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Roll No. _____

Question Booklet Number

O.M.R. Serial No. :

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M.A. II Semester (NEP) Examination, 2025-26

ENGLISH

(Literary Criticism and Theories)

Paper Code							
A	O	4	O	8	O	1	T

Question Booklet Series

D

Time : 1 : 30 Hours]

[Maximum Marks : 75

Instructions to the Examinee :

1. Do not open the booklet unless you are asked to do so.
2. The booklet contains 100 questions. Examinee is required to answer 75 questions in the OMR Answer-Sheet provided and not in the question booklet. **All** questions carry equal marks.
3. Examine the Booklet and the OMR Answer-Sheet very carefully before you proceed. Faulty question booklet due to missing or duplicate pages/questions or having any other discrepancy should be got immediately replaced.
4. Four alternative answers are mentioned for each question as – A, B, C & D in the booklet. The candidate has to choose the correct answer and mark the same in the OMR Answer-Sheet as per the direction :

(Remaining instructions on the last page)

परीक्षार्थियों के लिए निर्देश :

1. प्रश्न-पुस्तिका को तब तक न खोलें जब तक आपसे कहा न जाए।
2. प्रश्न-पुस्तिका में 100 प्रश्न हैं। परीक्षार्थी को 75 प्रश्नों को केवल दी गई OMR आन्सर-शीट पर ही हल करना है, प्रश्न-पुस्तिका पर नहीं। **सभी** प्रश्नों के अंक समान हैं।
3. प्रश्नों के उत्तर अंकित करने से पूर्व प्रश्न-पुस्तिका तथा OMR आन्सर-शीट को सावधानीपूर्वक देख लें। दोषपूर्ण प्रश्न-पुस्तिका जिसमें कुछ भाग छपने से छूट गये हों या प्रश्न एक से अधिक बार छप गए हों या उसमें किसी अन्य प्रकार की कमी हो, तो उसे तुरन्त बदल लें।
4. प्रश्न-पुस्तिका में प्रत्येक प्रश्न के चार सम्भावित उत्तर- A, B, C तथा D हैं। परीक्षार्थी को उन चारों विकल्पों में से सही उत्तर छँटना है। उत्तर को OMR उत्तर-पत्रक में सम्बन्धित प्रश्न संख्या में निम्न प्रकार भरना है :

(शेष निर्देश अन्तिम पृष्ठ पर)

Rough Work
रफ़ कार्य

1. In *Castration or Decapitation?* Cixous examines:
 - (A) Gender, power, and symbolic structures in literature
 - (B) Classical Greek tragedies
 - (C) Indian poetics
 - (D) Rasa and Dhvani
2. In Spivak's view, Western feminism often risks:
 - (A) Fully representing all women globally
 - (B) Speaking for Third-World women without acknowledging cultural differences
 - (C) Ignoring literary theory
 - (D) Focusing on male writers
3. According to Spivak, effective feminist criticism must:
 - (A) Follow classical literary rules strictly
 - (B) Be limited to English literature
 - (C) Focus only on authorial intention
 - (D) Consider the historical, cultural, and social contexts of women's lives
4. A key critical term introduced by Spivak in feminist theory is:
 - (A) Riti
 - (B) Dhvani
 - (C) Subaltern
 - (D) Alamkara
5. Gayatri Spivak's essay *Feminism and Critical Theory* primarily focuses on:
 - (A) Intersection of feminism and postcolonial theory
 - (B) Literary form only
 - (C) Classical literary criticism
 - (D) Rasa and Dhvani theory
6. Which of the following best describes I.A. Richards' approach as an essayist?
 - (A) Romantic and subjective
 - (B) Historical and political
 - (C) Analytical and precise, focusing on language and communication
 - (D) Psychoanalytic
7. *Four Kinds of Meaning* is primarily concerned with:
 - (A) Author's biography
 - (B) Popular reception
 - (C) Moral lessons in literature
 - (D) Linguistic and semantic analysis of literature

8. In *Four Kinds of Meaning*, I. A. Richards categorizes meaning into:
- (A) Sense, Feeling, Tone, and Intention
 - (B) Emotional, Political, Historical, and Moral
 - (C) Literal, Figurative, Implied, and Symbolic
 - (D) Theme, Plot, Character, and Style
9. According to the essay, *The Intentional Fallacy*, evaluation of literature should be based on:
- (A) Author's life and intention
 - (B) Historical context
 - (C) Intrinsic literary qualities of the work
 - (D) Popular reception
10. The central argument of *The Intentional Fallacy* is that:
- (A) A poem's meaning depends entirely on the poet's intention
 - (B) The author's intention should not determine the interpretation of a literary work
 - (C) Literature is only valuable as a historical document
 - (D) Poetry must always reflect moral truths
11. Eliot's critical approach in the essay *Tradition and Individual Talent* can be described as:
- (A) Romantic and individualistic
 - (B) Modernist, emphasizing tradition and objectivity
 - (C) Medieval and allegorical
 - (D) Classical but naïve
12. According to Eliot, the poet's emotions should be:
- (A) Expressed directly as they occur
 - (B) Depersonalized and transformed through artistic process
 - (C) Simple and naive
 - (D) Only about personal experiences
13. In *Tradition and Individual Talent*, Eliot argues that tradition is:
- (A) Outdated and irrelevant
 - (B) The historical sense of literature, including knowledge of past works
 - (C) A set of rigid rules for poetry
 - (D) A political ideology
14. Coleridge defines a poem as:
- (A) Any piece written in verse
 - (B) A composition that aims at pleasure through its form and structure
 - (C) A moral sermon
 - (D) A dramatic text only

15. In Chapter XIII, Coleridge chiefly distinguishes between:
- (A) Poetry and prose
 - (B) Fancy and Imagination
 - (C) Tragedy and comedy
 - (D) Epic and lyric
16. Wordsworth believed that the subject matter of poetry should be taken from:
- (A) Urban life only
 - (B) Mythological tales
 - (C) Common life and humble situations
 - (D) Royal courts
17. The Preface is considered a manifesto of:
- (A) Neoclassicism
 - (B) Romanticism
 - (C) Realism
 - (D) Modernism
18. Lyrical Ballads (1798) was jointly published by Wordsworth and:
- (A) John Keats
 - (B) Percy Bysshe Shelley
 - (C) Samuel Taylor Coleridge
 - (D) Lord Byron
19. Johnson criticizes Shakespeare for:
- (A) Writing tragedies
 - (B) Violating the unities of time and place
 - (C) Lack of imagination
 - (D) Excessive rhyme
20. In Preface to Shakespeare Johnson praises Shakespeare primarily for his:
- (A) Observance of classical rules
 - (B) Historical accuracy
 - (C) Faithful representation of human nature
 - (D) Use of rhyme
21. The main difference between Guna and Alamkara is that:
- (A) Guna refers to qualities of style, while Alamkara refers to figures of speech
 - (B) Guna and Alamkara are the same
 - (C) Alamkara is more important than Guna
 - (D) Guna focuses only on plot
22. The term "Alamkara" literally means:
- (A) Emotion
 - (B) Ornament
 - (C) Style
 - (D) Propriety

23. Rīti primarily refers to:
- (A) Plot construction
 - (B) Arrangement of words with poetic qualities (Gunas)
 - (C) Suggested meaning
 - (D) Dramatic performance
24. Rīti theory was propounded by:
- (A) Bharata
 - (B) Anandavardhana
 - (C) Vamana
 - (D) Kuntaka
25. Auchitya is closely related to which earlier theory?
- (A) Rasa theory
 - (B) Marxist theory
 - (C) Structuralism
 - (D) Psychoanalysis
26. In Auchitya theory, impropriety (Anauchitya) results in:
- (A) Stronger emotional impact
 - (B) Comic effect only
 - (C) Loss of poetic beauty
 - (D) Greater ornamentation
27. Auchitya refers to the proper harmony between:
- (A) Plot and character
 - (B) Word and meaning
 - (C) Emotion, character, situation, and expression
 - (D) Poet and audience
28. Dhvani differs from Alamkara theory because it focuses on:
- (A) Figures of speech only
 - (B) Emotional experience alone
 - (C) Implied meaning beyond ornamentation
 - (D) Dramatic action
29. The theory of Dhvani was further elaborated by:
- (A) Kuntaka
 - (B) Mammata
 - (C) Abhinavagupta
 - (D) Bharata Muni
30. Dhvani theory emphasizes:
- (A) Direct meaning only
 - (B) Suggested or implied meaning beyond literal sense
 - (C) Plot construction
 - (D) Moral instruction
31. According to Anandavardhana, the soul (atma) of poetry is:
- (A) Rasa
 - (B) Alamkara
 - (C) Dhvani
 - (D) Vakrokti
32. Kuntaka's theory is closely related to:
- (A) Stylistics in modern criticism
 - (B) Marxism
 - (C) Psychoanalysis
 - (D) Structuralism

33. The term "Vakrokti" literally means:
- (A) Sweet speech
 - (B) Figurative expression
 - (C) Oblique or indirect expression
 - (D) Dramatic dialogue
34. Vakrokti theory was propounded by:
- (A) Bharata Muni
 - (B) Anandavardhana
 - (C) Kuntaka
 - (D) Abhinavagupta
35. The Rasa associated with anger is:
- (A) Karuna
 - (B) Raudra
 - (C) Veera
 - (D) Bhayanaka
36. The components that stimulate the dominant emotion are called:
- (A) Vibhava
 - (B) Riti
 - (C) Alamkara
 - (D) Vakrokti
37. The permanent emotion that gives rise to a Rasa is called:
- (A) Vibhava
 - (B) Anubhava
 - (C) Sthayi Bhava
 - (D) Vyabhichari Bhava
38. According to Bharata Muni, how many Rasas were originally mentioned?
- (A) Six
 - (B) Seven
 - (C) Eight
 - (D) Nine
39. The concept of Rasa in Indian aesthetics primarily means:
- (A) Rhythm
 - (B) Emotion
 - (C) Essence or aesthetic relish
 - (D) Dialogue
40. Rasa theory was first systematically explained in:
- (A) Dhvanyaloka
 - (B) Natyashastra
 - (C) Poetics
 - (D) On the Sublim
41. Which of the following is considered a fault that destroys sublimity?
- (A) Simplicity
 - (B) Triviality and bombast
 - (C) Strong emotion
 - (D) Grandeur of dictio
42. Longinus believes that the effect of the sublime on the audience is:
- (A) Laughter
 - (B) Emotional transport and astonishment
 - (C) Boredom
 - (D) Fear alone

43. Which of the following is one of the sources of the sublime?
- (A) Comic relief
 - (B) Grandeur of thought
 - (C) Realistic dialogue
 - (D) Historical accuracy
44. Longinus identifies how many principal sources of the sublime?
- (A) Three
 - (B) Four
 - (C) Five
 - (D) Six
45. The main concern of *On the Sublime* is:
- (A) Rules of comedy
 - (B) The qualities that create greatness in literature
 - (C) Historical narration
 - (D) Dramatic structure
46. "Hamartia" in Aristotle's *Poetics* means:
- (A) The villain of the story
 - (B) A moral lesson
 - (C) A tragic flaw or error of judgment leading to the hero's downfall
 - (D) The chorus of the play
47. Aristotle distinguishes tragedy from epic poetry mainly by:
- (A) Length, medium, and the magnitude of action
 - (B) Use of music
 - (C) Number of characters
 - (D) Moral lessons
48. Catharsis in Aristotle's *Poetics* refers to:
- (A) Emotional cleansing of pity and fear
 - (B) Moral punishment of the villain
 - (C) Intellectual enlightenment
 - (D) Physical exercise of actors
49. Which of the following is not one of the six elements of tragedy according to Aristotle?
- (A) Plot (Mythos)
 - (B) Character (Ethos)
 - (C) Thought (Dianoia)
 - (D) Costume
50. According to Aristotle, the purpose of tragedy is:
- (A) To entertain the audience
 - (B) To arouse pity and fear and bring about catharsis
 - (C) To teach historical facts
 - (D) To glorify heroes

51. Glotfelty emphasizes that literature can:
- (A) Provide insight into ecological thought
 - (B) Be separated from the environment
 - (C) Be studied only historically
 - (D) Avoid ethical concern
52. Glotfelty argues that literary studies should:
- (A) Address human relationships with the natural world
 - (B) Focus only on textual analysis
 - (C) Ignore historical context
 - (D) Be purely formalist
53. Cheryll Glotfelty is considered a pioneer of:
- (A) Post-structuralist criticism
 - (B) Deconstruction
 - (C) New Historicism
 - (D) Ecocriticism
54. Bakhtin's theory challenges the idea of:
- (A) Multiple meanings
 - (B) Authoritative single voice
 - (C) Social context
 - (D) Language diversity
55. Bakhtin's thought is often associated with:
- (A) Formalism
 - (B) Structuralism
 - (C) Marxism and post-structuralism
 - (D) Romanticism
56. In *Discourse in the Novel*, Bakhtin contrasts the novel with the:
- (A) Drama
 - (B) Short story
 - (C) Epic
 - (D) Satire
57. Mikhail Bakhtin was a:
- (A) French structuralist
 - (B) Russian literary theorist
 - (C) German philosopher
 - (D) American critic
58. In modern capitalist societies, the dominant ISA is:
- (A) The church
 - (B) The monarchy
 - (C) The educational system
 - (D) The army
59. According to Althusser, ideology has:
- (A) No material existence
 - (B) A purely theoretical role
 - (C) A material existence in practices and institutions
 - (D) Only economic meaning

60. Which of the following is NOT an Ideological State Apparatus?
- (A) The police
 - (B) The church
 - (C) The family
 - (D) The media
61. The State, according to Althusser, consists of:
- (A) Only government institutions
 - (B) Only the army and police
 - (C) Repressive and Ideological State Apparatuses
 - (D) Only political parties
62. Iser distinguishes between the:
- (A) Real reader and ideal reader
 - (B) Writer and critic
 - (C) Narrator and author
 - (D) Implied reader and actual reader
63. Iser's approach is called "phenomenological" because it focuses on:
- (A) Authorial biography
 - (B) The reader's lived experience of reading
 - (C) Political ideology
 - (D) Structural analysis
64. Iser argues that meaning in a text is:
- (A) Produced through interaction between text and reader
 - (B) Fixed and stable
 - (C) Determined solely by the author
 - (D) Entirely subjective
65. The "implied reader" is:
- (A) A real historical person
 - (B) A textual construct
 - (C) The author himself
 - (D) The publisher
66. In *The Reading Process*: Iser emphasizes the role of the:
- (A) Author's intention
 - (B) Historical context
 - (C) Reader's active participation
 - (D) Linguistic structure alone
67. Wonder emphasizes the:
- (A) Contextual explanation
 - (B) Political background
 - (C) Immediate aesthetic impact
 - (D) Linguistic structure

68. Greenblatt discusses "resonance and wonder" mainly in relation to:
- (A) Poetry analysis
 - (B) Linguistics
 - (C) Psychoanalysis
 - (D) Museum displays and cultural artifacts
69. "Wonder" in the essay is best described as:
- (A) A feeling of awe inspired by an object
 - (B) Critical detachment
 - (C) Political interpretation
 - (D) Scientific analysis
70. In the essay, "resonance" refers to:
- (A) The physical sound of an object
 - (B) The historical and cultural echo of an object beyond itself
 - (C) The aesthetic beauty of art
 - (D) The economic value of artifacts
71. Greenblatt is closely associated with which critical movement?
- (A) Structuralism
 - (B) New Criticism
 - (C) New Historicism
 - (D) Formalism
72. The Mirror Stage belongs primarily to which of Lacan's three orders?
- (A) The Symbolic
 - (B) The Real
 - (C) The Imaginary
 - (D) The Ethical
73. Lacan's theory revises the psychoanalytic ideas of:
- (A) Carl Jung
 - (B) Sigmund Freud
 - (C) Alfred Adler
 - (D) Eric Erikson
74. The Mirror Stage primarily contributes to the formation of the:
- (A) Id
 - (B) Superego
 - (C) Ego
 - (D) Unconscious
75. The Mirror Stage according to Lacan, occurs approximately between the ages of:
- (A) 0–3 months
 - (B) 4–5 years
 - (C) 2–3 years
 - (D) 6–18 months
76. According to Derrida, the function of the center in a structure is to:
- (A) Encourage free play
 - (B) Limit the play of elements
 - (C) Destroy meaning
 - (D) Create ambiguity

77. Derrida uses the term "bricolage" to describe:
- (A) A scientific experiment
 - (B) A method of building theories from available materials
 - (C) A rigid structural system
 - (D) A poetic device
78. Derrida critiques the structural anthropology of:
- (A) Claude Lévi-Strauss
 - (B) Michel Foucault
 - (C) Roland Barthes
 - (D) Ferdinand de Saussure
79. Derrida argues that the concept of "structure" traditionally depends on:
- (A) A center
 - (B) A narrator
 - (C) A reader
 - (D) A metaphor
80. Derrida's essay Structure, Sign and Play... was first presented at a conference held at:
- (A) Oxford University
 - (B) Yale University
 - (C) Johns Hopkins University
 - (D) Harvard University
81. Foucault refers to certain writers like Marx and Freud as:
- (A) Romantic authors
 - (B) Structuralists
 - (C) Postmodern critics
 - (D) Founders of discursivity
82. What Is an Author? is associated with which theoretical movement?
- (A) Romanticism
 - (B) Structuralism/Post-structuralism
 - (C) Realism
 - (D) Classicism
83. Foucault's essay responds partly to ideas from:
- (A) Roland Barthes
 - (B) Jacques Derrida
 - (C) Jean-Paul Sartre
 - (D) Sigmund Freud
84. What Is an Author? was first presented as a lecture in:
- (A) 1959
 - (B) 1965
 - (C) 1969
 - (D) 1972

85. Foucault introduces the concept of the:
- (A) Death of the Author
 - (B) Author-function
 - (C) Intentional fallacy
 - (D) Reader-response theory
86. According to Barthes, removing the Author from interpretation allows:
- (A) Historical dominance
 - (B) Religious authority
 - (C) Political censorship
 - (D) Multiple meanings
87. In the essay, Barthes argues that giving a text a final meaning:
- (A) Strengthens interpretation
 - (B) Limits the text
 - (C) Honors the author
 - (D) Clarifies structure
88. The essay The Death of the Author challenges which literary movement's emphasis on the author?
- (A) Modernism
 - (B) Postmodernism
 - (C) Romanticism
 - (D) Realism
89. Barthes argues that the meaning of a text is determined by:
- (A) The author's intention
 - (B) Historical background
 - (C) The reader
 - (D) The publisher
90. The Death of the Author was originally published in:
- (A) 1957
 - (B) 1967
 - (C) 1975
 - (D) 1980
91. Feminist literary theory encourages readers to:
- (A) Ignore gender and sexuality
 - (B) Emphasize authorial intention exclusively
 - (C) Focus only on narrative structure
 - (D) Question assumptions about gender, identity, and authority in texts
92. Said's Orientalism is an example of:
- (A) Classical criticism
 - (B) Postcolonial theory
 - (C) New Criticism
 - (D) Indian poetics

93. Said emphasizes that Orientalism combines:
- (A) Literature, art, scholarship, and political ideology
 - (B) Only history and geography
 - (C) Poetry and drama exclusively
 - (D) Authorial intention only
94. Said argues that Orientalism is primarily:
- (A) A discourse linked with power, colonialism, and Western domination
 - (B) Objective and neutral
 - (C) Only concerned with geography
 - (D) Focused on literary style
95. According to Said, the "Orient" in Orientalist discourse is:
- (A) A neutral, self-defined region
 - (B) Constructed by Western imagination and scholarship
 - (C) Entirely based on local texts
 - (D) Unrelated to literature
96. To illustrate his point, Baudrillard uses the example of:
- (A) Shakespearean tragedy
 - (B) Rasa and Dhvani theory
 - (C) Classical Sanskrit poetics
 - (D) Media, advertisements, and consumer culture to illustrate simulation
97. Baudrillard's work is associated with which theoretical framework?
- (A) Classical criticism
 - (B) Postmodernism
 - (C) New Criticism
 - (D) Romanticism
98. Simulation, in Baudrillard's terms, refers to:
- (A) The imitation of past literary works
 - (B) Following classical rules of drama
 - (C) The process of creating a reality through signs and images
 - (D) A method of writing poetry
99. Cixous' critical method combines:
- (A) Psychoanalysis, feminism, and poststructuralism
 - (B) Classical poetics only
 - (C) New Criticism exclusively
 - (D) Historical-biographical criticism
100. Cixous uses the terms "castration" and "decapitation" to:
- (A) Discuss historical events
 - (B) Analyze symbolic violence in patriarchal discourse
 - (C) Describe poetic rhyme
 - (D) Explain plot structure

Rough Work
रफ़ कार्य

Example :

Question :

- Q. 1 (A) ● (C) (D)
- Q. 2 (A) (B) ● (D)
- Q. 3 (A) ● (C) (D)

5. Each question carries equal marks. Marks will be awarded according to the number of correct answers you have.
6. All answers are to be given on OMR Answer Sheet only. Answers given anywhere other than the place specified in the answer sheet will not be considered valid.
7. Before writing anything on the OMR Answer Sheet, all the instructions given in it should be read carefully.
8. After the completion of the examination candidates should leave the examination hall only after providing their OMR Answer Sheet to the invigilator. Candidate can carry their Question Booklet.
9. There will be no negative marking.
10. Rough work, if any, should be done on the blank pages provided for the purpose in the booklet.
11. To bring and use of log-book, calculator, pager & cellular phone in examination hall is prohibited.
12. In case of any difference found in English and Hindi version of the question, the English version of the question will be held authentic.

Impt. On opening the question booklet, first check that all the pages of the question booklet are printed properly. If there is any discrepancy in the question booklet, then after showing it to the invigilator, get another question booklet of the same series.

उदाहरण :

प्रश्न :

- प्रश्न 1 (A) ● (C) (D)
- प्रश्न 2 (A) (B) ● (D)
- प्रश्न 3 (A) ● (C) (D)

5. प्रत्येक प्रश्न के अंक समान हैं। आपके जितने उत्तर सही होंगे, उन्हीं के अनुसार अंक प्रदान किये जायेंगे।
6. सभी उत्तर केवल ओ.एम.आर. उत्तर-पत्रक (OMR Answer Sheet) पर ही दिये जाने हैं। उत्तर-पत्रक में निर्धारित स्थान के अलावा अन्यत्र कहीं पर दिया गया उत्तर मान्य नहीं होगा।
7. ओ.एम.आर. उत्तर-पत्रक (OMR Answer Sheet) पर कुछ भी लिखने से पूर्व उसमें दिये गये सभी अनुदेशों को सावधानीपूर्वक पढ़ लिया जाये।
8. परीक्षा समाप्ति के उपरान्त परीक्षार्थी कक्ष निरीक्षक को अपनी OMR Answer Sheet उपलब्ध कराने के बाद ही परीक्षा कक्ष से प्रस्थान करें। परीक्षार्थी अपने साथ प्रश्न-पुस्तिका ले जा सकते हैं।
9. निगेटिव मार्किंग नहीं है।
10. कोई भी रफ कार्य, प्रश्न-पुस्तिका में, रफ-कार्य के लिए दिए खाली पेज पर ही किया जाना चाहिए।
11. परीक्षा कक्ष में लॉग-बुक, कैल्कुलेटर, पेजर तथा सेल्युलर फोन ले जाना तथा उसका उपयोग करना वर्जित है।
12. प्रश्न के हिन्दी एवं अंग्रेजी रूपान्तरण में भिन्नता होने की दशा में प्रश्न का अंग्रेजी रूपान्तरण ही मान्य होगा।

महत्वपूर्ण : प्रश्न-पुस्तिका खोलने पर प्रथमतः जाँच कर देख लें कि प्रश्न-पुस्तिका के सभी पृष्ठ भलीभाँति छपे हुए हैं। यदि प्रश्न-पुस्तिका में कोई कमी हो, तो कक्षनिरीक्षक को दिखाकर उसी सीरीज की दूसरी प्रश्न-पुस्तिका प्राप्त कर लें।