

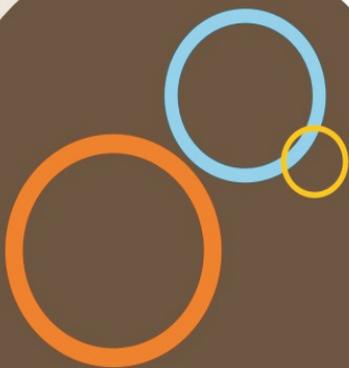
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English
UGC-NET/JRF Exam.
Solved Papers

June 2009

English

(Paper-II)

Directions—This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

1. In a 1817 review of Coleridge's *Biographia Literaria*, Francis Jeffrey coined the term 'Lake School of Poets' grouping
(A) Wordsworth, Coleridge and Crabbe
(B) Wordsworth, Coleridge and Byron
(C) Wordsworth, Coleridge and Hazlitt
(D) Wordsworth, Coleridge and Southey
2. "I am the enemy you killed, my friend/I knew you in this dark..."
The above lines are taken from ...
(A) 'The Soldier'
(B) 'Dulce et Decorum Est'
(C) 'To His Dead Body'
(D) 'Strange Meeting'
3. Below are two sets of texts one of which has inspired the other. Match the text with its inspiration—
I. Coral Island
II. The Odyssey
III. The Mahabharat
IV. Jane Eyre
V. The Great Indian Novel
VI. Wide Sargasso Sea
VII. Omeros
VIII. Lord of the Flies
(A) I-V, II-VII, III-VIII, IV-VI
(B) IV-VII, III-VI, I-VIII, II-V
(C) III-V, IV-VI, I-VII, II-VIII
(D) I-VIII, II-VII, III-V, IV-VI
4. "His life was gentle and the elements/So mixed in him, that Nature might stand up/And say to all the world, This was a man!"
Who is the speaker, and about whom is this spoken?
(A) Enobarbus on Antony
(B) Brutus on Caesar
(C) Cleopatra on Antony
(D) Marc Antony on Caesar
5. "When my love swears that she is made of truth/ I do believe her, though I know she lies."
The author of these lines is.....
(A) Philip Sidney
(B) Edmund Spenser
(C) Christopher Marlowe
(D) William Shakespeare
6. The poetry of Wordsworth and Coleridge was notably influenced by.....
(A) The Napoleonic Wars
(B) The Glorious Revolution
(C) The French Revolution
(D) Poor Laws
7. "Great wits are sure to madness near allied
And thin partitions do their bounds divide."
The above lines appear in
(A) *Mac Flecknoe*
(B) *Absalom and Achitophel*
(C) *Essay on man*
(D) *Alexander's Feast*

8. Who among the following developed the term *strategic essentialism* ?
 (A) Edward Said
 (B) Gayatri Chakravorty Spivak
 (C) Homi Bhabha
 (D) Aijaz Ahmed
9. David Malouf's *An Imaginary Life* is a retelling of the story of—
 (A) Aristotle (B) Juvenal
 (C) Ovid (D) Horace
10. 'Jobberwocky' is a character in
 (A) *The Importance of Being Earnest*
 (B) *Fra-Lippo Lippi*
 (C) *Through the Looking Glass*
 (D) *Goblin Market*
11. Which of the following statements is the most accurate regarding Edward Said's thesis in *Orientalism* ?
 I. The Europeans used the East dialectically to describe their self-image as irrational and primitive
 II. The Oriental people used the West dialectically to define their self-image as irrational and primitive
 III. The Europeans used the East oppositionally to define their self-image as rational and modern
 IV. The Oriental people used the West oppositionally to define their self-image as rational and modern
 (A) III (B) IV
 (C) I and IV (D) II and III
12. **Assertion (AST)** : Literary and historical periodization often has nothing to do with the lifetime of writers. Thus we see two writers born in the same year belonging to two separate periods.
Reasoning/(R) Example : Thomas Carlyle and John Keats were born in 1795. In standard literary histories, Keats is a Romantic and Carlyle, a Victorian.
 (A) (AST) and (R) are correct
 (B) (AST) is correct; (R) is incorrect
 (C) (AST) and (R) are incorrect
 (D) (R) does not follow from (AST)
13. *Everyman* is
 (A) a medieval play based on an episode from the Bible
 (B) a medieval morality play
 (C) a Tudor interlude
 (D) a miracle play
14. Which of the following sets would you call the poets of the Movement ?
 (A) Elizabeth Jennings, Philip Larkin, John Wain
 (B) W.H. Auden, Cecil Day Lewis, Stephen Spender
 (C) T.S. Eliot, Richard Aldington, Ezra Pound
 (D) Alan Brownjohn, C.H. Sisson, Anthony Thwaite
15. Doris Lessing's interest in is widely recognized.
 (A) Hinduism (B) Sufism
 (C) Zen (D) Judaism
16. *Periphrasis*, which is a roundabout way of speech/writing, is also known as
 (A) synecdoche (B) allusion
 (C) understatement (D) circumlocution
17. Arrange the following in chronological order
 I. The death of Shakespeare
 II. Accession of James I to the English throne
 III. Caxton and the printing press
 IV. The Norman Conquest of England
 (A) IV III II I
 (B) III IV II I
 (C) III IV I II
 (D) IV III I II
18. "The Muse of History" is a classic post-colonial essay by—
 (A) Ngugi wa Thiongo
 (B) Chinua Achebe
 (C) Wilson Harris
 (D) Derek Walcott

19. "Do I contradict myself ?
Very well than, I contradict myself.
(I am large, I contain multitudes.)"
The above lines are from
- (A) Walt Whitman
(B) Edgar Allan Poe
(C) Ralph Waldo Emerson
(D) John Greenleaf Whittier
20. "Verses on the Death of Dr. Swift" was written by
- (A) Jonathan Swift
(B) Alexander Pope
(C) Samuel Johnson
(D) James Boswell
21. Match the following elegies with the persons for whom they were written—
- I. 'Lycidas'
II. Arthur Hugh Clough
III. 'Adonais'
IV. A.H. Hallam
V. *In Memoriam*
VI. Edward King
VII. *Thyrsis*
VIII. Keats
- (A) (I)-(VI); (III)-(IV); (VII)-(II); (V)-(VI)
(B) (III)-(VIII); (I)-(IV); (III)-(II); (V)-(II)
(C) (I)-(VI); (III)-(VIII); (V)-(IV); (VII)-(II)
(D) (V)-(VI); (I)-(VIII); (III)-(II); (VII)-(IV)
22. *Playing in the Dark* by Toni Morrison is a series of reflections on—
- (A) Jazz music
(B) Disability sports
(C) Whiteness and the literary imagination
(D) Black American folklore
23. "He's not the brightest man in the world" is an example of—
- (A) Chiasmus (B) Hyperbole
(C) Litotes (D) Simile
24. The term 'horizon of expectations' is associated with.....
- (A) Wolfgang Iser (B) Stanley Fish
(C) Harold Bloom (D) H. R. Jauss
25. The following writers have something in common—
Mary Seacole J. A. Froude
Mary Kingsley Anthony Trollope
What is it ?
- I. They are all Victorians
II. They are all writers of children's fiction
III. They are all members of one literary guild
IV. They are all travel writers
- (A) I and II (B) III and IV
(C) II and IV (D) I and IV
26. The immediate source of Christopher Marlowe's *Doctor Faustus* is
- (A) A French narrative
(B) A Dutch narrative
(C) A German narrative
(D) None of the above
27. Who among the following were associated with the Irish Dramatic Movement ?
- (A) Lady Gregory, W.B. Yeats, J.M. Synge
(B) Janatham Swift, R. B. Sheridan, G.B. Shaw
(C) W.B. Yeats, J.M. Synge, G.B. Shaw
(D) W.B. Yeats Patrick J. Kavanagh, Seamus Heaney
28. The term *diaspora* was originally applied to the following ethnic group—
- (A) Jews (B) Muslims
(C) Hindus (D) French Canadians
29. Who among the following is NOT a 'University Wit' ?
- (A) Christopher Marlowe
(B) George Peele
(C) Robert Greene
(D) Ben Jonson
30. When a person has a wooden leg, we are apt to say, 'He has a wooden leg'. Now this *wooden leg* is
- I. literal
II. metaphorical
III. ambiguous
IV. neither literal nor metaphorical

- (A) I and II are correct
 (B) I is correct
 (C) II is correct
 (D) III and IV are correct
31. *Prosody studies* —
 (A) Line endings
 (B) Meanings of words
 (C) Patterns of prose
 (D) Metrics
32. Which of the following is a major Jacobean play ?
 (A) *Everyman*
 (B) *Gorboduc*
 (C) *Romeo and Juliet*
 (D) *The Duchess of Malfi*
33. *Understanding Poetry* used to be a classic textbook that encapsulates the principles of.....
 (A) New Historicism
 (B) New Aristotelianism
 (C) New Criticism
 (D) The New Left
34. What century is variously called The Age of Enlightenment, the Age of Sensibility. The Augustan Age and The age of Prose and Reason ?
 (A) sixteenth century
 (B) seventeenth century
 (C) eighteenth century
 (D) nineteenth century
35. What is common to the following poems ?
 Wordsworth's 'The Recluse'
 Sheeley's "The Triumph of Life"
 Byron's 'Don Juan'
 Keats' 'Hyperion'
 (A) They are all elegies
 (B) They are all unfinished poem
 (C) They are all divided into cantos
 (D) They are women-centred poems
36. Who among the following called the novel 'the bright book of life' ?
 (A) D. H. Lawrence
 (B) James Joyce
 (C) Virginia Woolf
 (D) Aldous Huxley
37. "Ripeness is all" is a line from.....
 (A) *Hamlet* (B) *King Lear*
 (C) *Othello* (D) *Macbeth*
38. U.R. Ananthamurthy's *Samskara* was translated by
 (A) Himself
 (B) Girish Karnad
 (C) H. S. Shivaprakash
 (D) A. K. Ramanujan
39. Abel Whittle is a character in—
 (A) *The Return of the Native*
 (B) *The Mayor of Casterbridge*
 (C) *Far from the Madding Crowd*
 (D) *Tess of the D'Urbervilles*
40. In which eclogue of *The Shepherdes Calender* does Spenser praise Queen Elizabeth I ?
 (A) January (B) April
 (C) August (D) November
41. Which of the following is NOT the opening of the well-known Romantic poem ?
 (A) My heart aches, and a drowsy numbness pains/My sense
 (B) Hail to thee, blithe spirit !
 (C) Margaret, are you grieving/Over Golden-grove unleaving ?
 (D) The world is too much with us
42. "Politics and the English Language" is an essay by—
 (A) F.R. Leavis
 (B) Terry Eagleton
 (C) George Orwell
 (D) Raymond Williams
43. "The mind-forged manacles" is phrase from—
 (A) 'London' (B) 'Eternity'
 (C) 'A Poison Tree' (D) 'I Asked a Thief'
44. "He is not fully recognized at home; he is not recognized at all abroad. Yet I firmly believe that the poetical performance of is, after that of Shakespeare and Milton, undoubtedly most considerable in our language."

To whom does Matthew Arnold refer in the above statement ?

- (A) Edmund Spenser
- (B) John Keats
- (C) William Wordsworth
- (D) S.T. Coleridge

45. The Globe Theatre opened in—

- (A) 1585 (B) 1593
- (C) 1599 (D) 1603

Directions—(Q. 46–50) Read the following passage carefully, and select the right answers from the alternatives given below.

We need to begin by casting doubt on the legitimacy of the notion of literature. The mere fact that the word exists, or that an academic institution has been built around it, does not mean that the thing itself is self-evident.

Reasons—perfectly empirical ones, to begin with are not hard to find. The full history of the word *literature* and its equivalents in all languages and all eras has yet to be written, but even a perfunctory look at the question makes it clear that the term has not been around for ever. In the European languages, the word *literature* in its current sense is quite recent : It dates back—Just barely—to the nineteenth century. Might we be dealing with a historical phenomenon rather than an ‘eternal’ one ? Moreover, many languages (many African languages for example) have no generic term covering all literary productions. To these initial observations we may add the fragmentation characteristics of literature today. Who dares specify what is literature and what is not, given the irreducible variety of the writing that tends to be attached to it, from vastly different perspectives ?

The argument is not conclusive : a notion may legitimately exist even if there is no specific term in the lexicon for it. But we have been led to cast the first shadow of doubt over the ‘naturalness’ of literature. A theoretical examination of the problem proves no more reassuring. Where do we come by the conviction that there is indeed such a thing as literature ? From experience. We study ‘literary’ works in school, then in college; we find the ‘literary type of book in specialized stores; we are in the habit of referring to ‘literary’ authors in everyday conversation. An entity called ‘literature’ functions at the level of intersubjective

and social relations; this much seems beyond question. Fine. But what have we proved ? That in the broader system of a given society or culture, an identifiable element exists that is known by the label *literature*. Have we thereby demonstrated that all the particular products that take on the function of ‘literature’ possess common characteristics, which we can identify with legitimacy ? Not all all.

46. This passage casts doubt on—

- (A) the assumption called *literature*
- (B) the idea of *literature*
- (C) the institution of *literature*
- (D) the notion of *literature*

47. *Literature* is unsustainable because.....

- (A) we are unclear as to what it means
- (B) we are unsure as to its message
- (C) we are not persuaded that the claims made for it are allowable and acceptable
- (D) We cannot prove that its definitions are the right and the only possible ones

48. How does the writer argue that the existence of *literature* is hardly self-evident ?

- I. by citing reasons for its non-existence
 - II. by citing reasons for interrogating its legitimacy
 - III. by citing reasons and proving by argument that its legitimacy can be interrogated
 - IV. by citing reasons to show that the label does not match the thing we know to be *literature*
- (A) I (B) I and II
 - (C) III (D) III and IV

49. “Might we be dealing with a historical phenomenon rather than an ‘eternal’ one” ? What makes this a reasonable question to consider in this context ?

- (A) A historical phenomenon lends itself to better empirical verification than an ‘eternal’ one
- (B) A historical phenomenon has more legitimacy than an ‘eternal’ one
- (C) A historical phenomenon can be debated and possibly settled while an ‘eternal’ one must be taken on trust or not at all
- (D) A historical phenomenon is well above disputation while an ‘eternal’ one is not

50. What does “The fragmentation characteristic of literature today” suggest to the writer ?
- (A) the fragmentation of modern consciousness
 (B) the divided perceptions of literature by its readers
 (C) the lack of specificity of literature
 (D) The blur that frustrates further investigation into this concept

Answers with Explanations

1. (D) 2. (D) 3. (D)
 4. (*) In the play ‘Julius Ceasar’ Antony speaks these lines for Brutus. In Act 5, Scene 5 Antony and Octavius arrive with their army.....
 5. (D) 6. (C) 7. (B) 8. (B) 9. (C)
 10. (C) 11. (A) 12. (A) 13. (B) 14. (A)
 15. (B) 16. (D) 17. (A) 18. (D) 19. (A)
 20. (A) 21. (C)
 22. (C) Pulitzer Prize-winning novelist Toni Morrison brings the genius of a master writer to this personal inquiry into the significance of African-Americans in the American literary imagination. Her goal, she states at the outset, is to “put forth an argument for extending the study of American literature...draw a map, so to speak, of a critical geography and use that map to open as much space for discovery, intellectual adventure and close exploration as did the original charting of the New World—without the mandate for conquest.”
 23. (C) 24. (D) 25. (D) 26. (C)
 27. (A) Isabella Augusta, Lady Gregory (March 15, 1852 – May 22, 1932), born Isabella Augusta Persse, was an Irish dramatist, folklorist and theatre manager. With William Butler Yeats and Edward Martyn, she co-

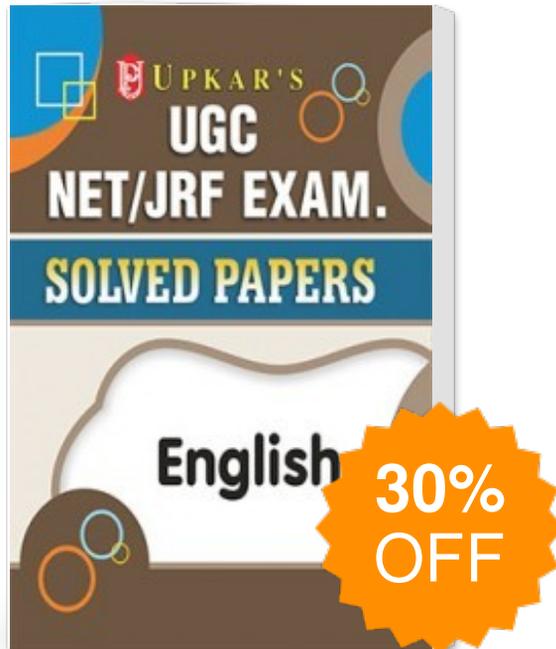
founded the Irish Literary Theatre and the Abbey Theatre, and wrote numerous short works for both companies.

William Butler Yeats (June 13, 1865 – January 28, 1939) was an Irish poet and one of the foremost figures of 20th century literature. A pillar of both the Irish and British literary establishments. Yeats was a driving force behind the Irish Literary Revival and, along with Lady Gregory, Edward Martyn and others, founded the Abbey Theatre, where he served as its chief during its early years.

Edmund John Millington Synge (April 16, 1871 – March 24, 1909) was an Irish playwright, poet, prose writer, travel writer and collector of folklore. He was a key figure in the Irish Literary Revival and was one of the co-founders of the Abbey Theatre.

28. (A) 29. (D) 30. (A) 31. (D) 32. (D)
 33. (C) 34. (C)
 35. (B) In 1814 Wordsworth published *The Excursion* as the second part of the three-part *The Recluse*. He had not completed the first and third parts, and never would.
The Triumph of Life was the last major work by P.B. Shelley. The work was left unfinished.
Don Juan is a satiric poem by Lord Byron, based on the legend of Don Juan. Byron completed 16 cantos, leaving an unfinished 17th canto before his death in 1824.
Hyperion is an epic poem by John Keats. It is based on the Titanomachia. Keats wrote the poem from late 1818 until the spring of 1819, when he left it unfinished as having “too many Miltonic inversions.”
 36. (A) 37. (B) 38. (D) 39. (B) 40. (A)
 41. (C) 42. (C) 43. (A) 44. (C) 45. (C)
 46. (D) 47. (C) 48. (D) 49. (A) 50. (C)

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