikaram*, authored by the prince-ascetic Ilango Adigal, has a clear and meaningful tripartite structure. The epic is divided into three large books, called *kantams*, each named after the capital city of one of the three great ancient Tamil kingdoms, reflecting the geographical journey of the protagonists Kannagi and Kovalan.

The three *kantams* are:

1. **Pukarkkandam:** This section is set in the bustling port city of **Puhar**, the capital of the Chola Kingdom. It details the early married life of Kannagi and Kovalan.
2. **Maturaikkandam:** This section takes place in **Madurai**, the magnificent capital of the Pandya Kingdom. It is here that the central tragedy of the epic unfolds with Kovalan's unjust execution.
3. **Vancikkandam:** The final section is set in **Vanci**, the capital of the Chera Kingdom, where Kannagi achieves vindication and is deified.

The name **Kollam**, while it refers to a historic port city in modern-day Kerala (part of the ancient Chera territory), is not the name of any of the three *kantams* that structure the epic.

Step 3: Final Answer:

Since Puhar, Madurai, and Vanci are the three books of the epic, Kollam is the correct answer as it is not part of this structure.

💡 Quick Tip

To remember the structure of Cilappatikaram, link the three books to the journey of the protagonists, Kannagi and Kovalan: their life in Puhar (Chola), the tragedy in Madurai (Pandya), and the final vindication and ascension in Vanci (Chera).

28. Which of the following are Nissim Ezekiel's poems?

- (A). Enterprise
- (B). My Grandmother's House
- (C). Goodbye Party for Miss Pushpa T S
- (D). On Killing a Tree

Choose the correct answer from the options given below:

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

Correct Answer: (B) (A) and (C) only

Solution:

Step 1: Understanding the Concept:

This question requires you to correctly identify the works of Nissim Ezekiel, a foundational figure in modern Indian English poetry, from a list of poems by various Indian authors.

Step 2: Detailed Explanation:

Let's correctly attribute each poem to its author to determine which ones are by Ezekiel.

- **(A) Enterprise:** This is a famous allegorical poem by **Nissim Ezekiel**. It uses the metaphor of a difficult pilgrimage to explore themes of disillusionment, the breakdown of community, and the loss of purpose.
- **(B) My Grandmother's House:** This is a well-known confessional and nostalgic poem written by the poet **Kamala Das** (also known as Kamala Surayya).
- **(C) Goodbye Party for Miss Pushpa T S:** This is a signature poem by **Nissim Ezekiel**. It employs gentle satire and humour to capture the characteristic cadences and grammatical quirks of "Babu English," the variety of English often spoken in India.

- **(D) On Killing a Tree:** This stark and powerful poem, which describes the immense effort required to destroy a tree, was written by the poet **Gieve Patel**.

Based on this attribution, the two poems from the list that were written by Nissim Ezekiel are "Enterprise" and "Goodbye Party for Miss Pushpa T S".

Step 3: Final Answer:

The correct option must therefore include only (A) and (C), which is option (B).

💡 Quick Tip

For Indian English poetry, remember key poets and their signature poems. Ezekiel is known for urban themes and irony (Night of the Scorpion, Enterprise), Kamala Das for confessional poetry (An Introduction, My Grandmother's House), and A.K. Ramanujan for familial and cultural themes.

29. Which figure of speech is used in the opening line of Spenser's sonnet LVII (57) - 'Sweet Warrior! When Shall I Have Peace with Thee?'

- (A) Metaphor
- (B) Oxymoron
- (C) Metonymy
- (D) Irony

Correct Answer: (B) Oxymoron

Solution:

Step 1: Understanding the Concept:

The question asks for the identification of the specific figure of speech employed in the two-word phrase "Sweet Warrior". This requires an understanding of the definitions of various literary devices.

Step 2: Detailed Explanation:

Let us analyze the phrase "Sweet Warrior" by breaking it down.

- The adjective "Sweet" carries connotations of gentleness, pleasure, kindness, and desirability.
- The noun "Warrior" connotes aggression, conflict, strength, and the capacity to inflict pain or struggle.

The phrase places these two words, which have directly contradictory meanings, side-by-side. This literary device, the juxtaposition of two opposite or contradictory terms, is precisely the definition of an **oxymoron**. The effect is to create a compact paradox that captures the complex dual nature of the beloved—she is both the source of the speaker's affection ("sweet") and

the cause of his suffering ("warrior").

- It is not a **Metaphor**, as it does not state that one thing **is** another (e.g., "love is a battlefield").
- It is not **Metonymy**, as it does not substitute a related concept for the thing meant (e.g., using "the steel" for "the sword").
- While irony may be present in the sonnet as a whole, the specific device in this two-word phrase is an oxymoron.

Step 3: Final Answer:

The figure of speech used in the phrase "Sweet Warrior" is an oxymoron.

 Quick Tip

To easily identify an oxymoron, look for a two-word phrase (usually an adjective followed by a noun) where the words seem to cancel each other out. This direct contradiction is the hallmark of an oxymoron.

30. Which of the following statements are correct in the context of Coleridge's understanding of the terms 'Fancy' and 'Imagination'?

(A). Fancy is a mechanical faculty of the human mind.

(B). Imagination is an organic faculty of the human mind that dissolves dialectical oppositions.

(C). Fancy is Mimetic, and Imagination is creative.

(D). Fancy is the real poetic creativity.

Choose the correct answer from the options given below:

(A) (A), (B) and (D) only

(B) (A), (B) and (C) only

(C) (A), (B), (C) and (D)

(D) (B), (C) and (D) only

Correct Answer: (B) (A), (B) and (C) only

Solution:

Step 1: Understanding the Concept:

This question requires a deep understanding of Samuel Taylor Coleridge's complex philosophical distinction between Fancy and Imagination, as famously articulated in his *Biographia Literaria*. For Coleridge, these were not synonyms but represented two fundamentally different and unequal powers of the human mind.

Step 2: Detailed Explanation:

Let's evaluate each statement against Coleridge's theory.

- **(A) Fancy is a mechanical faculty of the human mind.** This is a core tenet of Coleridge's argument. He saw Fancy as a lesser, aggregative faculty. It works with "fixities and definites" drawn from memory and simply reassembles them into new combinations, much like a machine arranging pre-made parts. It does not create anything truly new.
- **(B) Imagination is an organic faculty of the human mind that dissolves dialectical oppositions.** This is also correct. Coleridge glorified the "secondary Imagination" as the true poetic genius. He described it as the "esemplastic" (shaping into one) power that is vital and **organic**. It "dissolves, diffuses, dissipates, in order to re-create," meaning it can take opposing concepts (like subject and object, the abstract and the concrete) and fuse them into a new, living unity.
- **(C) Fancy is Mimetic, and Imagination is creative.** This statement accurately summarizes the functional difference. Fancy is essentially **mimetic** (imitative) in that it only re-presents or re-combines what already exists. Imagination, on the other hand, is genuinely **creative**, as it modifies, transforms, and generates new meaning and new wholes.
- **(D) Fancy is the real poetic creativity.** This statement is definitively incorrect according to Coleridge. He explicitly argued the opposite: that Imagination is the "living Power and prime Agent of all human Perception," and that the secondary Imagination is the true source of all poetic creativity. He relegated Fancy to a much lower, non-creative status.

Therefore, statements (A), (B), and (C) accurately represent Coleridge's theory, while statement (D) directly contradicts it.

Step 3: Final Answer:

The correct option is (B), as it includes the three correct statements: (A), (B), and (C).

💡 Quick Tip

To remember Coleridge's distinction, use this simple analogy: Fancy is like a mosaic artist who arranges pre-existing tiles into a new pattern. Imagination is like a painter who mixes colours to create entirely new shades and forms a unified, organic image.

31. Match List-I with List-II

List-I SONNETEER	List-II RHYME SCHEME
(A). Petrarch	(I). abab cdcd efef gg
(B). John Milton	(II). abab bcbc cdcd ee
(C). Spenser	(III). abbaabba cdcdcd/cddccd/cdecde
(D). Shakespeare	(IV). abbaabba cdecde

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question tests your ability to identify the distinct rhyme schemes that define the major sonnet forms in English and Italian poetry, each associated with a canonical poet.

Step 2: Detailed Explanation:

Let's analyze the structure of each sonnet form and match it with its corresponding rhyme scheme.

- **(A) Petrarch:** The Italian or Petrarchan sonnet is structured in two parts: an eight-line octave that presents a problem or argument, and a six-line sestet that resolves it. The octave has a fixed rhyme scheme of **abbaabba**. The sestet's rhyme scheme can vary. Option **(III)** perfectly represents this by showing the fixed octave and several common sestet variations (**cdcdcd**, **cddccd**, **cdecde**).
- **(B) John Milton:** The Miltonic sonnet is a variation of the Petrarchan form. Milton strictly used the Petrarchan rhyme scheme but often removed the sharp thematic turn (volta) between the octave and sestet, making the sonnet a more unified whole. Option **(IV)**, **abbaabba cdecde**, represents one of the specific and common Petrarchan patterns that Milton frequently employed.
- **(C) Spenser:** Edmund Spenser created a unique English sonnet form, the Spenserian sonnet. It consists of three quatrains and a couplet, but the rhymes are linked between the quatrains, creating a more intricate pattern: **abab bcbc cdcd ee**. This matches option **(II)**.
- **(D) Shakespeare:** The Shakespearean or English sonnet consists of three independent quatrains followed by a concluding heroic couplet. The rhyme scheme is **abab cdcd efef gg**, where the final couplet often provides a powerful summary or twist. This matches option **(I)**.

Following this analysis, the correct set of matches is (A)-(III), (B)-(IV), (C)-(II), and (D)-(I).

Step 3: Final Answer:

The option that correctly lists these pairings is (D).

💡 Quick Tip

Remember the sonnets by their structure:

- **Petrarchan/Italian:** 8 lines (octave) + 6 lines (sestet). The "turn" or volta happens between them.
- **Shakespearean/English:** 3 quatrains (4 lines each) + 1 couplet (2 lines). The couplet often provides a concluding twist or summary.
- **Spenserian:** Also 3 quatrains + 1 couplet, but with an interlocking rhyme scheme.

32. Which of the following statements are true with respect to Aristotle's classic analysis of Tragedy in his *Poetics*?

- (A). Tragedy is mimesis.
- (B). Tragedy intends to accomplish the catharsis of emotions like pity and fear.
- (C). The tragic hero is an everyday person with ordinary moral worth.
- (D). It is hamartia, which often leads the tragic hero into a state of suffering.

Choose the correct answer from the options given below:

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

Correct Answer: (A) (A), (B) and (D) only

Solution:

Step 1: Understanding the Concept:

This question requires a precise understanding of the foundational principles of tragedy as defined by the Greek philosopher Aristotle in his highly influential work, the *Poetics*. The task is to evaluate the accuracy of four statements against his specific criteria.

Step 2: Detailed Explanation:

Let us critically examine each statement in the context of Aristotle's theory.

- **(A) Tragedy is mimesis.** This statement is correct and fundamental to Aristotle's entire philosophy of art. He begins the *Poetics* by establishing that all poetry is a form of *mimesis*, or imitation. Tragedy, specifically, is the imitation of a serious action.
- **(B) Tragedy intends to accomplish the catharsis of emotions like pity and fear.** This is also correct and represents the core of Aristotle's definition of tragedy's purpose. He famously states that tragedy, by representing incidents that arouse pity and fear, achieves a *catharsis*, which is a purging or purification of these very emotions in the audience.

- (C) **The tragic hero is an everyday person with ordinary moral worth.** This statement is incorrect. Aristotle is very specific that the tragic hero must be a person of high standing or noble character—someone who is renowned and prosperous. Their fall from a position of greatness is what makes the events truly tragic and impactful, distinguishing tragedy from drama about common people.
- (D) **It is hamartia, which often leads the tragic hero into a state of suffering.** This is correct. Aristotle argues that the hero's downfall should not be caused by pure wickedness but by a *hamartia*—a specific tragic flaw or, more accurately, an error in judgment. This flaw makes the hero responsible for their own fate, which is essential for evoking pity and fear.

Based on this analysis, statements (A), (B), and (D) are accurate representations of Aristotle's theory, while statement (C) is a misrepresentation.

Step 3: Final Answer:

The correct option is (A), as it correctly groups the true statements (A), (B), and (D).

💡 Quick Tip

Remember Aristotle's ideal tragic hero: Not a saint, not a villain, but a noble person whose own flaw (*hamartia*) leads to their downfall, causing the audience to feel pity and fear. This helps to rule out the idea of an "everyday person."

33. Match List-I with List-II

List-I Playwright	List-II Play
(A). John Osborne	(I). Chicken Soup with Barley
(B). Arnold Wesker	(II). Look Back in Anger
(C). Harold Pinter	(III). The Glass Menagerie
(D). Tennessee Williams	(IV). The Birthday Party

Choose the correct answer from the options given below:

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

This question assesses your knowledge of major 20th-century drama by asking you to correctly

pair influential British and American playwrights with one of their most significant or representative plays.

Step 2: Detailed Explanation:

Let's establish the correct connection between each playwright and their work.

- **(A) John Osborne** was a central figure in the post-war British theatrical revolution. His 1956 play **(II) Look Back in Anger** is a landmark of "kitchen sink realism" and gave voice to the "Angry Young Men" generation, changing the course of British theatre.
- **(B) Arnold Wesker**, a contemporary of Osborne, was also a key proponent of "kitchen sink drama." His play **(I) Chicken Soup with Barley** (1958) is a seminal work that explores the lives of a working-class Jewish family in London's East End and is the first part of his famous Wesker Trilogy.
- **(C) Harold Pinter**, a Nobel Prize winner, is renowned for his unique style of drama, often termed "comedy of menace" or "Pinteresque." His early play **(IV) The Birthday Party** (1957) is a classic example, featuring ambiguous characters, unsettling pauses, and an underlying sense of threat.
- **(D) Tennessee Williams** is one of the most important American playwrights of the 20th century, known for his poetic and psychologically complex dramas. **(III) The Glass Menagerie** (1944) was his first major critical and popular success, a "memory play" that catapulted him to fame.

Therefore, the correct matching is: (A) with (II), (B) with (I), (C) with (IV), and (D) with (III).

Step 3: Final Answer:

The option that accurately reflects this sequence of pairings is (B).

💡 Quick Tip

Associate playwrights with movements to aid memory. For instance, Osborne and Wesker belong to British post-war realism ("Angry Young Men," "Kitchen Sink Drama"). Pinter is linked with the Theatre of the Absurd. Williams is a pillar of American mid-century drama.

34. Arrange the following literary periods/movements in chronological order, beginning with the earliest:

- (A). Restoration age**
- (B). Art for Art's Sake**

(C). Age of Sensibility

(D). Harlem Renaissance

Choose the correct answer from the options given below:

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

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

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

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

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

Solution:

Step 1: Understanding the Concept:

The question requires you to demonstrate knowledge of literary history by correctly sequencing four distinct periods and movements, from the one that occurred earliest to the one that occurred most recently.

Step 2: Detailed Explanation:

Let's establish the historical timeframe for each literary period and movement.

- **(A) Restoration age:** This period in English history and literature begins with the restoration of the monarchy in 1660 and extends to approximately **1700**. It is known for its witty comedies, the poetry of John Dryden, and a reaction against the preceding Puritan era.
- **(C) Age of Sensibility:** Also known as the Age of Johnson, this period in English literature follows the Augustan Age and covers the latter half of the **18th century (c. 1745–1785)**. It is characterized by an increasing focus on emotion, sentiment, and the rise of the novel.
- **(B) Art for Art's Sake:** This was the central creed of the Aesthetic Movement, which flourished in Britain during the last decades of the **19th century (c. 1880s–1890s)**. Figures like Oscar Wilde championed the idea that art should be valued for its intrinsic beauty rather than for any moral or didactic purpose.
- **(D) Harlem Renaissance:** This was an explosive intellectual and cultural revival of African American art, music, and literature centered in Harlem, New York City, during the **1920s**. It was a defining movement of American Modernism.

Placing these in historical order, we get: Restoration age (late 17th century), Age of Sensibility (late 18th century), Art for Art's Sake (late 19th century), and Harlem Renaissance (early 20th century).

Step 3: Final Answer:

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

(B).

💡 Quick Tip

To master literary timelines, think in centuries: Restoration (late 17th C), Age of Sensibility (mid/late 18th C), Art for Art's Sake (late 19th C), Harlem Renaissance (early 20th C). Associating each period with its century provides a strong framework.

35. Which of the following statements is incorrect?

- (A) Kabira was a Nirguna Bhakti poet.
- (B) Alwars and Nayanaars were Bhakti poets from South India.
- (C) Lal Ded was a Bhakti poet from Rajasthan.
- (D) Shankardeva wrote his Bhakti songs, known as 'Borgeet', in the Brajaboli.

Correct Answer: (C) Lal Ded was a Bhakti poet from Rajasthan.

Solution:

Step 1: Understanding the Concept:

This question tests your specific knowledge of the key figures and traditions within the medieval Bhakti movement across different regions of India. The goal is to identify the statement that contains a factual error.

Step 2: Detailed Explanation:

Let's verify the information presented in each statement.

1. **Kabira was a Nirguna Bhakti poet.** This statement is correct. Kabir, a 15th-century mystic poet, was a foremost exponent of the *Nirguna* school, which advocated for devotion to a formless, attributeless divine reality, rejecting idol worship and orthodox rituals.
2. **Alwars and Nayanaars were Bhakti poets from South India.** This statement is correct. The Alwars (devotees of Vishnu) and the Nayanars (devotees of Shiva) were Tamil poet-saints who were instrumental in spreading the Bhakti movement throughout South India between the 6th and 9th centuries.
3. **Lal Ded was a Bhakti poet from Rajasthan.** This statement is **incorrect**. Lal Ded, also known as Lalleshwari, was a 14th-century mystic poet who is a central figure in the tradition of Kashmiri Shaivism. Her spiritual verses, or *Vakhs*, are a cornerstone of Kashmiri literature. Her origin is **Kashmir**, not Rajasthan.
4. **Shankardeva wrote his Bhakti songs, known as 'Borgeet', in the Brajaboli.** This statement is correct. Srimanta Shankardeva, a 15th-16th century saint, scholar, and

social reformer from Assam, was a key figure in the Vaishnavite Bhakti movement there. He composed his devotional songs, the Borgeets ('great songs'), in Brajaboli, an artificial literary language.

Step 3: Final Answer:

The factually incorrect statement is (C), as it misidentifies Lal Ded's region of origin.

💡 Quick Tip

Associate Bhakti saints with their regions of origin, as this is a common topic for questions. For example: Mirabai (Rajasthan), Tukaram/Namdev (Maharashtra), Lal Ded (Kashmir), Shankardeva (Assam), Chaitanya Mahaprabhu (Bengal).

36. Which of the following are American transcendentalist writers?

- (A). Ezra Pound
- (B). T.S. Eliot
- (C). Ralph Waldo Emerson
- (D). Henry David Thoreau

Choose the correct answer from the options given below:

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

Correct Answer: (B) (C) and (D) only

Solution:

Step 1: Understanding the Concept:

The question requires you to identify the writers who were key figures in American Transcendentalism. This was a philosophical, literary, and social movement that developed in New England around the 1830s, championing individualism, intuition, and the inherent goodness of humanity and nature.

Step 2: Detailed Explanation:

Let us examine the literary affiliations of each writer listed.

- **(A) Ezra Pound** and **(B) T.S. Eliot** were two of the most important figures of the **Modernist** literary movement in the early 20th century. Their work, characterized by formal experimentation, allusiveness, and a sense of cultural fragmentation, is philosophically and chronologically distinct from Transcendentalism.

- **(C) Ralph Waldo Emerson** was the intellectual leader and central figure of the Transcendentalist movement. His 1836 essay *Nature* is considered the founding document of Transcendentalism, and his other essays, like "Self-Reliance," articulated its core principles.
- **(D) Henry David Thoreau** was a close associate of Emerson and a committed practitioner of Transcendentalist ideals. His book *Walden, or Life in the Woods*, which documents his two years of simple living by Walden Pond, is a seminal text of the movement, embodying its principles of self-reliance and reverence for nature.

Therefore, the two writers from the list who are definitively part of the American Transcendentalist movement are Ralph Waldo Emerson and Henry David Thoreau.

Step 3: Final Answer:

The correct option is (B), as it correctly groups the two Transcendentalist writers, (C) and (D).

💡 Quick Tip

The core trio of American Transcendentalism is Ralph Waldo Emerson, Henry David Thoreau, and Margaret Fuller. Remembering these three names will help you correctly answer most questions about the movement's key figures.

37. Which of the following is NOT a work by R. K. Narayan?

- (A) The Guide
- (B) Untouchable
- (C) Malgudi Days

Correct Answer: (B) Untouchable

Solution:

Step 1: Understanding the Concept:

The question requires you to identify which book from the provided list was not authored by R. K. Narayan, one of the pioneering figures of Indian English literature. This tests your knowledge of the works of major Indian writers.

Step 2: Detailed Explanation:

Let's verify the authorship of each title.

- **(A) The Guide (1958):** This is one of R. K. Narayan's most acclaimed novels. Set in his fictional town of Malgudi, it tells the story of Raju's transformation from a tour guide to a spiritual guru and won the Sahitya Akademi Award.

- **(B) Untouchable (1935):** This novel is a seminal work of Indian social realism, but it was written by **Mulk Raj Anand**. It provides a powerful and compassionate depiction of a single day in the life of Bakha, a member of the "untouchable" caste.
- **(C) Malgudi Days (1943):** This is perhaps the most famous collection of short stories by R. K. Narayan. The stories are all set in the beloved fictional town of Malgudi and showcase Narayan's gift for portraying the lives of ordinary people.
- **(D) The English Teacher (1945):** This is a deeply personal and moving novel by R. K. Narayan, the third in a semi-autobiographical trilogy that also includes *Swami and Friends* and *The Bachelor of Arts*.

From this analysis, it is clear that *Untouchable* is the work of Mulk Raj Anand, not R. K. Narayan.

Step 3: Final Answer:

The correct option, the book not written by R. K. Narayan, is (B).

💡 Quick Tip

Remember the "Big Three" of early Indian English fiction: R. K. Narayan (known for the fictional town of Malgudi), Mulk Raj Anand (known for social realism and depicting the lives of the underprivileged), and Raja Rao (known for philosophical novels). Associating *Untouchable* and *Coolie* with Anand is a key differentiator.

38. Match List-I with List-II

List-I Poem	List-II Poet
(A). Freedom to the Slave	(I). A. K. Ramanujan
(B). A Poem for Mother	(II). Jayant Mahapatra
(C). Of Mothers, Among Other Things	(III). Henry Vivian Derozio
(D). Grandfather	(IV). Robin S. Ngangom

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question requires you to correctly pair specific poems from the canon of Indian English poetry with their respective authors, spanning different eras and regions.

Step 2: Detailed Explanation:

Let's establish the correct author for each poem listed.

- **(A) Freedom to the Slave:** This poem, with its passionate call for liberation and its critique of bondage, is a characteristic work of the early 19th-century poet and social reformer **(III) Henry Vivian Derozio**, who is considered one of the first Indian poets to write in English.
- **(B) A Poem for Mother:** This is a work by the contemporary poet **(IV) Robin S. Ngangom**, who hails from Manipur in Northeast India. His poetry often reflects the political turmoil and natural beauty of his homeland.
- **(C) Of Mothers, Among Other Things:** This well-known poem, which uses vivid, sensory images (like the smell of sarees or the twisting of a thread) to paint a portrait of the poet's mother, is a signature work by the celebrated poet **(I) A. K. Ramanujan**.
- **(D) Grandfather:** This poem, which delves into themes of memory, famine, and the complexities of faith through the figure of the poet's grandfather, is a significant work by the acclaimed Odia poet **(II) Jayant Mahapatra**.

Therefore, the correct set of pairings is (A)-(III), (B)-(IV), (C)-(I), and (D)-(II).

Step 3: Final Answer:

This correct sequence of matches is found in option (A).

Quick Tip

For Indian English poetry, it's helpful to know a signature theme or style for major poets. Derozio (early nationalist themes), Ramanujan (family, memory, cultural translation), Mahapatra (imagery of Odisha, introspection, history).

39. Which of the following is NOT an autobiography?

- (A) How I Became a Hindu
- (B) All Roads Lead to Ganga
- (C) Wings of Fire
- (D) Lone Fox Dancing

Correct Answer: (B) All Roads Lead to Ganga

Solution:

Step 1: Understanding the Concept:

The question asks you to distinguish between a formal autobiography—a book written by someone about their own life—and other forms of non-fiction. The key is to identify the book that does not fit the genre of autobiography.

Step 2: Detailed Explanation:

Let's examine the genre of each book listed.

- **(A) How I Became a Hindu:** This is an **autobiographical** work by the writer and publisher Sita Ram Goel, in which he chronicles his intellectual and spiritual journey from his Marxist beginnings to his embrace of Hindu thought.
- **(B) All Roads Lead to Ganga:** This book, written by Ruskin Bond, is a **collection of travel writing, essays, and vignettes**. While the pieces are deeply personal and reflect Bond's own experiences, the book is structured as a series of reflections on the Himalayas and the Ganges, not as a comprehensive life story. It is best classified as travel literature or an essay collection.
- **(C) Wings of Fire:** This is the famous and inspirational **autobiography** of Dr. A. P. J. Abdul Kalam, the 11th President of India, co-written with Arun Tiwari. It covers his early life, education, and his distinguished career as a scientist.
- **(D) Lone Fox Dancing:** This book is the official, full-length **autobiography** of the beloved author Ruskin Bond. In this work, he recounts his life story from his childhood in Jamnagar to his long and storied career as a writer in Mussoorie.

Therefore, while both (B) and (D) are by Ruskin Bond, only (D) is his autobiography. (B) is a collection of travel writing.

Step 3: Final Answer:

The book that is not an autobiography is *All Roads Lead to Ganga*.

Quick Tip

Be careful to distinguish between an autobiography (a comprehensive account of the author's life) and other forms of non-fiction that may be personal, such as memoirs, travelogues, or essay collections. An autobiography typically has a broader scope and a more structured life narrative.

40. "Shimmering snow on the southern slope of the Simla hills," is an example of:
(A) Oxymoron

- (B) Allegory
- (C) Onomatopoeia
- (D) Alliteration

Correct Answer: (D) Alliteration

Solution:

Step 1: Understanding the Concept:

This question requires the identification of a specific figure of speech used in the provided literary phrase. To do this, we must understand the definitions of the literary devices listed in the options.

Step 2: Detailed Explanation:

Let's analyze the given phrase: "**Shimmering snow on the southern slope of the Simla hills.**" We need to look for a dominant sound device.

- Notice the repetition of the 's' sound at the beginning of multiple words that are in close proximity to one another: **S**himmering, **s**now, **s**outhern, **s**lope, **S**imla.
- This repetition of an initial consonant sound in a series of words is the precise definition of **alliteration**. It is used to create a musical or lyrical effect and to emphasize the words.
- An **Oxymoron** involves combining two contradictory terms (e.g., "cold fire"), which is not present here.
- An **Allegory** is a complete narrative with a hidden meaning, not a feature of a single phrase.
- **Onomatopoeia** refers to words that imitate sounds (e.g., "buzz"), which are not used in this phrase.

Step 3: Final Answer:

The repeated "s" sound at the beginning of the words makes this a clear and strong example of alliteration. Therefore, option (D) is correct.

 Quick Tip

To spot alliteration, read the line aloud and listen for repeated sounds at the beginning of words. Famous examples like "Peter Piper picked a peck of pickled peppers" make the concept easy to remember.

41. Who is considered the 'compiler' of the Vedas?

- (A) Valmiki
- (B) Narada
- (C) Vyasa

(D) Panini

Correct Answer: (C) Vyasa

Solution:

Step 1: Understanding the Concept:

The question asks to identify the revered sage who, according to Hindu tradition, is credited with organizing the vast, undifferentiated body of sacred Vedic hymns into the four distinct collections that are known today.

Step 2: Detailed Explanation:

- In ancient times, the Vedas existed as a single, massive collection of divinely revealed hymns (*shruti*) that were transmitted orally from generation to generation.
- The great sage Krishna Dvaipayana is traditionally credited with the monumental task of compiling this sacred knowledge at the beginning of the Dvapara Yuga. He systematically arranged the hymns into four main parts based on their use in sacrificial rites.
- Because of this act of compiling and arranging, he earned the title **Vyasa**, which literally means "compiler," "arranger," or "editor." He is therefore often referred to as Veda Vyasa.
- The four Vedas he compiled are the Rigveda, the Samaveda, the Yajurveda, and the Atharvaveda.
- The other figures listed had different roles: **Valmiki** is the celebrated author of the epic Ramayana, **Narada** is a divine sage and storyteller who appears in numerous Puranic texts, and **Panini** was a brilliant grammarian who codified classical Sanskrit.

Step 3: Final Answer:

The sage traditionally considered the compiler of the Vedas is Vyasa.

 Quick Tip

To avoid confusion, remember the key attributions: **Vyasa** = Compiler of Vedas AND author of Mahabharata. **Valmiki** = Author of Ramayana. **Panini** = Sanskrit Grammarian.

42. Arrange these Indian writers in chronological order with reference to their year of birth, starting with the earliest:

- (A). Ismat Chughtai
- (B). Gurdial Singh Rahi
- (C). Harivansh Rai Bachchan
- (D). Sarat Chandra Chattopadhyay

Choose the correct answer from the options given below:

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

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

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

Solution:

Step 1: Understanding the Concept:

This question requires you to place four influential 20th-century Indian writers in the correct sequence based on their birth year, from the one born earliest to the one born most recently.

Step 2: Detailed Explanation:

To establish the correct order, let's determine the birth year for each of the writers listed.

- **(D) Sarat Chandra Chattopadhyay:** A celebrated Bengali novelist and short story writer of the early 20th century, renowned for his sensitive portrayal of women and social issues. He was born in **1876**.
- **(C) Harivansh Rai Bachchan:** A prominent poet of the early 20th-century Hindi literary movement known as *Chhayavaad* (Neo-romanticism), he is best known for his work *Madhushala*. He was born in **1907**.
- **(A) Ismat Chughtai:** A fearless and groundbreaking Urdu fiction writer associated with the Progressive Writers' Movement, she was a major feminist voice in 20th-century literature. She was born in **1915**.
- **(B) Gurdial Singh:** (Assuming "Rahi" is extraneous) A highly acclaimed Punjabi novelist and short story writer, he received the Jnanpith Award for his contributions to literature. He was born in **1933**.

Arranging these authors chronologically by birth year gives the sequence: Sarat Chandra Chattopadhyay (1876), Harivansh Rai Bachchan (1907), Ismat Chughtai (1915), and Gurdial Singh (1933).

Step 3: Final Answer:

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

💡 Quick Tip

Group writers by generation. Sarat Chandra is a contemporary of Tagore and Premchand (late 19th/early 20th C). Bachchan belongs to the next generation of pre-independence writers. Chughtai is associated with the Progressive Writers' Movement. Gurdial Singh is a post-independence figure. This relative positioning helps in ordering them.

43. Which ONE of the following authors is not from the Caribbean region?

- (A) Derek Walcott
- (B) Edward Braithwaite
- (C) Patrick White
- (D) Aimee Cesaire

Correct Answer: (C) Patrick White

Solution:

Step 1: Understanding the Concept:

This question tests your knowledge of world literature, specifically your ability to identify the geographical origin of major postcolonial writers. The task is to find the author who is not from the Caribbean.

Step 2: Detailed Explanation:

Let's identify the national or regional identity of each author listed.

- **(A) Derek Walcott:** A celebrated poet and playwright who won the Nobel Prize in Literature in 1992. He was born and raised in Castries, **Saint Lucia**, a sovereign island country in the eastern Caribbean Sea.
- **(B) Edward Kamau Brathwaite:** A highly influential poet, historian, and academic, Brathwaite was a foundational figure in Caribbean literature. He was born in Bridgetown, **Barbados**.
- **(C) Patrick White:** An eminent novelist and playwright who won the Nobel Prize in Literature in 1973. He is widely regarded as one of the most important writers of the 20th century from **Australia**.
- **(D) Aimé Césaire:** A Francophone poet, author, and politician who was one of the founders of the Négritude movement. He was from the island of **Martinique**, which is an overseas department of France located in the Caribbean.

Therefore, Derek Walcott, Edward Brathwaite, and Aimé Césaire are all major figures from the Caribbean, while Patrick White is from Australia.

Step 3: Final Answer:

The author who is not from the Caribbean region is Patrick White, making option (C) the correct choice.

💡 Quick Tip

To answer questions on postcolonial literature, it's essential to link major authors to their specific regions. For the Caribbean, remember names like Derek Walcott, V. S. Naipaul, Jean Rhys, and Kamau Brathwaite. For Australia, Patrick White and Peter Carey are key figures.

44. Match List-I with List-II

List-I Writer	List-II Nationality
(A). Arvind Adiga	(I). Canada
(B). R. K. Narayan	(II). USA
(C). Rohinton Mistry	(III). Australia
(D). Jhumpa Lahiri	(IV). India

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question requires you to correctly identify the primary nationality or country of citizenship for several prominent writers of the Indian diaspora, as well as one foundational writer who remained in India. This distinction is crucial for understanding their literary contexts.

Step 2: Detailed Explanation:

Let's establish the correct national identity for each writer.

- **(A) Arvind Adiga:** Although born in Madras (now Chennai), India, and educated in both India and the USA, Adiga is a citizen of **(III) Australia**. His Booker Prize-winning novel, *The White Tiger*, is set in India, but he is identified as an Australian writer.

- **(B) R. K. Narayan:** One of the founding figures of Indian English literature, Narayan was born, lived his entire life, and set all of his fiction in **(IV) India**. He is quintessentially an Indian writer, not part of the diaspora.
- **(C) Rohinton Mistry:** Born and raised in Bombay (now Mumbai), India, Mistry immigrated to **(I) Canada** in 1975. His acclaimed novels, such as *A Fine Balance*, are set in India, but he is a celebrated Canadian author.
- **(D) Jhumpa Lahiri:** Born in London to Indian immigrants from West Bengal, Lahiri was raised in the United States. She is an American citizen and a major figure in contemporary American literature, known for her explorations of the Indian-American immigrant experience. She is thus associated with the **(II) USA**.

Based on this analysis, the correct set of matches is: (A)-(III), (B)-(IV), (C)-(I), and (D)-(II).

Step 3: Final Answer:

The option that accurately reflects this combination is (D).

💡 Quick Tip

When studying diasporic writers, pay close attention to their country of origin and their country of settlement. This dual identity is often a central theme in their work. For example, Mistry's novels are set in India but are written from a Canadian perspective.

45. Sequence these Nobel Prize winners in chronological order of they having received the award:

- (A). T.S. Eliot
- (B). Samuel Beckett
- (C). Bob Dylan
- (D). W.B. Yeats

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question requires you to arrange four highly influential winners of the Nobel Prize in Literature according to the year they were awarded the prize, beginning with the earliest recipient.

Step 2: Detailed Explanation:

To establish the correct chronological sequence, we need to identify the year each laureate received their Nobel Prize.

- **(D) W.B. Yeats:** The towering figure of the Irish Literary Revival and a key early Modernist poet, Yeats was awarded the Nobel Prize in **1923**.
- **(A) T.S. Eliot:** An American-born British poet, essayist, and critic who was a central figure of High Modernism, Eliot received the award in **1948** for his profound influence on modern poetry.
- **(B) Samuel Beckett:** An Irish avant-garde novelist, playwright, and theatre director associated with the Theatre of the Absurd, Beckett was awarded the prize in **1969** for works like *Waiting for Godot*.
- **(C) Bob Dylan:** The American singer-songwriter received the Nobel Prize in **2016**, a decision that expanded the traditional definition of literature, for "having created new poetic expressions within the great American song tradition."

Arranging these laureates by their award year gives the chronological order: W.B. Yeats (1923), then T.S. Eliot (1948), followed by Samuel Beckett (1969), and most recently, Bob Dylan (2016).

Step 3: Final Answer:

This sequence corresponds to the letter order (D), (A), (B), (C), making option (B) the correct answer.

💡 Quick Tip

For chronological questions about Nobel laureates, group them by literary era. Yeats is an early Modernist. Eliot represents High Modernism at its peak. Beckett is a key figure in post-war/Absurdist theatre. Dylan is a contemporary winner. This helps establish a clear order.

46. Which of the following is an ancient book of grammar?

- (A) Prashana Upnishada
- (B) Ashtadhyayi
- (C) Natyashastra
- (D) Meghdoota

Correct Answer: (B) Ashtadhyayi

Solution:

Step 1: Understanding the Concept:

The question requires the identification of a specific text from ancient India that is a foundational treatise on the subject of grammar.

Step 2: Detailed Explanation:

Let's analyze the content and genre of each text listed.

- **(A) Prashana Upnishada:** This is one of the principal Upanishads. The Upanishads are a collection of late Vedic Sanskrit texts that form the philosophical foundation of Hinduism, dealing with metaphysics, ontology, and spiritual knowledge. It is a work of philosophy, not grammar.
- **(B) Ashtadhyayi:** This text, authored by the revered sage Panini (c. 5th century BCE), is the seminal and definitive work on Sanskrit grammar. Its name translates to "Eight Chapters," and it contains a highly systematic and scientific set of rules that describe the morphology and syntax of classical Sanskrit. It is considered a masterpiece of linguistic analysis.
- **(C) Natyashastra:** Attributed to the sage Bharata Muni, this is a comprehensive ancient treatise on the performing arts. It covers all aspects of classical Indian drama, including acting, dance, music, stage design, and aesthetic theory (*rasa*). It is a work on dramaturgy.
- **(D) Meghdoota:** This is a famous lyric poem (*kavya*) written by the great classical Sanskrit poet Kalidasa. It is a celebrated work of literature, renowned for its poetic beauty and emotional depth.

Based on these descriptions, the *Ashtadhyayi* is unequivocally the ancient book of grammar.

Step 3: Final Answer:

The correct option is (B).

💡 Quick Tip

Associate ancient texts with their authors and subjects for quick recall. Panini → Ashtadhyayi (Grammar); Bharata Muni → Natyashastra (Performing Arts); Kalidasa → Meghdoota/Shakuntala (Poetry/Drama).

47. Which of the following is NOT true about the Enlightenment Age?

(A) Encouraged exploration of the supernatural in literature.

- (B) Jonathan Swift and Voltaire are prominent authors of the Age.
- (C) The Age paved the way for the rise of the novel.
- (D) It is known for many satirical writings.

Correct Answer: (A) Encouraged exploration of the supernatural in literature.

Solution:

Step 1: Understanding the Concept:

The question asks you to identify the statement that presents an inaccurate characteristic of the Enlightenment, the dominant intellectual and cultural movement of the 18th century, also known as the Age of Reason.

Step 2: Detailed Explanation:

Let's critically evaluate each statement.

- **(A) Encouraged exploration of the supernatural in literature.** This statement is **incorrect**. The Enlightenment was fundamentally characterized by its emphasis on reason, logic, empirical evidence, and skepticism towards anything that could not be rationally explained. It actively discouraged belief in superstition and the supernatural. The literary movement that reacted against this rationalism and embraced the supernatural, the mysterious, and intense emotion was Romanticism.
- **(B) Jonathan Swift and Voltaire are prominent authors of the Age.** This is true. Swift in England and Voltaire in France were two of the most important writers of the Enlightenment. They both used satire to critique irrationality, social injustice, and religious intolerance.
- **(C) The Age paved the way for the rise of the novel.** This is true. The 18th century is considered the great age of the rise of the novel in England, with pioneers like Daniel Defoe, Samuel Richardson, and Henry Fielding establishing the form.
- **(D) It is known for many satirical writings.** This is true. Satire was the preeminent literary mode of the Enlightenment, as it was the perfect tool for writers to expose human folly and societal corruption to the light of reason.

Step 3: Final Answer:

The statement that is factually inconsistent with the principles of the Enlightenment is (A).

 Quick Tip

Remember the core conflict: **Enlightenment = Reason**, while **Romanticism = Emotion and Supernatural**. This fundamental opposition helps in distinguishing the characteristics of the two periods.

48. Which of the following elements of drama was termed as *mythos* by Aristotle ?

- (A) Character
- (B) Fundamental unities of time, place and action
- (C) Plot
- (D) Protagonist

Correct Answer: (C) Plot

Solution:

Step 1: Understanding the Concept:

The question requires you to recall the specific Greek terminology used by Aristotle in his *Poetics* to describe the constituent elements of a tragedy. Specifically, you need to identify the modern English equivalent of the Greek term *mythos*.

Step 2: Detailed Explanation:

In his analysis of tragedy, Aristotle identifies six key components and ranks them in order of importance. The Greek terms he uses and their English translations are:

1. **Mythos (Plot):** The arrangement of the incidents or the structure of the action. Aristotle famously called this the "first principle" and the "soul of a tragedy."
2. **Ethos (Character):** The moral or ethical qualities of the agents in the play.
3. **Dianoia (Thought):** The intellectual element, including the themes, ideas, and arguments expressed.
4. **Lexis (Diction):** The verbal expression and use of language.
5. **Melos (Song):** The musical component, primarily the contribution of the chorus.
6. **Opsis (Spectacle):** The visual elements of the production, such as costumes and scenery.

From this breakdown, it is clear that Aristotle used the term *mythos* to refer specifically to the **Plot**. The "unities of time, place, and action" were later principles derived by neoclassical critics from Aristotle's text; they are not one of his six named elements.

Step 3: Final Answer:

The correct option is (C).

 Quick Tip

To remember Aristotle's most important element, associate **Mythos** with "myth" or "story." The plot is the story or the structure of the action, which Aristotle considered fundamental to tragedy.

49. Who among the following is associated with the Gothic?

- (A) Mary Shelley
- (B) Leo Tolstoy
- (C) Ezra Pound
- (D) Chinua Achebe

Correct Answer: (A) Mary Shelley

Solution:

Step 1: Understanding the Concept:

The question asks you to identify which author from the given list is a significant figure in the Gothic literary genre, which is characterized by elements of fear, horror, death, and gloom, as well as romantic elements like nature, individuality, and high emotion.

Step 2: Detailed Explanation:

Let's analyze the literary contributions and primary genre of each author.

- **(A) Mary Shelley:** An English novelist who is a canonical figure of the Romantic period. Her most famous novel, *Frankenstein; or, The Modern Prometheus* (1818), is a masterpiece of **Gothic fiction**. It contains numerous Gothic tropes, including a dark and oppressive atmosphere, themes of transgression against nature, and the exploration of psychological terror.
- **(B) Leo Tolstoy:** A Russian writer who is considered one of the greatest authors of all time. He was a master of the **Realist** novel, with epic works like *War and Peace* and *Anna Karenina* that meticulously depict Russian society.
- **(C) Ezra Pound:** An American poet and critic who was a central figure in the **Modernist** movement of the early 20th century. He was a pioneer of Imagism and is known for his complex epic poem, *The Cantos*.
- **(D) Chinua Achebe:** A Nigerian novelist who is regarded as the father of modern **African literature**. His seminal work, *Things Fall Apart*, is a foundational text of post-colonial literature.

Based on this analysis, Mary Shelley is the author directly and famously associated with the Gothic tradition.

Step 3: Final Answer:

The correct option is (A).

 Quick Tip

Key authors to associate with the Gothic genre include Horace Walpole (*The Castle of Otranto*), Ann Radcliffe (*The Mysteries of Udolpho*), Mary Shelley (*Frankenstein*), and Bram Stoker (*Dracula*). Remembering these will help you easily identify Gothic writers.

50. Arrange the following in the correct chronological order of the year of their birth, beginning with the earliest.

- (A). Toru Dutt
- (B). Jhumpa Lahiri
- (C). R.K. Narayan
- (D). Anita Desai

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question requires you to arrange four significant writers from the Indian English literary tradition in chronological order based on their birth year, from the earliest to the most recent.

Step 2: Detailed Explanation:

To establish the correct sequence, we need to find the birth year for each author.

- **(A) Toru Dutt:** A pioneering poet and novelist from Bengal, she was one of the first Indian writers to gain recognition in English and French literature. She was born in **1856**.
- **(C) R.K. Narayan:** A foundational figure of the Indian English novel and one of the "Big Three," he is celebrated for his works set in the fictional town of Malgudi. He was born in **1906**.
- **(D) Anita Desai:** A highly acclaimed contemporary novelist and short story writer, known for her psychological explorations of her characters, particularly women. She was born in **1937**.
- **(B) Jhumpa Lahiri:** A prominent contemporary writer of the Indian diaspora, her work often explores the immigrant experience. She is a Pulitzer Prize-winning author, born in

1967.

Arranging these authors by their birth year from the earliest to the latest gives the sequence: Toru Dutt (1856), R.K. Narayan (1906), Anita Desai (1937), and Jhumpa Lahiri (1967).

Step 3: Final Answer:

This chronological order corresponds to the letter sequence (A), (C), (D), (B), which is presented in option (A).

💡 Quick Tip

To handle chronological questions, think in terms of literary generations. Toru Dutt is a 19th-century figure. R.K. Narayan belongs to the first generation of major 20th-century Indian novelists. Anita Desai is a post-independence writer, and Jhumpa Lahiri is a prominent voice of the late 20th and early 21st centuries.

51. Match List-I with List-II

List-I Genre	List-II Definition
(A). Sonnet	(I). A long verse narrative on a serious subject
(B). Lyric	(II). A formal and sustained lament in verse
(C). Epic	(III). A poem uttered by a single speaker who expresses his thoughts or emotions
(D). Elegy	(IV). A poem of fourteen lines

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question requires matching four fundamental poetic genres with their precise definitions. This tests your knowledge of basic literary terminology.

Step 2: Detailed Explanation:

Let's analyze each genre in List-I and find its corresponding definition in List-II.

- **(A) Sonnet:** This is a highly structured poetic form. Its most defining characteristic is its length. A sonnet is **(IV) A poem of fourteen lines**, typically written in iambic

pentameter with a specific rhyme scheme.

- **(B) Lyric:** This is one of the three main categories of poetry (along with dramatic and narrative). A lyric poem's primary purpose is to express personal feelings or thoughts. Therefore, it is **(III) A poem uttered by a single speaker who expresses his thoughts or emotions.**
- **(C) Epic:** This is a major form of narrative poetry. An epic is defined by its grand scale and serious content. It is **(I) A long verse narrative on a serious subject**, usually centered on a heroic figure whose actions determine the fate of a nation or group.
- **(D) Elegy:** This is a type of lyric poem defined by its subject matter. An elegy is a poem of mourning and solemn reflection, making it **(II) A formal and sustained lament in verse**, typically for a person who has died.

Based on this analysis, the correct set of pairings is (A)-(IV), (B)-(III), (C)-(I), and (D)-(II).

Step 3: Final Answer:

This correct combination is found in option (B).

💡 Quick Tip

Remember the core idea of each genre: Epic = Long story of a hero. Lyric = Personal feeling. Sonnet = 14 lines. Elegy = Lament for the dead. This basic association can help you quickly solve matching questions.

52. Which of the following is the most appropriate statement about a 'heroic couplet'?

- (A) A meter that celebrates heroism
- (B) A rhyming pair of verse lines in iambic pentameter
- (C) A meter used in tragedy
- (D) A four-line stanza with end rhyme.

Correct Answer: (B) A rhyming pair of verse lines in iambic pentameter

Solution:

Step 1: Understanding the Concept:

The question requires a precise technical definition of the 'heroic couplet', a significant and historically important verse form in English poetry.

Step 2: Detailed Explanation:

To arrive at the correct definition, we can break down the term itself.

- **Couplet:** This refers to a pair of two consecutive lines of poetry that typically rhyme and have the same meter.
- **Heroic:** In the context of English poetic convention, the "heroic" line is iambic pentameter (a line with five iambic feet). This meter was considered the most suitable for the high subject matter of epic or "heroic" poetry.

Putting these two parts together, a heroic couplet is **(B) a rhyming pair of verse lines in iambic pentameter**. This form was used by Chaucer and later perfected and used extensively by Neoclassical poets like John Dryden and Alexander Pope.

- Option (A) is incorrect as it describes the content or theme, not the technical form of the meter.
- Option (C) is incorrect. The standard meter for classic English tragedy (e.g., Shakespeare) is blank verse (unrhymed iambic pentameter).
- Option (D) describes a quatrain, which is a four-line stanza, not a couplet.

Step 3: Final Answer:

The most accurate and appropriate definition is provided in statement (B).

💡 Quick Tip

To remember the definition, deconstruct the name: **Couplet** = two lines that rhyme. **Heroic** = iambic pentameter (the 'heroic' line of English). So, two rhyming lines of iambic pentameter.

53. "Sethe", he says, "me and you, we got more yesterday than anybody. We need some more kind of tomorrow."

Which figure of speech is used here? Choose the most appropriate answer.

- (A) Hyperbole
- (B) Antithesis
- (C) Irony
- (D) Metaphor

Correct Answer: (B) Antithesis

Solution:

Step 1: Understanding the Concept:

The question provides a powerful quote from Toni Morrison's novel *Beloved* and asks to identify the primary figure of speech at play. The quote is spoken by Paul D to Sethe, reflecting on

their traumatic past.

Step 2: Detailed Explanation:

Let's analyze the structure and meaning of the sentence. The line is built around a stark and powerful contrast between two opposing ideas:

- **"yesterday"**: In the context of the novel, this word represents not just the past, but the crushing weight of traumatic memories, slavery, and suffering that the characters possess in overwhelming excess.
- **"tomorrow"**: This word represents the future, hope, healing, and the possibility of a life beyond trauma, which is what the characters lack and desperately need.

The rhetorical device that involves placing two contrasting ideas together in a balanced phrase or clause to achieve a contrasting effect is known as **antithesis**. The quote's structure—"We got more [of the bad thing]... We need some more [of the good thing]"—is a perfect example of this. While one could argue there is an element of **hyperbole** in "more yesterday than anybody," the dominant and most structurally significant device that creates the line's emotional force is the antithesis between past and future.

Step 3: Final Answer:

The most fitting and central figure of speech used in the quote is antithesis, making option (B) the correct choice.

💡 Quick Tip

Look for contrasting pairs in a sentence (e.g., past/future, light/dark, good/evil). When these opposites are placed close together for effect, the figure of speech is likely antithesis.

54. "Into the darkness they go, the wise and the lovely. Crowned
With lilies and with laurel they go; but I am not resigned."

Which form of poetry would the afore-mentioned lines be classified as? Choose the most appropriate answer.

- (A) Pastoral
- (B) Elegy
- (C) Ode
- (D) Lyric

Correct Answer: (B) Elegy

Solution:

Step 1: Understanding the Concept:

The question asks for the most precise classification of a poetic excerpt based on its dominant

themes and tone. The lines are taken from Edna St. Vincent Millay's poem "Dirge Without Music."

Step 2: Detailed Explanation:

Let's analyze the key elements within the given lines.

- The central subject is death, metaphorically described as going "Into the darkness."
- The tone is one of mourning and lament; the speaker is reflecting on the death of good and beautiful people ("the wise and the lovely").
- The final phrase, "but I am not resigned," expresses a feeling of grief and protest against the finality of death.

A poem that is a formal lament for the dead, expressing grief and solemn reflection, is defined as an **elegy**. While the poem is also a **lyric** because it expresses the personal emotions of a single speaker, the term **elegy** is a more specific and accurate classification given the poem's explicit focus on death and mourning. A **pastoral** poem deals with rural life, and an **ode** is typically a poem of praise or formal address, neither of which fits the excerpt.

Step 3: Final Answer:

Given its clear focus on death and lamentation, the most appropriate classification for these lines is an elegy.

💡 Quick Tip

When classifying a poem, look for the dominant theme. If the central theme is death, mourning, or loss, the poem is most likely an elegy. Think of famous examples like Milton's "Lycidas" or Gray's "Elegy Written in a Country Churchyard."

55. Which of the following options are correct with regard to Postmodernism?

- (A). Focus on classical themes of heroism
- (B). Promotes the idea of multiple perspectives
- (C). Challenges grand narratives
- (D). Focus on metafiction and intertextuality

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question requires you to identify the core tenets and characteristic techniques of Postmodernism, a broad and complex movement in philosophy, art, and literature that followed Modernism in the mid-to-late 20th century.

Step 2: Detailed Explanation:

Let's evaluate each statement's validity as a feature of Postmodernism.

- **(A) Focus on classical themes of heroism:** This is **incorrect**. Postmodernism is characterized by its deep skepticism towards traditional concepts like heroism. It often subverts heroic tropes, features anti-heroes, and questions the very possibility of heroic action in a fragmented and chaotic world.
- **(B) Promotes the idea of multiple perspectives:** This is **correct**. A central feature of Postmodern thought is the rejection of a single, objective, universal truth. Instead, it embraces relativism and celebrates the existence of multiple, often contradictory, viewpoints and interpretations.
- **(C) Challenges grand narratives:** This is **correct**. This concept, famously articulated by the philosopher Jean-François Lyotard, is a cornerstone of Postmodernism. It expresses a profound "incredulity toward metanarratives" (or grand narratives)—the overarching stories that cultures tell themselves to find meaning, such as the narratives of religious salvation, scientific progress, or Marxist revolution.
- **(D) Focus on metafiction and intertextuality:** This is **correct**. Postmodern literature is often highly self-referential. **Metafiction** is fiction that consciously reflects on its own status as a created artifact, while **intertextuality** refers to the way texts are interwoven with and refer to other texts, blurring the lines between originality and citation.

Therefore, the accurate characteristics of Postmodernism from the list are (B), (C), and (D).

Step 3: Final Answer:

The correct option is (D).

Quick Tip

Remember the key features of Postmodernism with terms like: Pastiche, Parody, Irony, Metafiction, Intertextuality, and Skepticism towards 'grand narratives'. These concepts are almost always present in questions about the movement.

56. Arrange the following Jnanpith Awardees in the order in which they received the award (beginning with the earliest):

- (A). Amitav Ghosh
- (B). Mahadevi Verma
- (C). Nilamani Pookan
- (D). Girish Karnad

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question requires you to arrange four recipients of the Jnanpith Award, India's most prestigious literary honor, in the correct chronological order based on the year they were conferred the award.

Step 2: Detailed Explanation:

To establish the correct sequence, we must identify the award year for each author.

- **(B) Mahadevi Verma:** A leading poet of the *Chhayavaad* movement in Hindi literature, she was honored with the Jnanpith Award for her immense contributions in the year **1982**.
- **(D) Girish Karnad:** An acclaimed contemporary playwright, actor, and director who wrote primarily in Kannada, he was awarded the Jnanpith for his contributions to Indian theatre and literature in **1998**.
- **(A) Amitav Ghosh:** A celebrated Indian author writing in English, known for his historical fiction, he was awarded the 54th Jnanpith Award in **2018**. He was the first writer in English to receive this honor.
- **(C) Nilamani Phookan Jr.:** A highly revered Assamese poet, he was the recipient of the 56th Jnanpith Award, which was announced for the year **2021**.

Arranging these authors in the chronological order of their award year gives the sequence: Mahadevi Verma (1982), Girish Karnad (1998), Amitav Ghosh (2018), and Nilamani Phookan (2021).

Step 3: Final Answer:

This chronological order corresponds to the letter sequence (B), (D), (A), (C), which is presented in option (B).

💡 Quick Tip

When studying for literary awards, try to associate winners with their decades. For instance, Mahadevi Verma is a winner from the 1980s, Karnad from the late 1990s, while Ghosh and Pookan are very recent (late 2010s/early 2020s). This helps in quickly establishing a relative order.

57. Which of the following is not a characteristic of Ecocriticism?

- (A) Ecocriticism repudiates the idea of 'constructedness' of nature.
- (B) Nature is culturally, socially and/or linguistically constructed.
- (C) Nature is not reducible to a concept which we traditionally conceive as part of our cultural practice.
- (D) Calling something 'nature', and seeing it as 'simply given', is usually a way of avoiding the politics which has made it that way.

Correct Answer: (A) Ecocriticism repudiates the idea of 'constructedness' of nature.

Solution:

Step 1: Understanding the Concept:

This question asks you to identify a statement that is inconsistent with the diverse and evolving field of ecocriticism, which examines the interconnections between literature, culture, and the environment.

Step 2: Detailed Explanation:

Let's analyze the statements in relation to ecocritical thought.

- Statements **(B)**, **(C)**, and **(D)** represent valid and significant concerns within ecocriticism, particularly within its more theoretically informed "second wave" and "third wave."
- Statement **(B)** reflects the understanding that our concept of "nature" is not a pure entity but is shaped by our language and culture.
- Statement **(D)** points to a key political critique made by ecocritics: that treating nature as an apolitical backdrop often conceals the human decisions and power structures that have shaped and often damaged it.
- Statement **(C)** articulates the ecocritical desire to recognize the intrinsic value of the non-human world, beyond its utility or symbolic meaning for humans.
- Statement **(A)**, however, claims that ecocriticism *repudiates* (completely rejects) the idea of the constructedness of nature. This is **incorrect**. While some early ecocritics (first wave) focused more on celebrating realistic depictions of the natural world, a very large and influential part of the field is dedicated to analyzing precisely *how* "nature" is constructed in texts and what the ethical and environmental implications of these constructions are. To claim the entire field rejects this idea is a misrepresentation.

Step 3: Final Answer:

The statement that is not a characteristic of the broad field of ecocriticism is (A).

💡 Quick Tip

Be wary of statements with absolute words like "repudiates," "always," or "never" when discussing broad critical theories. Fields like ecocriticism contain diverse and often conflicting viewpoints, so a statement that presents a single, rigid stance for the entire field is often the incorrect one.

58. Identify correctly the themes and ideas that are explored in Modernist literature:

- (A) Fragmentation and Disillusionment
- (B) Rejection of traditional narrative forms
- (C). A focus on the representation of the alienated self
- (D). The linearity of time

Choose the correct answer from the options given below:

- (A) (A), (C) and (D) only.
- (B) (A), (B), and (D) only.
- (C) (C), (B) and (D) only.
- (D) (A), (B) and (C) only.

Correct Answer: (D) (A), (B) and (C) only.

Solution:

Step 1: Understanding the Concept:

The question requires you to identify the core thematic concerns and stylistic innovations that define the Modernist movement in literature (roughly late 19th to mid-20th century).

Step 2: Detailed Explanation:

Let's evaluate each point as a characteristic of Modernism.

- **(A) Fragmentation and Disillusionment:** This is a defining theme. Responding to the trauma of World War I, industrialization, and psychoanalytic theories, Modernist art reflects a world where traditional social and religious certainties have shattered. This results in a sense of fragmentation and profound disillusionment.
- **(B) Rejection of traditional narrative forms:** This is a key technical feature. To represent a fragmented reality, Modernists broke with the conventions of 19th-century realism. They experimented radically with form, leading to techniques like stream of consciousness, unreliable narrators, and disjointed timelines.

- **(C) A focus on the representation of the alienated self:** This is a central preoccupation. The Modernist protagonist is often an individual who feels isolated and disconnected from society, grappling with an internal crisis of identity and meaning in an impersonal modern world.
- **(D) The linearity of time:** This is **incorrect**. Modernist writers actively subverted the traditional, clock-driven, linear concept of time. Influenced by philosophers like Henri Bergson and psychologists like Freud, they were more interested in subjective, psychological time (*durée*), which they represented through non-linear narratives, flashbacks, and the free-flowing association of memories.

Therefore, the ideas and themes that are correctly identified with Modernism are (A), (B), and (C).

Step 3: Final Answer:

The correct option is (D), which includes the three accurate statements.

💡 Quick Tip

A useful mnemonic for Modernism is "Make It New!" (Ezra Pound's dictum). This implies a break from the old ways. Modernists broke with traditional plots (linearity), traditional beliefs (disillusionment), and traditional characterization (alienated self).

59. Match the literary term in List-I with its correct definition in List-II

List-I Literary Term	List-II Definition
(A). Metaphor	(I). A figure of speech in which two contradictory or opposing words/ideas are used together to create a paradoxical effect.
(B). Hyperbole	(II). A literary device where the implied meaning differs sharply from what is ostensibly expressed.
(C). Oxymoron	(III). A comparison between two things without using words of comparison, e.g. "like" or "as."
(D). Irony	(IV). An exaggerated statement or claim not meant to be taken literally.

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

This question requires you to accurately match four common figures of speech with their precise definitions, testing your foundational knowledge of rhetorical and literary devices.

Step 2: Detailed Explanation:

Let's connect each literary term in List-I with its correct definition from List-II.

- **(A) Metaphor:** This figure of speech creates an implicit comparison by stating that one thing **is** another, without using connecting words like "like" or "as." This directly matches definition **(III) A comparison between two things without using words of comparison, e.g. "like" or "as."**
- **(B) Hyperbole:** This is the device of deliberate and obvious exaggeration for emphasis or comic effect. This corresponds to definition **(IV) An exaggerated statement or claim not meant to be taken literally.**
- **(C) Oxymoron:** This is a condensed form of paradox in which two contradictory terms are placed side-by-side in a single phrase. This is accurately described by definition **(I) A figure of speech in which two contradictory or opposing words/ideas are used together to create a paradoxical effect.**
- **(D) Irony:** This is a broad device that involves a contrast or incongruity between what is stated and what is really meant, or between what is expected to happen and what actually happens. This matches definition **(II) A literary device where the implied meaning differs sharply from what is ostensibly expressed.**

The correct set of pairings is therefore: (A)-(III), (B)-(IV), (C)-(I), and (D)-(II).

Step 3: Final Answer:

The option that presents this correct sequence is (D).

💡 Quick Tip

To distinguish similar terms: a **metaphor** says X *is* Y. A **simile** says X is *like* Y. An **oxymoron** is a two-word contradiction. A **paradox** is a contradictory statement that may hold a deeper truth.

60. Arrange the following elements of a story in chronological order as they typically occur in the plot structure, from the earliest to the latest:

(A). Exposition

(B). Climax

(C). Rising Action

(D). Resolution

Choose the correct answer from the options given below:

(A) (A), (B), (C), (D).

(B) (A), (C), (B), (D).

(C) (B), (A), (D), (C).

(D) (C), (B), (D), (A).

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

Solution:

Step 1: Understanding the Concept:

This question requires an understanding of the classic model of narrative plot structure, often visualized as Freytag's Pyramid. This model outlines the logical and emotional progression of a story from its beginning to its end. The task is to arrange the key stages of this structure in their correct sequence.

Step 2: Detailed Explanation:

The conventional chronological order of a story's plot unfolds as follows:

1. **(A) Exposition:** This is the foundational stage at the beginning of the narrative. It introduces the main characters, establishes the setting (time and place), and provides the necessary background information. Crucially, it sets up the central conflict that will drive the story forward.
2. **(C) Rising Action:** Following the exposition, this is the longest part of the story, comprising a series of events, complications, and obstacles that build upon the central conflict. Each event increases the tension and suspense, moving the characters closer to the story's critical moment.
3. **(B) Climax:** This is the peak of the story, the moment of greatest tension and the primary turning point. It is where the protagonist directly confronts the main conflict, and the outcome of this confrontation determines the story's direction.
4. **(D) Resolution (or Dénouement):** This is the final stage that follows the climax (and the falling action, which is not listed as an option here). The conflicts are resolved, loose ends are tied up, and the story concludes, often establishing a "new normal" for the characters.

Therefore, the correct narrative sequence is Exposition, followed by Rising Action, then the Climax, and finally the Resolution.

Step 3: Final Answer:

The correct order of these elements is (A), (C), (B), (D), which corresponds to option (B).

💡 Quick Tip

Visualize the plot as a mountain. You start at the bottom (**Exposition**), climb up (**Rising Action**), reach the peak (**Climax**), descend the other side (**Falling Action**), and arrive at the base (**Resolution**).

61. Which of the following literary terms refer to a play on words where a word has two or more meanings, or words that sound similar but have different meanings?

- (A). Alliteration
- (B). Pun
- (C). Symbolism
- (D). Allusion

Correct Answer: (B) Pun

Solution:

Step 1: Understanding the Concept:

The question asks to identify the specific literary term for a "play on words." This rhetorical device is used for humorous or emphatic effect by exploiting the ambiguities of language.

Step 2: Detailed Explanation:

Let's analyze the definitions of the terms provided to see which one fits the description.

- **(A) Alliteration:** This is a sonic device involving the repetition of initial consonant sounds in neighboring words (e.g., "Peter Piper picked..."). It is about sound, not a play on word meaning.
- **(B) Pun:** Also known as paronomasia, a pun is a form of wordplay that deliberately uses a word that has multiple meanings (homonymy) or two words that sound alike but have different meanings (homophony) to create a humorous or witty effect. This definition perfectly matches the question's description.
- **(C) Symbolism:** This is the use of an object, person, or idea to represent a larger, abstract concept (e.g., a lion symbolizing courage). It involves a single, deeper meaning, not a play on multiple meanings of a single word.
- **(D) Allusion:** This is a brief and indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance. It relies on the reader's external

knowledge, but it is not a play on the words themselves.

Therefore, the term that specifically refers to a play on words based on multiple meanings or similar sounds is a pun.

Step 3: Final Answer:

The correct term is Pun.

💡 Quick Tip

Puns are all about double meanings. A famous example from Shakespeare is in *Romeo and Juliet*, where the dying Mercutio says, "Ask for me to-morrow, and you shall find me a grave man." Here, "grave" means both "serious" and "in a grave."

62. Which options are TRUE of 'Existentialism'?

(A). Focus on radical individual freedom.

(B). Albert Camus and Jean-Paul Sartre are thinkers/writers associated with this movement.

(C). The absurdity of human existence is one of the major themes.

(D). Its immediate inspiration was the French Revolution.

Choose the correct answer from the options given below:

(A) (A), (B) and (C) only.

(B) (A), (B) and (D) only.

(C) (A), (B), (C) and (D).

(D) (B), (C) and (D) only.

Correct Answer: (A) (A), (B) and (C) only.

Solution:

Step 1: Understanding the Concept:

The question requires you to identify the accurate statements that describe the core tenets, key figures, and historical context of Existentialism, a significant philosophical and literary movement of the 20th century.

Step 2: Detailed Explanation:

Let's evaluate the truthfulness of each statement.

- **(A) Focus on radical individual freedom.** This is **TRUE**. A central doctrine of existentialism is that "existence precedes essence." This means that humans are born into the world without a predetermined nature or purpose. They must define themselves through their choices and actions, making them radically free and wholly responsible for their lives.

- **(B) Albert Camus and Jean-Paul Sartre are thinkers/writers associated with this movement.** This is **TRUE**. Jean-Paul Sartre was the most prominent public figure of existentialism, explicitly defining and defending its principles. While Albert Camus famously rejected the "existentialist" label, his philosophical works, such as *The Myth of Sisyphus*, and novels, like *The Stranger*, are considered quintessential explorations of existential themes like the absurd and rebellion.
- **(C) The absurdity of human existence is one of the major themes.** This is **TRUE**. A key existential theme is the concept of the absurd, which describes the conflict between humanity's search for inherent meaning and the universe's silent, meaningless indifference.
- **(D) Its immediate inspiration was the French Revolution.** This is **FALSE**. Existentialism's philosophical roots lie in the 19th-century work of Søren Kierkegaard and Friedrich Nietzsche. However, it emerged as a major cultural movement in the mid-20th century, especially in post-World War II Europe. The profound sense of disillusionment, trauma, and the collapse of traditional values after the wars provided the fertile ground for its widespread influence, not the French Revolution of 1789.

Thus, statements (A), (B), and (C) are accurate descriptions of Existentialism.

Step 3: Final Answer:

The correct option is (A), which includes the three true statements.

💡 Quick Tip

Remember the existentialist mantra: "Existence precedes essence." This core idea directly leads to the themes of freedom, choice, responsibility, and the anxiety (or "angst") that comes with this radical freedom.

63. Match List-I with List-II

List-I (Literary Device)	List-II (Example)
(A). Personification	(I). Marriage has many pains, but celibacy has no pleasures
(B). Simile	(II). I listened, motionless and still; And as I mounted up the hill, The music in my heart I bore, Long after it was heard no more
(C). Parallelism in syntax	(III). Sky lowered, and muttering thunder, some sad drops Wept at completing of the mortal sin.
(D). Rhyme	(IV). And ice, mast-high, came floating by, As green as emerald.

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question requires you to correctly match four distinct literary devices with poetic or prose lines that exemplify them.

Step 2: Detailed Explanation:

Let's analyze each example in List-II to identify the primary literary device at play.

- **(III) "Sky lowered, and muttering thunder, some sad drops Wept at completing of the mortal sin."** In this example from Milton's *Paradise Lost*, inanimate objects—sky, thunder, and drops of rain—are given human actions and emotions ("muttering," "sad," "Wept"). This attribution of human qualities to non-human things is the definition of **Personification (A)**.
- **(IV) "And ice, mast-high, came floating by, As green as emerald."** This line from Coleridge's "The Rime of the Ancient Mariner" makes an explicit comparison between the color of the ice and the color of an emerald, using the comparative word "as." This is a textbook example of a **Simile (B)**.
- **(I) "Marriage has many pains, but celibacy has no pleasures"** This sentence, attributed to Samuel Johnson, is structured with two clauses that have a similar or parallel grammatical form: '[Noun] has [quantifier] [noun], but [noun] has [quantifier] [noun]'. This use of balanced grammatical structures is known as **Parallelism in syntax (C)**.
- **(II) "...still; ...hill, ...bore, ...no more"** This excerpt from Wordsworth's "The Solitary Reaper" showcases the correspondence of sound between words at the end of lines. The words "still" and "hill" rhyme, and "bore" and "more" rhyme. This is a clear example of **Rhyme (D)**.

Therefore, the correct matching sequence is: (A) with (III), (B) with (IV), (C) with (I), and (D) with (II).

Step 3: Final Answer:

The correct option that reflects these pairings is (D).

 Quick Tip

For these matching questions, identify the most obvious pair first. Here, "As green as emerald" is an unmistakable simile. Finding that (B) matches (IV) can help you quickly eliminate incorrect options.

64. Choose the correct option about Dayanand Saraswati.

- (A). Dayanand Saraswati wrote the book *Satyartha Prakash*.
- (B). "Back to Vedas" was the call given by Dayanand Saraswati.
- (C). Arya Samaj was started by Dayanand Saraswati in Andhra Pradesh.
- (D). Dayananda Anglo Vedic (D.A.V.) schools were established based on his philosophy and teachings.

Choose the correct answer from the options given below:

- (A) (A), (B) and (D) only.
- (B) (A), (B) and (C) only.
- (C) (A), (B), (C) and (D).
- (D) (B), (C) and (D) only.

Correct Answer: (A) (A), (B) and (D) only.

Solution:

Step 1: Understanding the Concept:

This question requires you to identify the factually accurate statements regarding the life and work of Swami Dayanand Saraswati, a pivotal figure in the Hindu reform movements of the 19th century.

Step 2: Detailed Explanation:

Let's verify the accuracy of each statement.

- **(A) Dayanand Saraswati wrote the book *Satyartha Prakash*.** This is **TRUE**. *Satyartha Prakash* (The Light of Truth), published in 1875, is his most important work. It outlines his philosophical and social ideals and serves as the foundational text for the Arya Samaj.
- **(B) "Back to Vedas" was the call given by Dayanand Saraswati.** This is **TRUE**. This was his powerful and famous slogan, encapsulating his core belief that Hindus should reject what he saw as later corruptions (like idol worship and the rigid caste system) and return to the pristine, monotheistic teachings of the Vedas, which he considered infallible.
- **(C) Arya Samaj was started by Dayanand Saraswati in Andhra Pradesh.** This is **FALSE**. While the Arya Samaj movement spread across India, Swami Dayanand Saraswati formally founded the first Arya Samaj unit in **Bombay (now Mumbai)** in 1875.

- **(D) Dayananda Anglo Vedic (D.A.V.) schools were established based on his philosophy and teachings.** This is **TRUE**. Although established after his death by his followers, most notably Lala Hansraj, the D.A.V. school system was created to fulfill Dayanand's vision of an educational model that blended traditional Vedic values and Sanskrit studies with modern Western scientific knowledge.

Thus, statements (A), (B), and (D) are correct, while statement (C) contains a factual error regarding the location.

Step 3: Final Answer:

The correct option is (A), which includes the three true statements.

💡 Quick Tip

Remember the key contributions of Dayanand Saraswati: Arya Samaj (founder), Satyarth Prakash (book), "Back to the Vedas" (slogan), and the inspiration for D.A.V. schools. Knowing the founding location (Bombay) is a common point of testing.

65. Arrange the following texts in the order they were written, from the earliest to the latest.

- (A). The Inheritance of Loss**
- (B). The Guide**
- (C). Swami and Friends**
- (D). The Shadow Lines**

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question asks for the correct chronological sequencing of four landmark novels from Indian English literature based on their year of publication, from the earliest to the most recent.

Step 2: Detailed Explanation:

To determine the correct order, we must identify the publication year of each novel.

- **(C) Swami and Friends** by R. K. Narayan: This was Narayan's debut novel, which introduced the world to the fictional South Indian town of Malgudi. It was published in

1935.

- **(B) The Guide** by R. K. Narayan: This is one of Narayan's most celebrated later novels, which won the Sahitya Akademi Award. It was published in **1958**.
- **(D) The Shadow Lines** by Amitav Ghosh: A seminal postcolonial novel known for its non-linear narrative exploring memory and national identity. It was published in **1988**.
- **(A) The Inheritance of Loss** by Kiran Desai: This critically acclaimed novel explores themes of globalization, identity, and displacement. It won the Man Booker Prize and was published in **2006**.

Arranging these novels in the order of their publication gives the sequence: *Swami and Friends* (1935), *The Guide* (1958), *The Shadow Lines* (1988), and *The Inheritance of Loss* (2006).

Step 3: Final Answer:

This chronological order corresponds to the letter sequence (C), (B), (D), (A), which is presented in option (D).

💡 Quick Tip

Even if you don't know exact dates, you can often deduce the order by associating authors with literary periods. R. K. Narayan is a foundational, pre-independence/early post-independence writer. Amitav Ghosh is a key figure of late 20th-century postcolonial writing. Kiran Desai is a contemporary 21st-century author.

66. Match List-I with List-II

List-I (Author)	List-II (Novel)
(A). Allen Sealy	(I). The Calcutta Chromosome
(B). Salman Rushdie	(II). The Everest Hotel
(C). Amitav Ghosh	(III). The Golden Gate
(D). Vikram Seth	(IV). Grimus

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Concept:

The question requires you to correctly pair four prominent Indian English authors with one of their novels, some of which are their debut or uniquely structured works.

Step 2: Detailed Explanation:

Let's connect each author from List-I with their correct work from List-II.

- **(A) Allan Sealy:** An Indian author known for his intricate novels, his works include the acclaimed *The Trotter-Nama* and the novel listed here, **(II) The Everest Hotel**.
- **(B) Salman Rushdie:** Before achieving global fame with *Midnight's Children*, Rushdie's first published novel was a complex work of science fantasy titled **(IV) Grimus**, released in 1975.
- **(C) Amitav Ghosh:** A celebrated author of historical fiction and non-fiction, Ghosh has also explored other genres. **(I) The Calcutta Chromosome** is his award-winning medical thriller that blends science fiction with historical mystery.
- **(D) Vikram Seth:** While best known for his epic prose novel *A Suitable Boy*, Seth's debut novel was a highly original work titled **(III) The Golden Gate**. It is a novel written entirely in verse, specifically using sonnet forms.

Based on this analysis, the correct set of pairings is: (A)-(II), (B)-(IV), (C)-(I), and (D)-(III).

Step 3: Final Answer:

The correct option that reflects this sequence of matches is (B).

💡 Quick Tip

For author-matching questions, focus on unique or debut works. The Golden Gate being a novel-in-verse is a unique identifier for Vikram Seth. Grimus being Rushdie's less-famous debut is another good anchor point.

67. Match List-I with List-II

List-I (Literary Genre)	List-II (Text)
(A). Fiction	(I). Prometheus Unbound
(B). Poetry	(II). Moll Flanders
(C). Drama	(III). On the Subjection of Women
(D). Non-fiction	(IV). Intimations of Immortality

Choose the correct answer from the options given below:

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

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

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

Solution:

Step 1: Understanding the Concept:

The question requires you to classify four different literary texts into their correct primary genre: Fiction, Poetry, Drama, or Non-fiction.

Step 2: Detailed Explanation:

Let's analyze each text and assign it to the appropriate genre.

- **(II) Moll Flanders:** Written by Daniel Defoe in 1722, this is a classic example of an early English novel, presenting a prose narrative about the fictional life of its titular character. A novel is a primary form of **Fiction (A)**.
- **(IV) Intimations of Immortality:** The full title is "Ode: Intimations of Immortality from Recollections of Early Childhood." Written by William Wordsworth, this is a celebrated ode, a specific form of lyrical verse. It is a work of **Poetry (B)**.
- **(I) Prometheus Unbound:** Written by Percy Bysshe Shelley, this is a four-act lyrical play. Although it was intended to be read rather than staged (a "closet drama"), its structure of acts, scenes, and dialogue makes its primary genre **Drama (C)**.
- **(III) On the Subjection of Women:** This is an influential 1869 essay by the philosopher John Stuart Mill, in which he argues for gender equality. As a work of philosophical and political argument based on facts and reasoning, it belongs to the genre of **Non-fiction (D)**.

Therefore, the correct set of matches is: (A)-(II), (B)-(IV), (C)-(I), and (D)-(III).

Step 3: Final Answer:

The option that accurately reflects these pairings is (C).

💡 Quick Tip

Pay attention to the form of the work. A novel is always fiction. An essay is non-fiction. A work structured in acts and scenes is drama. A work focused on meter, rhyme, and stanzas is poetry.

Read the following passage carefully and answer the questions that follow:

When we approach prose for purposes of working out a literary appreciation, our main concern is with the kind of language used to match the thought content which it intends to convey through the medium. It is so difficult to draw a line between prose and poetry in the exact sense of the term that some critics have even pleaded for the abolition of this distinction. However, prose, for purposes of literary criticism, is just another way of expressing our thoughts in the form of language. When we view it as a question of literary appreciation, our main attention is first to the thought-content, which may differ in its nature. The nature of the thought-content will determine first the register of the language. A technical idea would require a technical register in the language, whereas a literary piece would require an altogether different language. The prose of a journalist would be guided by the requirements of the public it is addressed to; it would mostly be simple language which even an ordinary reader can make sense of. A literary writer, who has a special audience in mind, would try to convey the depth of his mind, or would use the nuances of the language to convey the subtlety of emotional complex that he sets out to convey. A critic would set out constructing well-composed, economical sentences, without any sense of wasted effort. Ease of expression is another criterion in this matter. If the writer tends to labour hard and overwork his expression with bombastic words, it is obviously not going to make any impression on the readers' minds in any case. But the main thing that a student of literary criticism cares about is the nature of the thought-content of the passage, for language must convey, with a sense of economy, ease of expression and exactness of approach, the thought-content of the writer. The failure to meet these demands means that the writer has not achieved the required command over the language that is expected of a good writer.

68. Complete the following sentence by choosing the correct option out of the given ones as per the reading of the passage:

Prose as a medium of literary appreciation ...

- (A) should use appropriate language for conveying a particular content.
- (B) should be highly elevated in style.
- (C) should exhibit a creative and fanciful style.
- (D) should focus on scholarly jargon.

Correct Answer: (A) should use appropriate language for conveying a particular content.

Solution:

Step 1: Understanding the Question:

The question asks us to complete a sentence that summarizes the passage's central argument about how prose should function for the purpose of literary appreciation.

Step 2: Analyzing the Passage:

The passage repeatedly emphasizes one core idea: the necessary connection between the language used (the style) and the idea being expressed (the content). The author states this directly at the beginning: "our main concern is with the kind of language used to match the

thought content.” Later, it is reinforced: ”The nature of the thought-content will determine first the register of the language.” The passage argues against a single required style (like elevated or jargon-filled) and instead advocates for a style that is fitting for the specific subject matter and audience.

Step 3: Final Answer:

The idea that prose should ”use appropriate language for conveying a particular content” perfectly encapsulates this central thesis. The passage critiques ”bombastic words” (ruling out B) and specifies that technical jargon is only suitable for technical ideas (ruling out D). Therefore, option (A) is the most accurate completion of the sentence based on the passage’s argument.

💡 Quick Tip

In reading comprehension, identify the main thesis or recurring idea. The passage’s core argument is about the harmony between language (form) and thought (content). The correct answer will almost always reflect this central theme.

69. Match List-I with List-II

List-I	List-II
(A). A Literary Writer	(I). cares for the nature of the thought-content of the passage, since the language must convey with a sense of economy, ease of expression and exactness of approach the thought-content of the writer.
(B). A Critic	(II). would be guided by the requirements of the public his prose is addressed to. The language would mostly be simple, which even an ordinary reader can make sense of.
(C). A Journalist	(III). would set out constructing well-composed, economical sentences, without any sense of wasted effort.
(D). A Student of Literary Criticism	(IV). has a special audience in mind and would try to convey the depth of his mind or would use the nuances of the language to convey the subtlety of emotional complex that he sets out to convey.

Choose the correct answer from the options given below:

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

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

Solution:

Step 1: Understanding the Question:

This question requires a close reading of the passage to match each type of writer mentioned (Literary Writer, Critic, Journalist, Student) with the specific description of their approach to language and content as provided in the text.

Step 2: Detailed Explanation:

We can locate the precise description for each role by scanning the passage:

- **(A) A Literary Writer:** The passage states, "A literary writer, who has a special audience in mind, would try to convey the depth of his mind, or would use the nuances of the language to convey the subtlety of emotional complex that he sets out to convey." This is a direct match with description **(IV)**.
- **(B) A Critic:** The text describes this role by stating, "A critic would set out constructing well-composed, economical sentences, without any sense of wasted effort." This corresponds exactly to description **(III)**.
- **(C) A Journalist:** For this role, the passage explains, "The prose of a journalist would be guided by the requirements of the public it is addressed to; it would mostly be simple language which even an ordinary reader can make sense of." This is a perfect match for description **(II)**.
- **(D) A Student of Literary Criticism:** The passage concludes by defining this role: "...the main thing that a student of literary criticism cares about is the nature of the thought-content... for language must convey, with a sense of economy, ease of expression and exactness of approach, the thought-content of the writer." This aligns perfectly with description **(I)**.

The correct set of pairings is therefore (A)-(IV), (B)-(III), (C)-(II), and (D)-(I).

Step 3: Final Answer:

The option that accurately reflects this sequence is (B).

💡 Quick Tip

For matching questions based on a passage, the answers are almost always direct quotations or close paraphrases. Scan the text for the keywords in List-I (e.g., "journalist," "critic") to quickly locate the relevant descriptive sentences.

70. What are the characteristics of good prose? Choose the most appropriate answer

- (A). Use of bombastic words.
- (B). Matching the requirements of the targeted readership.
- (C). Ease of expression.
- (D). Economy of words.

Choose the correct answer from the options given below:

- (A) (A), (B) and (D) only.
- (B) (A), (B) and (C) only.
- (C) (A), (B), (C) and (D).
- (D) (B), (C) and (D) only.

Correct Answer: (D) (B), (C) and (D) only.

Solution:

Step 1: Understanding the Question:

The question asks us to identify the qualities that the passage defines as characteristic of good, effective prose.

Step 2: Analyzing the Passage:

We must scan the passage for terms and phrases that the author presents as positive criteria for writing.

- **(A) Use of bombastic words:** The passage explicitly identifies this as a negative trait. It states that a writer who uses "bombastic words... is obviously not going to make any impression." Therefore, (A) is a characteristic of poor prose.
- **(B) Matching the requirements of the targeted readership:** The passage presents this as a mark of skillful writing, noting that a journalist's language is "guided by the requirements of the public" and a literary writer has a "special audience in mind." This is therefore a positive characteristic.
- **(C) Ease of expression:** The author explicitly lists this as a positive quality, stating, "Ease of expression is another criterion in this matter."
- **(D) Economy of words:** This is also directly praised. The passage mentions that a critic uses "economical sentences" and that good language should convey its message with a "sense of economy."

Therefore, the characteristics of good prose according to the passage are (B), (C), and (D).

Step 3: Final Answer:

The correct option is (D), as it correctly groups the three positive characteristics mentioned in the text.

 Quick Tip

When a question asks for characteristics, create a checklist as you read. Mark what the passage praises as "good" and what it criticizes as "bad." This makes it easy to select the correct combination from the options.

71. The given passage may be characterised as -

- (A) Didactic
- (B) Explicative
- (C) Subjective
- (D) Psychological

Correct Answer: (B) Explicative

Solution:

Step 1: Understanding the Question:

The question requires us to identify the primary purpose and style of the passage by choosing the most fitting descriptive term.

Step 2: Analyzing the Options and the Passage:

Let's define the options and see how well each one describes the text.

- **(A) Didactic:** This term means intended to teach a moral lesson. While the passage is educational, its purpose is to inform about literary principles, not to impart morality.
- **(B) Explicative:** This means serving to explain or analyze. The entire passage is dedicated to explaining the principles of prose appreciation, defining the relationship between content and language, and analyzing the styles of different writers. This term perfectly captures the passage's analytical and explanatory purpose.
- **(C) Subjective:** This describes writing based on personal opinions and feelings. The passage, however, adopts an objective and analytical tone, presenting principles of literary criticism as established concepts rather than personal views.
- **(D) Psychological:** This relates to the study of the mind and behavior. The passage is concerned with literary criticism and the mechanics of language, not with psychology.

Step 3: Final Answer:

Since the primary function of the passage is to explain and make clear the concepts of prose analysis, the most accurate characterization is "explicative." Option (B) is the correct choice.

Quick Tip

To determine the type of a passage, ask yourself: "What is the author's main goal?" Is it to tell a personal story (subjective), teach a moral lesson (didactic), analyze a character's mind (psychological), or explain a concept (explicative)? In this case, the author is clearly explaining.

Read the following passage carefully and answer the questions that follow:

It's the simple things in life that keep us from going crazy. They contribute more to our general happiness and health than acts of passion and high excitement. Like that pigeon in the skylight in the Delhi nursing home where I was incarcerated for two or three days. I was feeling down but even worse than the illness that had brought me there were the series of tests the doctors insisted I had to go through - ECGs, ultrasounds, endoscopies, X-rays, blood tests, probes into any orifice they could find, and at the end of it all, a fat bill designed to give me a heart attack. The only thing that prevented me from running into the street and shouting for help, was that pigeon in the skylight. It sheltered there at various times during the day, and its gentle cooing soothed my nerves. I owe my sanity to that pigeon. And as I write this, I am reminded of other consolations. The winter sun on old bones. The laughter of a child. A small bird's nest.

72. According to the speaker, what stops one from going crazy?

- (A) Acts of passion
- (B) High excitement
- (C) Doctor's care
- (D) Simple things

Correct Answer: (D) Simple things

Solution:

Step 1: Understanding the Question:

The question asks what the author identifies as the primary force that preserves one's sanity and happiness, based directly on the information in the passage.

Step 2: Analyzing the Passage:

The passage opens with a clear and direct thesis statement in its very first sentence: **"It's the simple things in life that keep us from going crazy."** The author then explicitly contrasts these "simple things" with "acts of passion and high excitement," stating that the former contribute more to happiness. The entire anecdote about the pigeon serves as a specific example to illustrate this main point.

Step 3: Final Answer:

The passage leaves no room for ambiguity. The author states directly that "simple things" are

what prevent one from going crazy. Therefore, option (D) is the correct answer.

 Quick Tip

For direct questions in reading comprehension, always check the first and last sentences of the passage. The main idea is often stated explicitly in one of these locations. Here, the answer is in the very first sentence.

73. What was the 'only' thing that prevented the writer from losing her sanity?

- (A) Tests that promised recovery
- (B) The winter sun and the laughing of a child
- (C) A solitary pigeon on the skylight
- (D) The warmth of old bones

Correct Answer: (C) A solitary pigeon on the skylight

Solution:

Step 1: Understanding the Question:

The question asks for the specific, singular thing that the writer credits with preserving her sanity during the particular stressful experience of being in the nursing home. The word "only" is crucial.

Step 2: Analyzing the Passage:

The writer describes the stressful situation of undergoing numerous medical tests. She then makes an explicit and unequivocal statement: **"The only thing that prevented me from running into the street and shouting for help, was that pigeon in the skylight."** This directly answers the question. While other simple pleasures like "The winter sun" and "The laughter of a child" are mentioned later, they are introduced as "other consolations" she is reminded of after the event. During the actual crisis, it was the pigeon alone.

Step 3: Final Answer:

According to the passage's direct statement, the solitary pigeon on the skylight was the "only" thing that kept the writer sane. Therefore, option (C) is the correct answer.

 Quick Tip

Pay close attention to absolute words like "only," "always," "never," or "all" in both the passage and the question. They are often crucial in narrowing down the correct answer and distinguishing it from other plausible but less precise options.

74. What was worse than the illness?

- (A) Being in a Delhi nursing home.
- (B) The fact that the doctor insisted on tests.
- (C) Having a heart attack.
- (D) Undergoing a series of tests and a fat bill at the end of it all.

Correct Answer: (D) Undergoing a series of tests and a fat bill at the end of it all.

Solution:

Step 1: Understanding the Question:

The question asks what the author identified as being a more negative experience than the illness itself.

Step 2: Analyzing the Passage:

The author makes a direct comparison in the second paragraph: "...but **even worse than the illness** that had brought me there were **the series of tests** the doctors insisted I had to go through... and at the end of it all, **a fat bill** designed to give me a heart attack." The passage explicitly bundles the numerous, invasive tests and the resulting large bill together as the experience that was "worse than the illness."

Step 3: Final Answer:

Option (D) accurately summarizes this combination of factors—the series of tests and the fat bill—that the author describes as being worse than her illness.

💡 Quick Tip

When a question asks "What was worse than X?", scan the passage for the exact phrase "worse than X" or a close synonym. The answer will almost always be in the sentence immediately following that phrase.

75. Which term applies the best to the given passage?

- (A) Argumentative
- (B) Descriptive
- (C) Reflective
- (D) Narrative

Correct Answer: (C) Reflective

Solution:

Step 1: Understanding the Question:

The question asks for the best classification of the passage's overall genre or mode of writing.

Step 2: Analyzing the Passage and Options:

Let's consider the primary purpose of the passage.

- While it contains a brief **narrative** (the story of the hospital stay) and some **descriptive** elements (the pigeon's cooing), these are not the end goal. The story is not told simply for its own sake.
- It is not primarily **argumentative**, as it does not build a formal, logical case to persuade an opponent. It shares a personal truth rather than proving a debatable point.
- The passage uses a personal experience (the narrative) to explore a broader idea about life—the importance of simple things. The author moves from a specific memory to a general conclusion and other related memories ("And as I write this, I am reminded of other consolations."). This process of looking back on an experience to find a deeper meaning is the essence of **reflective** writing.

Step 3: Final Answer:

The passage uses a personal story as a vehicle for contemplation on a larger life lesson. Therefore, "Reflective" is the most accurate and comprehensive description of its style and purpose.

Quick Tip

To determine the type of passage, consider its main focus. Is it a story (Narrative)? A picture in words (Descriptive)? A logical case (Argumentative)? Or thoughts about an experience (Reflective)? A reflective piece often uses a narrative as a starting point for deeper contemplation.