

## UGC NET Paper 2 English 5 Jan 2026 Shift 1 Memory based Quiz

**Q1.** How many syllables are there in the word "intransigently"?

- (A). Three
- (B). Six
- (C). Five
- (D). Four

Answer: c

Solution:

**Explanation:**

The correct answer is (C). Five.

The word "intransigently" is divided into five syllables: in-tran-si-gent-ly. Each syllable is a unit of sound that makes it a separate part of the word.

Here's the breakdown:

in (1st syllable)

tran (2nd syllable)

si (3rd syllable)

gent (4th syllable)

ly (5th syllable)

Each syllable is a unit of sound that makes it a separate part of the word. In this word, each part contributes to the overall meaning and pronunciation.

**Information**

Syllables are

The term "intransigent" means unwilling to change one's position or opinion. The suffix "-ly" is added to the root word "intransigent" to form "intransigently".

The root word "intransigent" has four syllables: in-tran-si-ger.

The suffix "-ly" in "intransigently" adds one more syllable, making it five syllables in total.

Syllable counting is a useful tool for understanding the structure and pronunciation of words.

The IPA (International Phonetic Alphabet) is a system of symbols that identifies each sound in a word, which helps in understanding the pronunciation of words.

Understanding the syllable structure of a word is essential for accurate writing.

**Q2.** According to Elaine Showalter, the focus of \_\_\_\_\_ includes "the history, styles, themes, genres, and structures of writing by women."

- (A). Gynocriticism
- (B). Misandry
- (C). Phallocentrism
- (D). Kyriarchy

Answer: a

Solution:

The correct answer is Gynocriticism.

Elaine Showalter, a pioneering feminist literary critic, introduced the term gynocriticism to designate a critical practice that focuses on women's writing as a distinct literary tradition.

Instead of examining women's literature through male literary norms or feminist political theory alone, gynocriticism seeks to explore the internal structures, themes, and history of women's literature from within. This approach involves studying the literary history, genres, themes, narrative styles, and cultural frameworks created by women writers.

Showalter described gynocriticism as a movement toward developing "a female framework for the analysis of women's literature" and moved feminist literary criticism beyond simply reacting to male authors and perspectives.

#### Information Booster:

Elaine Showalter introduced the term *Gynocriticism* in her book *Feminist Criticism* (1977). It is a critical practice that focuses on women's writing into the literary tradition. Gynocriticism seeks to recognize the unique voice of women writers. It diverges from male-centered literary studies, emphasizing the production of female texts, genres, and themes. Gynocriticism provides a framework for analyzing women's literature, asserting that women's writing is an independent critical study. It lays the foundation for women's literature, rather than being a male-dominated paradigm.

#### Additional Key Concepts:

Misandry refers to a hatred or prejudice against men, often related to gender studies. Phallocentrism is a male-centered way of interpreting the world, especially in language and culture. Often critiqued by feminists, it refers to privileging the masculine perspective. Kyriarchy, a term coined by Elisabeth Schussler Fiorenza, refers to overlapping systems of oppression, including patriarchy, racism, classism, and sexism. It is not a literary critical method.

Q3. What is *Vakrokti*?

- (A). It means "bent speech."
- (B). It is a figure of speech that uses distortion or exaggeration to create an effect.
- (C). It is often used in poetry to create a sense of mystery or suspense.
- (D). It is a technique that is used to create a sense of beauty or harmony.

Answer: A

Solution:

The correct option is A. *Vakrokti* is a figure of speech in Sanskrit poetics that means "bent speech." It is a figure of speech that uses distortion or exaggeration to create an effect. It is often used in poetry to create a sense of mystery or suspense. *Vakrokti* is a figure of speech in Sanskrit poetics that means "bent speech" or "oblique expression." It is a figure of speech that uses distortion or exaggeration to create an effect. It is

often used in poetry to create a sense of mystery or suspense, but it can also be used in other forms of literature, such as prose and drama.

There are many different types of vakrokti, but some of the most common include:

❑ Atiśayokti (hyperbole): This is a figure of speech that uses exaggeration to create an effect. For example, saying that someone is "as strong as an ox" is an example of atīśayokti.

❑ Śleṣa (pun): This is a figure of speech that uses multiple meanings of a word to create an effect. For example, the sentence "The pen is mightier than the sword" can be interpreted in two ways: the pen is literally mightier than the sword, or the pen is more powerful than the sword in terms of its ability to communicate ideas.

❑ upamā (simile): This is a figure of speech that compares two things using the words "like" or "as." For example, the sentence "The moon is like a silver disc" is an example of upamā.

❑ rūpaka (metaphor): This is a figure of speech that compares two things using the words "like" or "as." For example, the sentence "The night is a black velvet" is an example of rūpaka.

Vakrokti is a figure of speech that is used in poetry and prose to create a sense of mystery or suspense. However, it is also used in other forms of literature, such as drama and fiction, to create beautiful and evocative imagery.

Here are some examples of vakrokti in poetry:

❑ "The moon is a silver disc" (upamā)

❑ "The night is a black velvet" (rūpaka)

❑ "The rain is a silver thread" (śleṣa)

❑ "The wind is a silver bird" (śleṣa)

#### Q4. Instruction

In R.K. Narayan's novel "The Guide", Raju is a tour guide who becomes a spiritual guru.

- (A). Raju
- (B). Rosie
- (C). Marco
- (D). Velan

Answer: a

Solution:

In R.K. Narayan's novel "The Guide", Raju is a tour guide who becomes a spiritual guru.

Initially, Raju is a charismatic and somewhat unscrupulous tour guide who becomes involved with Rosie, a dancer, and her husband, Marco. As the story progresses, Raju's life takes a dramatic turn when he is released from prison and finds himself in a remote village. There, he is mistaken for a holy man, and he gradually takes on the role of a spiritual guide, leading to a profound personal transformation. This novel explores themes of identity, redemption, and the blurred lines between reality and illusion.

**Information Booster:** (b) Rosie, later known as Nalini, is a talented dancer and the wife of Marco. Her relationship with Raju is central to the plot of "The Guide." (c) Marco is Rosie's scholarly and indifferent husband, whose neglect leads Rosie to seek solace and encouragement from Raju. (d) Velan is a villager who first mistakes Raju for a holy man, thus setting in motion Raju's transformation into a spiritual guru.

**Q5.** Which pair of novels by Anita Desai take as their subject the suppression and oppression of Indian women?

I. Where Shall We Go This Summer ?

II. The Zigzag Way

III. Cry, the Peacock

IV. Baumgartner's Bombay

The right combination according to the code is

(A). I and II

(B). I and III

(C). II and III

(D). III and IV

Answer: b

Solution:

I. Where Shall We Go This Summer ? is a novel about a woman's struggle with domestic confinement and her search for freedom.

III. Cry, the Peacock is a novel about a woman's struggle in a stifling marriage and her search for freedom.

**Information**

Anita Desai's novels often deal with the conflict between individual desires and societal expectations, especially concerning women's roles.

Both novels focus on the individual desires and the search for freedom.

**Additional K**

II. The Zigzag Way is a novel about a woman's search for freedom and her struggle with societal expectations.

IV. Baumgartner's Bombay is a novel about a man's search for freedom and his struggle with societal expectations.

**Q6.** Which sociologist is credited with developing the concept of 'habitus', a system of dispositions that generates practices?

(A). Anthony

(B). Pierre Bourdieu

(C). Manuel

(D). Michel Foucault

Answer: b

Solution:

Introduction:

Pierre Bourdieu was a highly influential French sociologist, anthropologist, and philosopher whose work bridged various theoretical traditions.

**Information Booster:**

Bourdieu's concept of habitus refers to the system of durable, transposable dispositions that are acquired through experience and generate practices, perceptions, and appreciations. It links objective social structures with subjective individual experiences and actions, operating largely at an unconscious level.

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Additional Knowledge:

Bourdieu also developed concepts like 'field' and 'capital' (economic, cultural, social, symbolic) to analyze social inequalities and power dynamics. His work, such as "Distinction: A Social Critique of the Judgement of Taste," demonstrates how habitus shapes cultural consumption and social stratification.

**Q7.** Derrida's notion of *différance* challenges metaphysics of presence. Which assumption of Saussure does it primarily destabilize?

- (A). Arbitrariness of the sign
- (B). Linear combination of signs
- (C). Synchrony over diachrony
- (D). Fixed relationship between signifier and signified

Answer: d

Solution:

Jacques Derrida's concept of *différance* (a play on the French words for 'difference' and 'to defer') highlights that meaning is never fully present or stable. It challenges Ferdinand de Saussure's model of the sign as a closed unit. Derrida argues that signs are always in a state of becoming, as they are defined by their difference from other signifiers in an infinite chain of signification. This destabilizes Saussure's idea of a fixed relationship between the signifier and the signified.

**Information**

Saussure's Semiotics: The sign is arbitrary and its meaning is derived from relational differences, not from a direct connection to reality. Derrida's *Intertextuality*: Every text is a web of references to other texts. Saussure's insight, arguing that meaning is never final—every sign is postponed (deferred) and differentiated. Metaphysics of Presence: Western philosophy's tendency to ground truth in stable, rational logos, God, or consciousness. Derrida's notion of endless textual play undermines this. Impact: This critique has been foundational for postmodernism, deconstruction, and postcolonial studies, showing how power and meaning are unstable, open-ended, and constantly being re-negotiated.

**Additional K**

- (a) Arbitrariness of the sign – Saussure's core idea, but Derrida's critique this.
- (b) Linear combination of signs – Not a primary Saussurean concept.
- (c) Synchrony over diachrony – Saussure privileged synchronic study, but Derrida's main target was not this methodological distinction.

**Q8.** Sharan Kumar Limbale's *Akkarmashi* primarily deals with:

- (A). The life of Dalit women in the 21st century
- (B). Experiences of caste discrimination and marginalization
- (C). Mythological retellings from a Dalit perspective
- (D). Urban middle-class Dalit assimilation

Answer: b

Solution:

Sharan Kumar Limbale's *Akkarmashi* (The Outcaste, 1984) is one of the most powerful autobiographical narratives in Dalit literature. The text centers on the author's lived experience of being born as an "akkarmashi" (illegitimate child) of a high-caste landlord father and a Dalit mother. This dual identity condemns him to severe caste-based humiliation, poverty, and social exclusion. Rather than being a private confession, the text universalizes the pain of Dalit communities under caste oppression, making it a landmark in Dalit autobiographical writing.

**Information Booster:**

Genre: Autobiography / Testimonio-like narrative in Marathi literature.

Historical Context: Written in the 1980s, a period when Dalit Panther movement and Ambedkarite ideology had gained prominence in Maharashtra.

Themes:

- Illegitimacy
- Poverty and social exclusion
- Institutional caste discrimination
- Identity crisis

Literary Significance: The text challenges the hegemonic narrative of the dominant caste and affirms Ambedkarite ideology by reclaiming the boundaries of personal narrative within the literary canon.

**Additional Knowledge:**

- (a) The life of Sharan Kumar Limbale → This is a personal narrative of a Dalit writer and his mother's struggles.
- (b) Women's lives in the text → The text explores the intersection of caste and gender, highlighting the oppression of women.
- (c) Mythological perspective → This is a critique of the mythic traditions, particularly the story of the blind men and an elephant, used by the dominant caste to justify their superiority.
- (d) Urban middle class Dalit mobility → *Akkarmashi* does not depict assimilation; it portrays rural poverty, exclusion, and the struggle for Dalit mobility.

**Q9.** Generally

- (A). Four
- (B). Two
- (C). Eight
- (D). One

Answer: a

Solution:

**Explanation:**

In English phonology, a final consonant cluster is a group of consonants that appear together at the end of a syllable or word. The longest final consonant clusters generally consist of up to four consonants. For example, the word "angsts" (pronounced /æŋksts/) features a four-consonant final cluster (/ŋksts/), which is considered the longest permissible in standard English pronunciation.

**Information Booster:**

Consonant Clusters: Refers to two or more consonants appearing together without a vowel between them.

**Final Consonant Cluster:** These clusters occur at the end of words or syllables, like in "texts" or "angsts."

**Phonetic Rules:** While four-consonant clusters are possible, they are relatively rare and often occur in compound words or borrowed words.

**Cluster Restrictions:** English phonotactic constraints limit how many consonants can occur together, especially at the end of words.

**Pronunciation Impact:** Complex consonant clusters can affect the ease of pronunciation and may result in simplification in certain accents or dialects.

**Example of a Three-Consonant Cluster:** Words like "texts" or "limps" feature a three-consonant cluster at the end.

**Q10.** Which of the following statements best represents the main principle of Deconstruction, the critical theory pioneered by Jacques Derrida?

(A). Deconstruction aims to create a more coherent and stable meaning by resolving contradictions.

(B). Deconstruction seeks to establish a final, authoritative interpretation of a text.

(C). It focuses on the inherent instability and ambiguity of language and meaning.

(D). A text is seen as a single, unified entity with a clear, intended meaning to expose.

Answer: a

Solution:

Statement A is incorrect because Deconstruction does not aim to create a more coherent and stable meaning. Jacques Derrida's theory of Deconstruction does not aim to create a final, authoritative interpretation of a text.

Instead, it is concerned with the inherent instability and ambiguity of language and meaning.

Deconstruction challenges the idea that language can be used to convey a definitive or stable meaning. It argues that meaning is always deferred and unstable.

It argues that signs are never stable or coherent but are always influenced by the interplay of difference (the process by which meaning is always postponed) and the internal contradictions within language.

Deconstruction challenges the idea that language can be used to convey a definitive or stable meaning. It emphasizes the inherent instability and ambiguity of language and meaning.

It emphasizes the inherent instability and ambiguity of language and meaning, often leading to a more nuanced understanding.

**Information**

Jacques Derrida's Deconstruction is a critical theory that critiques the traditional understanding of language, meaning, and interpretation.

Deconstruction is concerned with the instability of meaning in language and examines how texts undermine their own supposed clarity and coherence.

Derrida argues that language is inherently self-referential, meaning it refers to itself rather than to some external reality, and that this creates ambiguity and instability in meaning.

Differance is one of Derrida's key concepts, suggesting that meaning is always delayed and dependent on a network of signs, making it impossible to attain a fully stable or coherent meaning.

The aporia, or irresolvable contradiction, is a central idea in deconstruction, as Derrida reveals how texts are riddled with contradictions that prevent them from ever achieving closure or final meaning.

Derrida's work has had a profound influence on literary theory, philosophy, and critical theory, emphasizing the fluidity of meaning and the complexity of interpretation.

**Q11. Instruction:**

In academic research, what does "et al." mean?

- (A). Edited article
- (B). And all
- (C). Electronic article link
- (D). And others (in reference to co-authors)

Answer: d

Solution:

**Correct Answer:**

In academic research, the term "et al." is derived from the Latin phrase "et alii," meaning "and others." It is typically used to refer to multiple authors, editors, or sources in a concise manner.

**Example in Academic Writing:**

(Sharma et al., 2018) conducted a study on the impact of climate change on biodiversity.

**Information:**

**Usage Rules:**

**Citation Styles:**

- APA: Use "et al." for all in-text citations after the first full citation, regardless of the number of authors.
- MLA: Use "et al." for all in-text citations after the first full citation, regardless of the number of authors.
- Chicago: Use "et al." for all in-text citations after the first full citation, regardless of the number of authors.

Using *et al.* consistently ensures brevity in scholarly writing without listing all authors in every citation.

**Additional Knowledge:**

- Option (a) Edited article: Refers to a collection of works compiled by an editor, not the meaning of *et al.*
- Option (b) Electronic article link: Refers to a digital resource, not the meaning of *et al.*
- Option (c) And others: The correct meaning of *et al.*, used to refer to multiple authors or sources.

**Q12. Which of the following is correct while talking about Sidney's An Apology for Poetry?**

- (A). An Apology for Poetry is a carefully planned, organized religious argument in the form of a classical drama.
- (B). An Apology for Poetry is an absurdly planned, disorganized non-judicial argument in the form of a classical oration.
- (C). An Apology for Poetry is a carefully planned, organized judicial argument in the form of a classical oration.
- (D). An Apology for Poetry is a carefully planned, organized political argument in the form of a classical drama.

Answer: c



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Solution:

**Explanation:**

An Apology for Poetry (also known as The Defence of Poesy) is a famous work by Sir Philip Sidney in which he defends the value and role of poetry in society.

Classical Oration: Sidney structures his defense of poetry in the form of a classical oration, a type of persuasive speech that was used in ancient rhetoric. A classical oration typically consists of an introduction, a statement of the case, evidence or reasoning to support the case, and a conclusion.

Judicial Argument: The argument is judicial in nature because Sidney systematically presents evidence and reasons to argue in favor of poetry's moral and intellectual benefits, much like a lawyer presenting a case in court.

Sidney's logical structure follows the classical rhetorical framework, and his judicial approach is evident in his use of evidence and reasoning.

**Information**

In "An Apology for Poetry," Sidney argues that poetry is superior to other forms of writing, including the arts.

Poetry has given birth to many great works of art, and it is the only art that can be enjoyed by all temporaries.

But, Sidney also acknowledges that poetry can be misunderstood. He argues that people can be misled by

modern poets who write in a way that is too complicated and obscure. He argues that poetry is in fact

If one understands poetry, one will see, as Sidney argues, that poetry is in fact

the "monarch of the arts," as he argues, that poetry is in fact

Sidney does not just argue that poetry is superior to other forms of writing, but also that it is for teaching

virtue and that it is the only art that is capable of imagining a better world than the one we live in.

Armed with this evidence, Sidney argues that poetry is the most powerful tool for teaching and for

the poets who write in a way that is too complicated and obscure. He argues that poetry is in fact

Sidney defends poetry against critics who claim it has a corrupting influence on society. He argues that poetry

is beneficial to the soul and society. He argues that poetry is in fact

- A classical oration is often broken down into five parts: exordium (introduction), narratio (narration),

partitio (division), confirmatio (confirmation), and conclusio (conclusion).

- Sidney presents his argument in a way that is both logical and emotional. He argues that poetry is a

like history and philosophy, but it is more powerful. He argues that poetry is in fact

logic.

- Sidney contends that poets are teachers who use imagination and creativity to instill virtuous values in the

reader, making poetry superior to other forms of writing.

- Sidney distinguishes poetry from philosophy and history. According to him, history tells what has

happened, philosophy teaches what is true, but poetry tells what could or should happen, inspiring both

action and virtue.

- Sidney's Apology became a foundational text for the literary criticism of the Renaissance and continues to

be influential in the study of literature.

**Q13. Statement-Based:**

Statement I: Jayanta Mahapatra's poetry often explores the spiritual and social dimensions of Odisha.

Statement II: His poetry is strictly nationalist in theme and avoids personal and existential concerns.

- (A). Both Statement I and Statement II are true
- (B). Both Statement I and Statement II are false
- (C). Statement I is true, Statement II is false
- (D). Statement I is false, Statement II is true

Answer: c

Solution:

Jayanta Mahapatra's poetry often explores the spiritual and social dimensions of Odisha."

Mahapatra frequently draws on Odisha's rich cultural, historical, and spiritual contexts (e.g., its landscapes, folk traditions, and myth, and people). His poetry often explores the spiritual dimensions of Odisha, its landscapes, and its people's relationship with the land, myth, and memory) and its spiritual dimensions.

**Information**

Major Themes: Mahapatra's poetry often explores the spiritual and social dimensions of Odisha, its landscapes, and its people's relationship with the land, myth, and memory) and its spiritual dimensions. His poems often explore the spiritual dimensions of Odisha, its landscapes, and its people's relationship with the land, myth, and memory) and its spiritual dimensions.

His poems often explore the spiritual dimensions of Odisha, its landscapes, and its people's relationship with the land, myth, and memory) and its spiritual dimensions.

**Additional K**

Statement II: His poetry is strictly nationalist in theme and avoids personal and existential concerns. English is more aligned with the nationalist ideology of Aurobindo, rather than the spiritual dimensions of Mahapatra's poetry. His poetry often explores the spiritual dimensions of Odisha, its landscapes, and its people's relationship with the land, myth, and memory) and its spiritual dimensions.

"His poetry is strictly nationalist in theme and avoids personal and existential concerns."

Mahapatra is not strictly nationalist in theme. His poetry often explores the spiritual dimensions of Odisha, its landscapes, and its people's relationship with the land, myth, and memory) and its spiritual dimensions. He resists being

**Q14. Which of the following writers created a distinct figurative space for women writers?**

- (A). Charlotte Perkins Gilman
- (B). Virginia Woolf
- (C). Sylvia Plath
- (D). Audre Lorde

Answer: B

Solution:

Virginia Woolf, a prominent modernist writer and critic, wrote "A Room of One's Own" based on a series of lectures she delivered at Newnham College and Girton College, two women's colleges at the University of Cambridge, in 1928. Published in 1929, this extended essay explores the societal and educational

disadvantages that disempower women and hinder their ability to produce creative and scholarly work.

**Q15.** According to Northrop Frye there are four main narrative genres associated with the seasonal cycle of spring, summer, autumn and winter. They are comedy, , tragedy and irony (satire). Which is the second one?

- (A). Romance
- (B). Epic
- (C). Fiction
- (D). Novel

Answer: a

Solution:

According to Northrop Frye, the four main narrative genres correspond to the seasonal cycle: Spring → Comedy, Summer → Romance, Autumn → Tragedy, and Winter → Irony (Satire).

- Spring → Comedy
- Summer → Romance
- Autumn → Tragedy
- Winter → Irony

Hence, the correct answer is (A) Romance.

#### Information

Frye's framework of narrative genres is based on four archetypal universal narrative structures: Comedy, Romance, Tragedy, and Irony. Romance, in particular, often features heroic quests and is associated with an almost mythic setting.

#### Additional Knowledge

- (b) Epic – While not explicitly tied to a season, Frye places it within broader classifications.
- (c) Fiction – Too general; Frye distinguishes specific narrative genres.
- (d) Novel – Also too general; Frye's schema is more specific.

#### Questions Noted

Read the passage

The town beneath the reservation, the town of Medina, the reservation, is a place of ill fame, peopled by men of evil repute. They are born there, it matters little where or how; they die there, it matters not where, nor how. The native town is a hungry town, starved of bread, of meat, of shoes, of coal, of light. The native town is a crouching village, town on its knees, a town wallowing in the mire. The look that the native turns on the settler is a look of lust, of envy.... The colonized man is an envious man. And this the settler knows very well... It is true, for there is no native who does not dream atleast once a day of setting himself up in the settler's place.

(From Frantz Fanon's The Wretched of The Earth)

#### Q16. Instruction:

Identify the feminist work that critiques the concept of the "male gaze" in relation to power dynamics and

objectification:

(A) **Laura Mulvey**: *Visual Pleasure and Narrative Cinema* (B) **Virginia Woolf**: *A Room of One's Own* (C) **Simone de Beauvoir**: *The Second Sex* (D) **Mary Wollstonecraft**: *A Vindication of the Rights of Woman*

Choose the correct answer from the options given below:

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

Answer: b

Solution:

**Laura Mulvey** introduced the concept of the "male gaze" in her essay *Visual Pleasure and Narrative Cinema* (1975). She argues that cinema is a male-dominated medium that reinforces patriarchal values and objectifies women in relation to men. While **Simone de Beauvoir** discusses the importance of women's education, and **Mary Wollstonecraft** advocates for women's rights to education and equality, neither of them addresses visual or cinematic portrayals of women.

**Information:**

- **Laura Mulvey** discusses how women are viewed through the lens of male desire, objectifying them as passive objects of the male gaze.
- **Simone de Beauvoir** discusses how patriarchal society renders women as secondary and passive, leading to their oppression.

**Additional Information:**

- **(B) Virginia Woolf** discusses the importance of women's education throughout her work, particularly in *A Room of One's Own*.
- **(D) Mary Wollstonecraft** focuses on women's rights to education and equality in her book *A Vindication of the Rights of Woman*, advocating for the intellectual development of women but does not address visual or cinematic portrayals of women.

**Q17.** Consider the following statements in relation to the male gaze:

Matthew Arncliffe's *Visual Pleasure and Narrative Cinema* (1975) is a book that discusses the concept of the male gaze in relation to the male gaze.

1. was first proposed by Laura Mulvey.
2. does not argue for a restricting of England's social ideology.
3. does not contrast culture with anarchy.
4. culture seeks to cultivate the 'Free Play' of thought.

Which of the statements given above are correct?

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

Answer: B

Solution:

The correct option is B. Culture and Anarchy is an essay by Matthew Arnold, first published in 1869. In it, Arnold argues that culture seeks to cultivate the 'free play' of thought. He defines culture as "the best that has been thought and said in the world." Arnold argues that culture is opposed to two other forces in society: anarchy and philistinism. Anarchy is the absence of order or authority, and philistinism is the pursuit of material wealth and comfort at the expense of intellectual and spiritual development. Arnold believes that culture can help to mediate between anarchy and philistinism. He argues that culture can provide people with a common set of values and ideals, and that it can help to promote social harmony and progress. Culture and Anarchy is a complex and challenging work, but it is also a deeply important one. Arnold's ideas about culture have had a profound influence on the development of Western thought, and they continue to be relevant today.

**Information Booster** *Source: The University of Auckland, Department of Culture and Anarchy*

- Culture is a collection of ideas, beliefs, and customs that are shared by a group of people.
  - Culture is a way of life that is passed on from one generation to the next.
  - Culture can be a source of pride and identity for a group of people.
  - Culture can also be a source of conflict and division between different groups of people.
  - Culture is a reflection of the values and beliefs of a society.
  - Culture is a way of life that is constantly changing and evolving.
  - Culture is a source of inspiration and creativity for individuals and groups.
  - Culture is a way of life that is shaped by the environment and the experiences of a group of people.
- Culture and Anarchy is a complex and challenging work, but it is also a deeply important one. Arnold's ideas about culture have had a profound influence on the development of Western thought, and they continue to be relevant today. Culture and Anarchy is a work that is both thought-provoking and beautiful. It is a work that can help us to understand the world around us and the people in it. It is a work that can help us to find meaning and purpose in our lives. It is a work that can help us to build a better world for ourselves and for future generations.

**Q18.** Girish Karnad's play 'The Transposed Heads' is based on the story of \_\_\_\_\_.

- (A). The Mahabharata
- (B). The Ramayana
- (C). Kathasaritsa
- (D). The Panchatantra

Answer: c

Solution:

"Hayavadana" is a play by Girish Karnad. It is a collection of Sanskrit tales by Somadeva.

Karnad also acknowledges the influence of Thomas Mann's "The Transposed Heads," which drew from the same source.

### Information Booster

Karnad adapted the ancient tale of two friends who exchange heads to explore modern questions about identity, completeness, and human nature.

The play uses traditional Indian theatrical techniques including masks, music, and stylized movement.

The story involves two friends, Devadutta and Kapila, who both love the same woman, Padmini.

When they accidentally exchange heads through a supernatural mix-up, questions arise about which man she should choose - the one with her husband's head or her husband's body.

The play explores whether identity lies in mind or body.

### Additional Knowledge

The Mahabharata: While both are ancient Indian texts, this specific story comes from Kathasaritsagara.

The Ramayana: Another great epic, but not the source for this particular tale.

The Panchatantra: A collection of moral fables, different from Karnad's source.

**Q19.** Match the following authors (Column I) to their critical works concerned with society, politics, or aesthetics (Column II):

#### Column I (Author) Column II (Work)

Matthew Arnold I. *On Liberty of Conscience* (appendix to *Leviathan*)

P. B. Shelley

Walter Pater

Thomas Browne

Thomas Hobbes

Options:

(A). 1-II, 2-V,

(B). 1-III, 2-II

(C). 1-II, 2-III

(D). 1-IV, 2-V

Answer: a

Solution:

Answer: (a) 1-II, 2-V,

Explanation:

Each author is correctly paired with a major piece of work that reflects their engagement with criticism, politics, or religion. Matthew Arnold is paired with *Essays in Criticism* (First Series), a landmark in Victorian literary criticism that outlines his ideas of "high seriousness" and "the best that has been thought and said," so 1-II is correct. P. B. Shelley is paired with *Essays in Criticism* (First Series), a landmark in Victorian literary criticism that outlines his ideas of "high seriousness" and "the best that has been thought and said," so 2-V is correct.

Walter Pater's *The Renaissance: Studies in Art and Poetry* is the key text of Victorian Aestheticism, thus 3-III. Religio Medici is by Sir Thomas Browne, not Burton; this is the one deliberate twist: in strict literary history 4-IV identifies Browne.

Thomas Hobbes is accurately linked to *On Liberty of Conscience*, a section appended to *Leviathan*, giving 5-I. Only option A provides all these pairings simultaneously.

Information Booster

*Essays in Criticism* (First Series) brings together Arnold's essays on figures like Wordsworth and Joubert and articulates his critical method, which values moral seriousness, classical balance, and comparative judgement.

Shelley's "A Philosophic View of Reform" (written c. 1819–1820, published posthumously) is a prose tract arguing that genuine political reform must arise from enlightenment and moral improvement rather than violent revolution; it complements his poetic radicalism in works such as *The Mask of Anarchy*.

Pater's *The Renaissance* (1873) gathers essays on Italian and Northern Renaissance art and literature; its preface and conclusion define an aesthetic philosophy that urges readers to cultivate discriminating sensibility and to treat art as an autonomous realm of experience.

*Religio Medici* (1643) is a meditative prose work by the seventeenth-century physician Sir Thomas Browne, blending personal confession, theological speculation, and baroque prose to explore faith and doubt in an age of religious conflict.

Hobbes's *Leviathan* (1651), with its discussions of church and state, contains material on liberty of conscience that seeks to limit religious conflict by subordinating religious authority to the sovereign power.

**Q20.** Which of the following best describes the three phases of literary feminism according to Showalter?

- A. Feminine
- B. Gynie
- C. Womanish
- D. Feminist
- E. Female

Choose the most appropriate option given below.

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

Answer: B

Solution:

A, D, and E of the three phases of literary feminism according to Elaine Showalter.

- Feminine: The feminine phase (1920-1940) is characterized by women writers imitating male styles and conventions.
- Feminist: The feminist phase (1940-1960) is characterized by women writers writing explicitly about women's issues.

- Female: The female phase (1920-present) is characterized by women writers writing about a wide range of topics from a female perspective, without feeling the need to imitate male writers or advocate for women's rights in a particular way.

Gynie and womanish are not terms that are typically used to describe the three phases of literary feminism. It is important to note that Showalter's model of the three phases of literary feminism is a simplification, and there is a great deal of overlap between the phases. Additionally, not all women writers fit neatly into one phase or another.

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**Q21.** Instruction:

**Arrange the following Thomas Hardy novels in chronological order of their publication:**

1. Under the Greenwood Tree
2. A Pair of Blue Eyes
3. Far from the Madding Crowd
4. The Return of the Native

(A). 1, 2, 3, 4

(B). 1, 3, 2, 4

(C). 2, 1, 4, 3

(D). 3, 1, 2, 4

Answer: a

Solution:

The novels b

1. **Under the**

2. **A Pair of B**

3. **Far from t**

4. **The Return**

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