

DU MPhil PhD in English

Topic:- ENG MPHIL S2_P1

1) Which of the following are true about Carnival laughter:

- A. Carnival laughter is festive laughter; and is also directed at those who laugh
- B. It is ambivalent, universal in scope and participatory
- C. It frees one completely from all kinds of dogmatism, mysticism and piety
- D. It reveres something that is immortal

Choose the correct answer from the options given below:

[Question ID = 4317]

1. A, B and C

[Option ID = 17262]

2. B, C and D only

[Option ID = 17263]

3. A, C and D only

[Option ID = 17264]

4. All of these

[Option ID = 17265]

Correct Answer :-

- A, B and C

[Option ID = 17262]

2) All major plays by Shakespeare have clusters of images that centre around certain concepts and colour our understanding of the play. The set of imagery used in *Hamlet* to depict the unwholesome condition of Denmark includes the

- A. Garden - once Edenic but now unweeded
- B. Prison
- C. Disease
- D. Corruption

[Question ID = 4318]

1. A, B and C

[Option ID = 17266]

2. B, C and D

[Option ID = 17267]

3. A, C and D

[Option ID = 17268]

4. All of these

[Option ID = 17269]

Correct Answer :-

- All of these

[Option ID = 17269]

3) Which of the following are characteristics of revenge plays:

- A The story begins with a secret crime and a supernatural agent reveals the secret
- B Unlike other tragedies that generate 'pity', a revenge tragedy generates 'horror'
- C It underlines the limitations of criminal vision
- D It ultimately culminates into swift and speedy justice

[Question ID = 4319]

1. A, B AND C

[Option ID = 17270]

2. B, C and D

[Option ID = 17271]

3. A, C and D

[Option ID = 17272]

4. All of these

[Option ID = 17273]

Correct Answer :-

- A, B AND C

[Option ID = 17270]

4) Agha Shahid Ali, who is known for writing English ghazals, is also known for his translations of poems of a famous Urdu poet. Shahid Ali's translations of Urdu poems of this particular poet were published in a collection titled The Rebel's Silhouette. Identify the Urdu poet.

[Question ID = 4320]

1. Firaq Gorakhpur [Option ID = 17274]
2. Kaifi Azmi [Option ID = 17275]
3. Faiz Ahmed Faiz [Option ID = 17276]
4. Mirza Ghalib [Option ID = 17277]

Correct Answer :-

- Faiz Ahmed Faiz [Option ID = 17276]

5) Premchand's Urdu novel Bazaar-E-Husn was published in Hindi as

[Question ID = 4321]

1. Sevasadan [Option ID = 17278]
2. Rangbhoomi [Option ID = 17279]
3. Bade Gharkhi Beti [Option ID = 17280]
4. Nirmala [Option ID = 17281]

Correct Answer :-

- Sevasadan [Option ID = 17278]

6) Who, among the following, are characters in Rabindranath Tagore's Bengali novel Dozaknama: Conversations in Hell?

[Question ID = 4322]

1. Rabindranath Tagore and Bankim Chatterji [Option ID = 17282]
2. Don Juan and Don Quixote [Option ID = 17283]
3. Milton and Dante [Option ID = 17284]
4. Ghalib and Manto [Option ID = 17285]

Correct Answer :-

- Ghalib and Manto [Option ID = 17285]

7) Which of the following was an academy and learning centre of Oriental studies established by Lord Wellesley, the Governor-General of British India?

[Question ID = 4323]

1. Mohammedan Anglo-Oriental College [Option ID = 17286]
2. Fort William College [Option ID = 17287]
3. Wellesley Oriental College [Option ID = 17288]
4. Asiatic-Oriental Academy [Option ID = 17289]

Correct Answer :-

- Fort William College [Option ID = 17287]

8) On the Face of Water: A Tale of the Mutiny is a historical novel set in the India of 1856-1858, and centres round an English woman's experiences during the Revolt of 1857 and the Siege of Delhi. The novel is written by an English author who lived in India for more than two decades and is known for her works on history and culture of India. Identify the author.

[Question ID = 4324]

1. Mary Antonia Fuller [Option ID = 17290]
2. Agnes de Selincourt [Option ID = 17291]
3. Flora Annie Steel [Option ID = 17292]
4. Sylvia Tacker [Option ID = 17293]

Correct Answer :-

- Flora Annie Steel [Option ID = 17292]

9) Shakespeare's Romantic Comedies share the following characteristics:

- A. The setting is kept some place remote and distant from England
- B. Social values are questioned, criticized and complicated
- C. A Love which ends in marriage, is allowed, but adulterous or obsessive love is not
- D. Anything that threatens the harmony of society is gently but firmly eliminated or corrected

Choose the correct answer from the options given below:

[Question ID = 4325]

1. A, B and C

[Option ID = 17294]

2. A, C and D only

[Option ID = 17295]

3. B, C and D only

[Option ID = 17296]

4. All of these

[Option ID = 17297]

Correct Answer :-

- B, C and D only

[Option ID = 17296]

10) What does Marx mean by 'commodity'?

(A) A product of human labour

(B) A thing that by its properties satisfies human wants of some sort or another

(C) A substance that has use value

(D) A substance that has exchange value

[Question ID = 4326]

1. A, B and C

[Option ID = 17298]

2. B, C and D

[Option ID = 17299]

3. A, C and D

[Option ID = 17300]

4. All of these

[Option ID = 17301]

Correct Answer :-

- All of these

[Option ID = 17301]

11) Identify the book described in the following passage:

These logical passages are often accounts of the fruits of imperial experience, as above, with some historical generalizability within the loose outlines of the narrative. Over against these are the many passages where the Magistrate tries to grasp the barbarian in an embrace that is both singular and responsible. The exemplary singularity is "the girl," a young barbarian woman whose name we never learn, whose name perhaps neither the Magistrate nor the writer figure knows.

[Question ID = 4327]

1. J M Coetzee, Waiting for the Barbarians [Option ID = 17302]

2. Tim Glencross, Barbarians [Option ID = 17303]

3. Hector Tobar, The Barbarian Nurseries [Option ID = 17304]

4. Michel A. Stackpole, Conan the Barbarian [Option ID = 17305]

Correct Answer :-

- J M Coetzee, Waiting for the Barbarians [Option ID = 17302]

12) The darkness crumbles away

It is the same old druid Time as ever

Only a live thing leaps my hand

A queer sardonic rat.

These are the opening lines of -----

[Question ID = 4328]

1. Wilfre Owen's "Strange Meeting"

[Option ID = 17306]

2. Isaac Rosenberg's "Break of Day in the Trenches"

[Option ID = 17307]

3. Siegrried Sassoon's "Glory of Women"

[Option ID = 17308]

4. Howard Nemerov's "Redeployment"

[Option ID = 17309]

Correct Answer :-

- Isaac Rosenberg's "Break of Day in the Trenches"

[Option ID = 17307]

13) "I was jolly well right He has sent in the best poem I have yet had or seen by an American. PRAY GOD IT BE NOT A SINGLE AND UNIQUE SUCESS," was Ezra Pound's response to -----.

[Question ID = 4329]

1. T.S. Eliot's The Wasteland [Option ID = 17310]
2. T.S. Eliot's "The Love Song of J. Alfred Prufrock" [Option ID = 17311]
3. Allen Ginsberg's "Howl" [Option ID = 17312]
4. T.S. Eliot's Four Quartets [Option ID = 17313]

Correct Answer :-

- T.S. Eliot's The Wasteland [Option ID = 17310]

14) Which of the following Shakespeare plays refers to India?

[Question ID = 4330]

1. *Henry IV*
[Option ID = 17314]
2. *Troilus and Cressida*
[Option ID = 17315]
3. *Merchant of Venice*
[Option ID = 17316]
4. *All of these*
[Option ID = 17317]

Correct Answer :-

- *All of these*

[Option ID = 17317]

15) Which of the following statement (s) is/are true about William Blake and Henry Fuseli?

[Question ID = 4331]

1. Both of them illustrated Shakespeare and Milton's works
[Option ID = 17318]
2. Both of them were friends of Mary Wollestonecraft
[Option ID = 17319]
3. They were English and Swiss respectively
[Option ID = 17320]
4. All of these
[Option ID = 17321]

Correct Answer :-

- All of these

[Option ID = 17321]

16) Discussing Shakespeare's sonnets, Auden wrote that "without the restraint and distancing which the rhetorical devices provide, the intensity and immediacy of the emotion might have produced not a poem, but an embarrassing 'human document'". Auden is making a distinction between -----

[Question ID = 4332]

1. Emotional representations and embarrassment [Option ID = 17322]
2. Propaganda and poetry [Option ID = 17323]
3. Shakespeare's sonnets and poetic expressions [Option ID = 17324]
4. Poetic expression and unmediated emotional outpourings [Option ID = 17325]

Correct Answer :-

- Poetic expression and unmediated emotional outpourings [Option ID = 17325]

17) In the pioneering critical text, *The Mirror and the Lamp*, M.H. Abrams is referring to which great periods of literary history?

[Question ID = 4333]

1. The Renaissance and the Restoration

[Option ID = 17326]

2. The Medieval and the Renaissance

[Option ID = 17327]

3. The Augustan Age and the Romantic Age

[Option ID = 17328]

4. The Romantic Age and the Victorian Age

[Option ID = 17329]

Correct Answer :-

- The Augustan Age and the Romantic Age

[Option ID = 17328]

18) In his Letter to Raleigh, Edmund Spenser sets out -----

[Question ID = 4334]

1. The ideals of Christendom [Option ID = 17330]
2. A combination of Christian, chivalric and British virtues [Option ID = 17331]
3. The ideals of Duessa's kingdom [Option ID = 17332]
4. The ideals of classical Rome [Option ID = 17333]

Correct Answer :-

- A combination of Christian, chivalric and British virtues [Option ID = 17331]

Topic:- ENG MPHIL S2_P2

1) Question is based on the following passage. Give the most appropriate answer.

The problem, let me hasten to add, does not arise from the supposed ephemerality of digital tools and databases ...The problem, rather, is the increasing mobility of texts. The sources with which we work are often discovered in locations and formats different from those in which they were originally published and we have no way of knowing today where those sources may end up tomorrow. Moreover, for all the wonders of Internet search engines, they cannot be counted on to yield the right references every time we issue a query, because the algorithms used by search engines often base the presentation of results on popularity or even sponsorship.

By 'the increasing mobility of texts' the author means

[Question ID = 4336]

1. The rate at which texts move
[Option ID = 17338]
2. The rate at which texts shift
[Option ID = 17339]
3. The availability of texts in different formats
[Option ID = 17340]
4. The availability of texts in original formats
[Option ID = 17341]

Correct Answer :-

- The availability of texts in different formats

[Option ID = 17340]

2) Question is based on the following passage. Give the most appropriate answer.

The problem, let me hasten to add, does not arise from the supposed ephemerality of digital tools and databases ...The problem, rather, is the increasing mobility of texts. The sources with which we work are often discovered in locations and formats different from those in which they were originally published and we have no way of knowing today where those sources may end up tomorrow. Moreover, for all the wonders of Internet search engines, they cannot be counted on to yield the right references every time we issue a query, because the algorithms used by search engines often base the presentation of results on popularity or even sponsorship.

Digital tools and databases are referred to as 'ephemeral' because

[Question ID = 4337]

1. They are invisible
[Option ID = 17342]
2. They are changeable
[Option ID = 17343]
3. They are unreliable

[Option ID = 17344]

4. They are unavailable

[Option ID = 17345]

Correct Answer :-

- They are changeable

[Option ID = 17343]

3) Question is based on the following passage. Give the most appropriate answer.

The problem, let me hasten to add, does not arise from the supposed ephemerality of digital tools and databases ...The problem, rather, is the increasing mobility of texts. The sources with which we work are often discovered in locations and formats different from those in which they were originally published and we have no way of knowing today where those sources may end up tomorrow. Moreover, for all the wonders of Internet search engines, they cannot be counted on to yield the right references every time we issue a query, because the algorithms used by search engines often base the presentation of results on popularity or even sponsorship.

According to the passage, Internet search engines are unreliable because

[Question ID = 4338]

1. They are based on popularity

[Option ID = 17346]

2. Their algorithms can be manipulated

[Option ID = 17347]

3. They represent corporate interests

[Option ID = 17348]

4. All of these

[Option ID = 17349]

Correct Answer :-

- All of these

[Option ID = 17349]

4) Question is based on the following passage. Give the most appropriate answer.

The problem, let me hasten to add, does not arise from the supposed ephemerality of digital tools and databases ...The problem, rather, is the increasing mobility of texts. The sources with which we work are often discovered in locations and formats different from those in which they were originally published and we have no way of knowing today where those sources may end up tomorrow. Moreover, for all the wonders of Internet search engines, they cannot be counted on to yield the right references every time we issue a query, because the algorithms used by search engines often base the presentation of results on popularity or even sponsorship.

The passage above is most likely excerpted from

[Question ID = 4339]

1. Handbook of algorithms

[Option ID = 17350]

2. Handbook of Internet search engines

[Option ID = 17351]

3. Handbook to mobile texts

[Option ID = 17352]

4. Handbook to a style sheet

[Option ID = 17353]

Correct Answer :-

- Handbook to a style sheet

[Option ID = 17353]

Topic:- ENG MPHIL S2_P3

1) Question is based on the passage below. Select the most appropriate option in each case.

I have long been nursing a plan which, if only I could carry it out, would set fire to the whole country. True patriotism will never be roused in our countrymen unless they can visualize the motherland. We must make a goddess of her.

Identify the text from which this passage has been taken,

[Question ID = 4341]

1. *Hind Swaraj*

[Option ID = 17358]

2. *The Discovery of India*

[Option ID = 17359]

3. *The Annihilation of Caste*

[Option ID = 17360]

4. *The Home and the World*

[Option ID = 17361]

Correct Answer :-

• *The Home and the World*

[Option ID = 17361]

2) Question is based on the passage below. Select the most appropriate option in each case.

I have long been nursing a plan which, if only I could carry it out, would set fire to the whole country. True patriotism will never be roused in our countrymen unless they can visualize the motherland. We must make a goddess of her.

The speaker of these lines is

[Question ID = 4342]

1. Sandip

[Option ID = 17362]

2. Ambedkar

[Option ID = 17363]

3. Gandhi

[Option ID = 17364]

4. Nehru

[Option ID = 17365]

Correct Answer :-

• Sandip

[Option ID = 17362]

3) Question is based on the passage below. Select the most appropriate option in each case.

I have long been nursing a plan which, if only I could carry it out, would set fire to the whole country. True patriotism will never be roused in our countrymen unless they can visualize the motherland. We must make a goddess of her.

The text that this passage is extracted emerges in the context of:

[Question ID = 4343]

1. The Quit India Movement

[Option ID = 17366]

2. The Swadeshi Movement

[Option ID = 17367]

3. The Salt March

[Option ID = 17368]

4. The Mahad Satyagraha

[Option ID = 17369]

Correct Answer :-

• The Swadeshi Movement

[Option ID = 17367]

Topic:- ENG MPHIL S2_P4

1) Question is based on the passage below. Select the most appropriate option from those given below.

I see myself not as a biographer but as a historian of a time and region---South Asia from the late nineteenth to the late twentieth century---who uses the medium of 'life histories,' of individuals and groups of individuals, to provide evidence to

probe many key historical issues. In doing so, I share many of the recent disciplinary discontents that have emerged across the social sciences, not just in the study of history, and that have encouraged the 'biographical turn' in many subjects. Acknowledging the collapse of many grand narratives of history working in part with life histories enables a more nuanced methodology that allows the historian to shift gaze from the general theme and theory to the particular and precise experience of people and groups, moving from one to the other as each type of focus checks and illuminates the other.

In this passage, Judith Brown identifies her position on South Asian writing as one that develops from

[Question ID = 4345]

1. A sense of difficulty with the kinds of data that she needs to use
[Option ID = 17374]
2. A sense of uncertainty as she moves from the nineteenth to the twentieth century
[Option ID = 17375]
3. A sense of impatience with inherited boundaries of disciplinary study
[Option ID = 17376]
4. A sense of confusion when faced with the need to study South Asia
[Option ID = 17377]

Correct Answer :-

- A sense of impatience with inherited boundaries of disciplinary study
[Option ID = 17376]

2) Question is based on the passage below. Select the most appropriate option from those given below.

I see myself not as a biographer but as a historian of a time and region---South Asia from the late nineteenth to the late twentieth century---who uses the medium of 'life histories,' of individuals and groups of individuals, to seek for evidence to probe many key historical issues. In doing so, I share many of the recent disciplinary discontents that have emerged across the social sciences, not just in the study of history, and that have encouraged the 'biographical turn' in many subjects. Acknowledging the collapse of many grand narratives of history working in part with life histories enables a more nuanced methodology that allows the historian to shift gaze from the general theme and theory to the particular and precise experience of people and groups, moving from one to the other as each type of focus checks and illuminates the other.

The Major shift envisaged in this extract is

[Question ID = 4346]

1. From the grand narratives of history to micro-narratives of historical speculation
[Option ID = 17378]
2. From the grand narratives of history to the micro-narratives of fiction
[Option ID = 17379]
3. From the micro-narratives of the social sciences to the grand narratives of history
[Option ID = 17380]
4. From the grand narrative of history to the micro-narratives of life-writing
[Option ID = 17381]

Correct Answer :-

- From the grand narrative of history to the micro-narratives of life-writing
[Option ID = 17381]

3) Question is based on the passage below. Select the most appropriate option from those given below.

I see myself not as a biographer but as a historian of a time and region---South Asia from the late nineteenth to the late twentieth century---who uses the medium of 'life histories,' of individuals and groups of individuals, to seek for evidence to probe many key historical issues. In doing so, I share many of the recent disciplinary discontents that have emerged across the social sciences, not just in the study of history, and that have encouraged the 'biographical turn' in many subjects. Acknowledging the collapse of many grand narratives of history working in part with life histories enables a more nuanced methodology that allows the historian to shift gaze from the general theme and theory to the particular and precise experience of people and groups, moving from one to the other as each type of focus checks and illuminates the other.

The shift requires a revision of

[Question ID = 4347]

1. Disciplinary assumptions, methodology, and perspective
[Option ID = 17382]
2. Data, methodology, and perspective
[Option ID = 17383]

3. Disciplinary assumptions, methodology and the period under survey

[Option ID = 17384]

4. Disciplinary assumptions, data and perspective

[Option ID = 17385]

Correct Answer :-

- Disciplinary assumptions, methodology, and perspective

[Option ID = 17382]

4) Question is based on the passage below. Select the most appropriate option from those given below.

I see myself not as a biographer but as a historian of a time and region---South Asia from the late nineteenth to the late twentieth century---who uses the medium of 'life histories,' of individuals and groups of individuals, to seek for evidence to probe many key historical issues. In doing so, I share many of the recent disciplinary discontents that have emerged across the social sciences, not just in the study of history, and that have encouraged the 'biographical turn' in many subjects. Acknowledging the collapse of many grand narratives of history working in part with life histories enables a more nuanced methodology that allows the historian to shift gaze from the general theme and theory to the particular and precise experience of people and groups, moving from one to the other as each type of focus checks and illuminates the other.

The study of life- histories is critical to

[Question ID = 4348]

1. Peripheral issues in historical analysis

[Option ID = 17386]

2. Central issues in contemporary fiction

[Option ID = 17387]

3. Central issues in historical analysis

[Option ID = 17388]

4. Peripheral issues in the social sciences

[Option ID = 17389]

Correct Answer :-

- Central issues in historical analysis

[Option ID = 17388]

5) Question is based on the passage below. Select the most appropriate option from those given below.

I see myself not as a biographer but as a historian of a time and region---South Asia from the late nineteenth to the late twentieth century---who uses the medium of 'life histories,' of individuals and groups of individuals, to seek for evidence to probe many key historical issues. In doing so, I share many of the recent disciplinary discontents that have emerged across the social sciences, not just in the study of history, and that have encouraged the 'biographical turn' in many subjects. Acknowledging the collapse of many grand narratives of history working in part with life histories enables a more nuanced methodology that allows the historian to shift gaze from the general theme and theory to the particular and precise experience of people and groups, moving from one to the other as each type of focus checks and illuminates the other.

The writer's attitude to the 'biographical turn,' is a compound of

[Question ID = 4349]

1. Unchecked enthusiasm and interest

[Option ID = 17390]

2. Cautious enthusiasm and anxiety

[Option ID = 17391]

3. Considerable enthusiasm and concern

[Option ID = 17392]

4. Cautious enthusiasm and concern

[Option ID = 17393]

Correct Answer :-

- Cautious enthusiasm and concern

[Option ID = 17393]

Topic:- ENG MPHIL S2_P5

1) Question is based on the following passage. Choose the most appropriate option

For James Ferguson [who would write a History of Indian Architecture] the act of seeing its monuments became inextricable tied to the act of knowing India. The monuments he had encountered called for new principles of criticism and organized information in order to feature as architecture as objects of a new scholarly discipline. The empire in India was crying out for the institution of the discipline. The subject Nation, as Ferguson was all too aware, could best be kept in control 'by the superiority of British knowledge and the perfection of British organization.'

Ferguson is represented (in this extract) as someone for whom

[Question ID = 4351]

1. An extension of knowledge entails an extension of imperial control
[Option ID = 17398]
2. An extension of knowledge entails an extension of disciplinary control
[Option ID = 17399]
3. An extension of imperial control entails an extension of disciplinary knowledge
[Option ID = 17400]
4. An extension of economic control entails an extension of disciplinary knowledge
[Option ID = 17401]

Correct Answer :-

- An extension of knowledge entails an extension of imperial control
[Option ID = 17398]

2) Question is based on the following passage. Choose the most appropriate option

For James Ferguson [who would write a History of Indian Architecture] the act of seeing its monuments became inextricable tied to the act of knowing India. The monuments he had encountered called for new principles of criticism and organized information in order to feature as architecture as objects of a new scholarly discipline. The empire in India was crying out for the institution of the discipline. The subject Nation, as Ferguson was all too aware, could best be kept in control 'by the superiority of British knowledge and the perfection of British organization.'

The extract makes it clear that

[Question ID = 4352]

1. These are the early days of Empire, and the early days of the study of Indian architecture
[Option ID = 17402]
2. That this is the high noon of Empire, and the early days of the study of Indian architecture
[Option ID = 17403]
3. That this is the high noon of Empire, and of the study of Indian architecture as well
[Option ID = 17404]
4. That this is the twilight of Empire, but the high noon of the study of Indian architecture
[Option ID = 17405]

Correct Answer :-

- That this is the high noon of Empire, and the early days of the study of Indian architecture
[Option ID = 17403]

3) Question is based on the following passage. Choose the most appropriate option

For James Ferguson [who would write a History of Indian Architecture] the act of seeing its monuments became inextricable tied to the act of knowing India. The monuments he had encountered called for new principles of criticism and organized information in order to feature as architecture as objects of a new scholarly discipline. The empire in India was crying out for the institution of the discipline. The subject Nation, as Ferguson was all too aware, could best be kept in control 'by the superiority of British knowledge and the perfection of British organization.'

The attempt to know the architectural past of India was one way for the Raj to know

[Question ID = 4353]

1. The colony over which it sought to rule
[Option ID = 17406]
2. The home-country from where it brought out rulers
[Option ID = 17407]
3. The colony over which it ruled
[Option ID = 17408]
4. The colony over which it once ruled
[Option ID = 17409]

Correct Answer :-

- The colony over which it ruled

[Option ID = 17408]

4) Question is based on the following passage. Choose the most appropriate option

For James Ferguson [who would write a History of Indian Architecture] the act of seeing its monuments became inextricable tied to the act of knowing India. The monuments he had encountered called for new principles of criticism and organized information in order to feature as architecture as objects of a new scholarly discipline. The empire in India was crying out for the institution of the discipline. The subject Nation, as Ferguson was all too aware, could best be kept in control 'by the superiority of British knowledge and the perfection of British organization.'

On seeing the monuments of ancient India, Ferguson feels the need to conceptualise

[Question ID = 4354]

1. A new system of political control

[Option ID = 17410]

2. A new territory over which to rule

[Option ID = 17411]

3. A new school of political thought

[Option ID = 17412]

4. A new discipline of aesthetic thought

[Option ID = 17413]

Correct Answer :-

- A new discipline of aesthetic thought

[Option ID = 17413]

5) Question is based on the following passage. Choose the most appropriate option

For James Ferguson [who would write a History of Indian Architecture] the act of seeing its monuments became inextricable tied to the act of knowing India. The monuments he had encountered called for new principles of criticism and organized information in order to feature as architecture as objects of a new scholarly discipline. The empire in India was crying out for the institution of the discipline. The subject Nation, as Ferguson was all too aware, could best be kept in control 'by the superiority of British knowledge and the perfection of British organization.'

The extract suggests that visual politics helps determine

[Question ID = 4355]

1. Questions of rulership and identity

[Option ID = 17414]

2. Questions of iconography and rulership

[Option ID = 17415]

3. Questions of conquest and iconography

[Option ID = 17416]

4. Questions of identity and conquest

[Option ID = 17417]

Correct Answer :-

- Questions of rulership and identity

[Option ID = 17414]

Topic:- ENG MPHIL S2_P6

1) Question is based on the following passage. Choose the most appropriate option.

Because half a dozen grasshoppers under a fern make the field ring with their importunate chink while thousands chink while thousands of great cattle, reposed beneath the shadow of the British oak, chew the cud and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field - that, of course, they are many in number or that, after all, they are other than the little, shriveled, meager, hopping, though loud and troublesome insects of the hour.

In this extract from his essay on the French Revolution, Burke sets in place

[Question ID = 4357]

1. The elements of British folklore
[Option ID = 17422]
2. The elements of beast fable
[Option ID = 17423]
3. The elements of Menippean satire
[Option ID = 17424]
4. The elements of political dystopia
[Option ID = 17425]

Correct Answer :-

- The elements of beast fable
[Option ID = 17423]

2) Question is based on the following passage. Choose the most appropriate option.

Because half a dozen grasshoppers under a fern make the field ring with their importunate chink while thousands chink while thousands of great cattle, reposed beneath the shadow of the British oak, chew the cud and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field - that, of course, they are many in number or that, after all, they are other than the little, shriveled, meager, hopping, though loud and troublesome insects of the hour.

Burke mobilises here a sense of anger against

[Question ID = 4358]

1. Sedition and disturbance
[Option ID = 17426]
2. Sedition and political change
[Option ID = 17427]
3. Political change and chaos
[Option ID = 17428]
4. Political chaos and cultural change
[Option ID = 17429]

Correct Answer :-

- Sedition and disturbance
[Option ID = 17426]

3) Question is based on the following passage. Choose the most appropriate option.

Because half a dozen grasshoppers under a fern make the field ring with their importunate chink while thousands chink while thousands of great cattle, reposed beneath the shadow of the British oak, chew the cud and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field - that, of course, they are many in number or that, after all, they are other than the little, shriveled, meager, hopping, though loud and troublesome insects of the hour.

In this extract, that which is massive

[Question ID = 4359]

1. Is conservative and opposed to change
[Option ID = 17430]
2. Is conservative and able to outlast temporary disturbance
[Option ID = 17431]
3. Is conservative and able to defeat any disturbance
[Option ID = 17432]
4. Is conservative and able to withstand change
[Option ID = 17433]

Correct Answer :-

- Is conservative and able to outlast temporary disturbance
[Option ID = 17431]

4) Question is based on the following passage. Choose the most appropriate option.

Because half a dozen grasshoppers under a fern make the field ring with their importunate chink while thousands chink while thousands of great cattle, reposed beneath the shadow of the British oak, chew the cud and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field - that, of course, they are many in number or that, after all, they are other than the little, shriveled, meager, hopping, though loud and troublesome insects of the hour.

To make his point, Burke uses

[Question ID = 4360]

1. An overlay of fiction with an underlying moral
[Option ID = 17434]
2. An overlay of satire with an underlying moral
[Option ID = 17435]
3. An overlay of didacticism with a hint of fiction
[Option ID = 17436]
4. An overlay of propaganda with a hint of didacticism
[Option ID = 17437]

Correct Answer :-

- An overlay of fiction with an underlying moral
[Option ID = 17434]

5) Question is based on the following passage. Choose the most appropriate option.

Because half a dozen grasshoppers under a fern make the field ring with their importunate chink while thousands chink while thousands of great cattle, reposed beneath the shadow of the British oak, chew the cud and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field - that, of course, they are many in number or that, after all, they are other than the little, shriveled, meager, hopping, though loud and troublesome insects of the hour.

The point behind the use of the animal world is to

[Question ID = 4361]

1. Prioritise stability and trivialize dissent
[Option ID = 17438]
2. Defeat censorship and persuade readers
[Option ID = 17439]
3. Prioritise dissent and trivialize stability
[Option ID = 17440]
4. Strengthen the parable through displacement
[Option ID = 17441]

Correct Answer :-

- Strengthen the parable through displacement
[Option ID = 17441]

Topic:- ENG MPHIL S2_P7

1) Question relate to the passage below. Fill in the blanks with the most appropriate choice from among the options given below question.

So what are the characteristics of the iconic society which emerged during the colonial period as an integral part of modernity? Its chief characteristics are the endless proliferation, replication and reproduction of visual images, their ubiquity and accessibility, a product of modern technology, associated with the advent of the machine. The iconic society of India created a new visual culture, which transcended the local and the regional. Rapid means of transport conferred an unprecedented mobility to visual images, henceforth devotees could acquire them locally and no longer needed to travel distances to have a glimpse of them. Above all, the particular visual language that developed ... offered a new sense of cultural unity that contributed to the construction of national identity.

In this study of colonial art, Partha Mitter relates colonial modernity with _____.

[Question ID = 4363]

1. Nationalistic fervour in the images produced
[Option ID = 17446]
2. The machine reproduction of images
[Option ID = 17447]
3. The proliferation of cultural unities
[Option ID = 17448]
4. A new idiom of contemporary paintings
[Option ID = 17449]

Correct Answer :-

- The machine reproduction of images

[Option ID = 17447]

2) Question relate to the passage below. Fill in the blanks with the most appropriate choice from among the options given below question.

So what are the characteristics of the iconic society which emerged during the colonial period as an integral part of modernity? Its chief characteristics are the endless proliferation, replication and reproduction of visual images, their ubiquity and accessibility, a product of modern technology, associated with the advent of the machine. The iconic society of India created a new visual culture, which transcended the local and the regional. Rapid means of transport conferred an unprecedented mobility to visual images, henceforth devotees could acquire them locally and no longer needed to travel distances to have a glimpse of them. Above all, the particular visual language that developed ... offered a new sense of cultural unity that contributed to the construction of national identity.

We can infer from Mitter's use of the word "devotees" that he is referring to _____.

[Question ID = 4364]

1. The replication and acquisition of religious icons
[Option ID = 17450]
2. The replication and the acquisition of devotional songs
[Option ID = 17451]
3. The replication and acquisition of naturalist images
[Option ID = 17452]
4. The replication and acquisition of Company art
[Option ID = 17453]

Correct Answer :-

- The replication and acquisition of religious icons

[Option ID = 17450]

3) Question relate to the passage below. Fill in the blanks with the most appropriate choice from among the options given below question.

So what are the characteristics of the iconic society which emerged during the colonial period as an integral part of modernity? Its chief characteristics are the endless proliferation, replication and reproduction of visual images, their ubiquity and accessibility, a product of modern technology, associated with the advent of the machine. The iconic society of India created a new visual culture, which transcended the local and the regional. Rapid means of transport conferred an unprecedented mobility to visual images, henceforth devotees could acquire them locally and no longer needed to travel distances to have a glimpse of them.

Above all, the particular visual language that developed ... offered a new sense of cultural unity that contributed to the construction of national identity.

Mitter's major concern as a cultural historian is to _____

[Question ID = 4365]

1. Document the gradual shift from the local to the regional
[Option ID = 17454]
2. Document the rapid growth of the colonial art industry
[Option ID = 17455]
3. Document European roots of Indian nationalist iconography
[Option ID = 17456]
4. Document the connection between visual and political evolutions
[Option ID = 17457]

Correct Answer :-

- Document the connection between visual and political evolutions

[Option ID = 17457]

4) Question relate to the passage below. Fill in the blanks with the most appropriate choice from among the options given below question.

So what are the characteristics of the iconic society which emerged during the colonial period as an integral part of modernity? Its chief characteristics are the endless proliferation, replication and reproduction of visual images, their ubiquity and accessibility, a product of modern technology, associated with the advent of the machine.

of India created a new visual culture, which transcended the local and the regional. Rapid means of transport conferred an unprecedented mobility to visual images, henceforth devotees could acquire them locally and no longer needed to travel distances to have a glimpse of them. Above all, the particular visual language that developed ... offered a new sense of cultural unity that contributed to the construction of national identity.

Mitter tracks visual culture so as to calibrate _____

[Question ID = 4366]

1. The relationship between the mediaeval and the modern

[Option ID = 17458]

2. The rapid evolution of a new visual idiom

[Option ID = 17459]

3. The decline of colonial culture

[Option ID = 17460]

4. The evolution of a national identity

[Option ID = 17461]

Correct Answer :-

- The evolution of a national identity

[Option ID = 17461]

5) Question relate to the passage below. Fill in the blanks with the most appropriate choice from among the options given below question.

So what are the characteristics of the iconic society which emerged during the colonial period as an integral part of modernity? Its chief characteristics are the endless proliferation, replication and reproduction of visual images, their ubiquity and accessibility, a product of modern technology, associated with the advent of the machine. The iconic society of India created a new visual culture, which transcended the local and the regional. Rapid means of transport conferred an unprecedented mobility to visual images, henceforth devotees could acquire them locally and no longer needed to travel distances to have a glimpse of them. Above all, the particular visual language that developed ... offered a new sense of cultural unity that contributed to the construction of national identity.

The 'ubiquity of the visual' is the subject of theorists such as _____

[Question ID = 4367]

1. Bakhtin, Benjamin and Certeau

[Option ID = 17462]

2. Benjamin, Mitchell and Bhabha

[Option ID = 17463]

3. Said, Benjamin and Certeau

[Option ID = 17464]

4. Benjamin, Mitchell and Mirzoeff

[Option ID = 17465]

Correct Answer :-

- Benjamin, Mitchell and Mirzoeff

[Option ID = 17465]

Topic:- ENG MPHIL S2_P8

1) Question relate to the verses given below.

Margaret, are you grieving

Over Golden grove unleaving?

Leaves like the things of man, you

With your fresh thoughts care for, can you?

Ah! As the heart grows older

It will come to such sights colder

By and by, nor spare a sigh

Through worlds of wanwood leafmeal lie;

The author is -----

[Question ID = 4369]

1. William Blake
[Option ID = 17470]
2. Gerard Manley Hopkins
[Option ID = 17471]
3. Elizabeth Barrett Browning
[Option ID = 17472]
4. Anne Bradstreet
[Option ID = 17473]

Correct Answer :-

- Gerard Manley Hopkins
[Option ID = 17471]

2) Question relate to the verses given below.

Margaret, are you grieving
Over Golden grove unleaving?
Leaves like the things of man, you
With your fresh thoughts care for, can you?
Ah! As the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Through worlds of wanwood leafmeal lie;

The fifth line employs -----

[Question ID = 4370]

1. Assonance
[Option ID = 17474]
2. Internal rhyme
[Option ID = 17475]
3. Metonymy
[Option ID = 17476]
4. Simile
[Option ID = 17477]

Correct Answer :-

- Metonymy
[Option ID = 17476]

3) Question relate to the verses given below.

Margaret, are you grieving
Over Golden grove unleaving?
Leaves like the things of man, you
With your fresh thoughts care for, can you?
Ah! As the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Through worlds of wanwood leafmeal lie;

The word "wanwood" suggests -----

[Question ID = 4371]

1. The colour of the bark
[Option ID = 17478]
2. The disease from which the trees suffer

[Option ID = 17479]

3. The anxiety of Margaret

[Option ID = 17480]

4. The sorrow of nature

[Option ID = 17481]

Correct Answer :-

- The colour of the bark

[Option ID = 17478]

4) Question relate to the verses given below.

Margaret, are you grieving

Over Golden grove unleaving?

Leaves like the things of man, you

With your fresh thoughts care for, can you?

Ah! As the heart grows older

It will come to such sights colder

By and by, nor spare a sigh

Through worlds of wanwood leafmeal lie;

The phrases “worlds of wanwood” and “leafmeal lie” are examples of -----

[Question ID = 4372]

1. Portmanteau words

[Option ID = 17482]

2. Metonymy

[Option ID = 17483]

3. Nonsense words

[Option ID = 17484]

4. Alliteration

[Option ID = 17485]

Correct Answer :-

- Alliteration

[Option ID = 17485]

5) Question relate to the verses given below.

Margaret, are you grieving

Over Golden grove unleaving?

Leaves like the things of man, you

With your fresh thoughts care for, can you?

Ah! As the heart grows older

It will come to such sights colder

By and by, nor spare a sigh

Through worlds of wanwood leafmeal lie;

What will change over time according to the poet?

[Question ID = 4373]

1. Margaret's sensitivity to changes in nature

[Option ID = 17486]

2. The seasons

[Option ID = 17487]

3. The source of Margaret's sorrow

[Option ID = 17488]

4. All of these

[Option ID = 17489]

Correct Answer :-

- All of these

[Option ID = 17489]