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SUBJECT CONTENT – 10 TOUGHEST PYQ

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Q-1 Identify the figure of speech involved in the highlighted word- “judgment”.

***O judgment! thou art fled to brutish beasts,
And men have lost their reason.***

[OAVS PGT ENGLISH 2018]

- (A) Simile
 - (B) Personification
 - (C) Hyperbole
 - (D) Metaphor
- ANS-** (B) Personification

Explanation: In the line “**O judgment! thou art fled to brutish beasts,**” the abstract quality **judgment** is addressed as if it were a living person capable of **fleeing**. Giving human qualities or actions to an abstract idea, object or animal is called **personification**. These words are spoken by **Mark Antony** in Shakespeare’s *Julius Caesar*, **Act III, Scene II**, during his funeral speech after Caesar’s assassination. Antony suggests that human beings have lost their power of reason, while irrational beasts seem to possess judgment.

Key Points:

- ✦ **Speaker:** Mark Antony
- ✦ **Play:** Julius Caesar
- ✦ **Scene:** Act III, Scene II
- ✦ **Occasion:** Caesar’s funeral
- ✦ **Addressed quality:** Judgment
- ✦ **Contrasting ideas:** Reason and brutishness

Other Options:

- (A) **Simile** — It makes an explicit comparison by using words such as “**like**” or “**as**.” Shakespeare frequently uses similes, but the quoted line directly addresses judgment without employing a comparative expression.
- (C) **Hyperbole** — It is deliberate exaggeration used for emphasis or emotional effect. Antony uses several emotionally heightened expressions in his speech, but the word “**judgment**” is specifically given the human action of fleeing.
- (D) **Metaphor** — It makes an implied comparison by identifying one thing with another. Personification is closely related to metaphor, but the precise device here is the treatment of the abstract idea **judgment** as a living being.

**Q-2 Who speaks these lines, to whom and when?
Identify the correct option.**



“If a man’s brains were in’s heels, were’t not in danger of kibes?”

[OAVS PGT ENGLISH 2018]

- (A) Kent in an aside, to indicate that Lear has lost his wits, when Lear meets Cordelia.
(B) Kent to King Lear, when Lear knows that his first two daughters will desert him.
(C) Edmund to Lear, complaining about his father, to justify his actions.
(D) The fool to King Lear, when Lear hopes Regan will treat him more kindly than Goneril.

ANS- (D) The fool to King Lear, when Lear hopes Regan will treat him more kindly than Goneril.

Explanation: These words are spoken by **the Fool to King Lear** in Shakespeare’s *King Lear*, **Act I, Scene V**. Lear is travelling towards **Regan’s** residence after being humiliated by his eldest daughter **Goneril**. He still hopes that Regan will welcome and treat him more kindly. The Fool asks whether a man whose brain is in his heels would be in danger of **kibes**, meaning painful sores or **chilblains on the heels**. Through this joke, the Fool suggests that Lear has acted foolishly by giving away his kingdom and placing himself under the control of his ungrateful daughters.

Key Points:

- ✦ **Play:** King Lear
- ✦ **Scene:** Act I, Scene V
- ✦ **Speaker:** The Fool
- ✦ **Listener:** King Lear
- ✦ **Meaning of kibes:** Chilblains or heel sores
- ✦ **Destination:** Regan’s residence

Other Options:

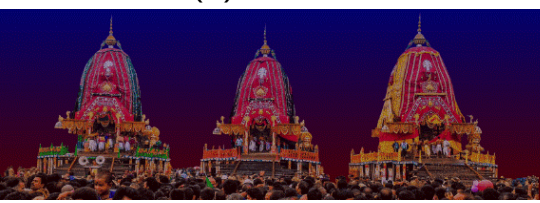
- (A) **Kent speaks aside when Lear meets Cordelia** — Kent is Lear’s loyal nobleman who opposes the banishment of **Cordelia** in **Act I, Scene I**. He later disguises himself as **Caius** to continue serving Lear.
(B) **Kent speaks to Lear after learning of his daughters’ desertion** — Kent frequently advises and protects Lear, particularly during the storm and political conflict. However, the witty references to **brains, heels and kibes** belong to the Fool’s characteristic wordplay.
(C) **Edmund speaks while complaining about his father** — Edmund, the illegitimate son of the Earl of Gloucester, plots against **Gloucester and Edgar**. His speeches concern illegitimacy, ambition, nature and social rank rather than Lear’s journey to Regan.

Q-3 Identify the option that, when the statement is completed, would render it FALSE.

Deconstructive practices {exegeses} deal with _____.

[OAVS PGT ENGLISH 2018]

- (A) The nature of the discourse
(B) The nature of the reader



- (C) The nature of différance
(D) The nature of supplementarity
ANS- (B) The nature of the reader

Explanation: This option makes the statement false because the nature and role of the reader are primarily studied by **reader-response criticism**, not by deconstruction. **Deconstruction**, associated mainly with **Jacques Derrida**, examines how discourse produces meaning through differences, contradictions, absences and unstable relationships between words. It explores concepts such as **différance** and **supplementarity** to show that a text rarely possesses one fixed or final meaning. Derrida introduced these ideas prominently in works such as *Of Grammatology*, originally published in French in **1967**.

Key Points:

- ◆ *Major thinker:* **Jacques Derrida**
- ◆ *Intellectual movement:* **Post-structuralism**
- ◆ *Central claim:* **Meaning is unstable**
- ◆ *Key method:* **Reading textual contradictions**
- ◆ *Important term:* **Binary oppositions**
- ◆ *English translation:* **Of Grammatology, 1976**

Other Options:

- (A) **The nature of discourse** — Deconstruction closely studies how language and discourse construct meaning, authority and apparent truth through relationships between words and concepts.
- (C) **The nature of différance** — Derrida’s term combines the ideas of **difference** and **deferral**, suggesting that meaning arises through differences between signs and is continuously postponed.
- (D) **The nature of supplementarity** — A supplement appears to be an optional addition, yet its presence reveals that the supposedly complete original was already lacking something. This contradiction is central to deconstructive analysis.

Q-4 Identify the correct option and complete the statement.

Eliot defines ‘objective correlative’ in his essay ____.

[OAVS PGT ENGLISH 2018]

- (A) The Function of Criticism
(B) Hamlet and his Problems
(C) Tradition and Individual Talent
(D) A Dialogue on Dramatic Poetry

ANS- (B) Hamlet and his Problems

Explanation: **T. S. Eliot** defines the **objective correlative** in his essay *Hamlet and His Problems*, first published in **1919** and later included in *The Sacred Wood* in **1920**. According to Eliot, emotion in art should be expressed through a suitable combination of **objects, situations and events** that naturally produces that emotion in the audience. He argues that Shakespeare’s *Hamlet* lacks a completely



adequate objective correlative because Hamlet's intense emotion is greater than the dramatic facts provided to explain it.

Key Points:

- ✦ *Critic:* **T. S. Eliot**
- ✦ *Critical collection:* **The Sacred Wood**
- ✦ *Drama examined:* **Hamlet**
- ✦ *Dramatist:* **William Shakespeare**
- ✦ *Central requirement:* **External expression of emotion**
- ✦ *Critical judgement:* **Hamlet as an artistic failure**

Other Options:

(A) **The Function of Criticism** — Published in **1923**, this essay discusses the critic's role, literary standards and the relationship between creative and critical activity.

(C) **Tradition and the Individual Talent** — Published in **1919**, this essay presents Eliot's ideas about historical sense, literary tradition and the impersonality of poetry.

(D) **A Dialogue on Dramatic Poetry** — The dialogue form is closely associated with **John Dryden's** *An Essay of Dramatick Poesie*, published in **1668**, which examines ancient, modern, French and English drama.

Q-5 The sentence[s] below contain[s] error[s]. Identify the option that has corrected all such errors.

A decolonized curricula would brings question of class, caste, race, gender, ability and sexuality into dialogue with each another, instead of pretending there is some kind of generic identity we all shared.

[OAVS PGT ENGLISH 2018]

- (A) A decolonized curriculum would bring question of class, caste, race, gender, ability and sexuality into dialogue with one other, instead of pretending that there is some kind of generic identity we all share.
- (B) A decolonized curriculum would bring questions of class, caste, race, gender, ability and sexuality into dialogue with each other, instead of pretending that there is some kind of generic identity we all share.
- (C) A decolonized curriculum had to bring questions of class, caste, race, gender, ability and sexuality in to dialogue among each other, instead of pretending that there is some kind of generic identity we all share.
- (D) Decolonized curriculum bring questions of class, caste, race, gender, ability and sexuality into dialogue with each other, instead of pretending that there is some kind of generic identity we all share.

ANS- (B) A decolonized curriculum would bring questions of class, caste, race, gender, ability and sexuality into dialogue with each other, instead of pretending that there is some kind of generic identity we all share.



Error Part- "A decolonized curricula", "would brings question", "each another", "we all shared"

Reason- ମୂଳ ବାକ୍ୟରେ କେତେକ ଗଠନମୂଳକ ତ୍ରୁଟି ରହିଛି। ପ୍ରଥମତଃ, '**curricula**' ହେଉଛି ଏକ ବହୁବଚନ (plural) ଶବ୍ଦ, ତେଣୁ ଆର୍ଟିକିଲ୍ '**A**' ସହିତ ଏହାର ଏକବଚନ ରୂପ '**curriculum**' ର ବ୍ୟବହାର ଅଧିକ ଯୁକ୍ତିଯୁକ୍ତ। ଦ୍ୱିତୀୟତଃ, modal verb '**would**' ପରେ ସର୍ବଦା verb ର ମୂଳ ରୂପ (base form) ବସିଥାଏ, ତେଣୁ ଏହା '**bring**' ହେବା ଆବଶ୍ୟକ। ବାକ୍ୟରେ ଏକାଧିକ ବିଷୟ (class, caste ଇତ୍ୟାଦି) ଥିବାରୁ ଏଠାରେ '**questions**' ର ପ୍ରୟୋଗ ସଠିକ୍ ଅଟେ। ପରସ୍ପର ସମ୍ପର୍କକୁ ବୁଝାଇବା ପାଇଁ '**each other**' ର ପ୍ରୟୋଗ ହୁଏ, କିନ୍ତୁ 'each another' ସଠିକ୍ ଜାଣି ନୁହେଁ। ଶେଷରେ, ବାକ୍ୟର ପ୍ରବାହ ବର୍ତ୍ତମାନ କାଳରେ ଥିବାରୁ ଅତୀତ କାଳର ରୂପ 'shared' ବଦଳରେ '**we all share**' ର ପ୍ରୟୋଗ ହେବା ଏହି ସମସ୍ତ ଆବଶ୍ୟକୀୟ ସୁଧାର କେବଳ **option (B)** ରେ କରାଯାଇଛି।

Correct Sentence- A decolonized curriculum would bring questions of class, caste, race, gender, ability and sexuality into dialogue with each other, instead of pretending that there is some kind of generic identity we all share.

Other Options:

(A) A decolonized curriculum would bring question... ଏଥିରେ '**question**' କୁ ଏକବଚନରେ ରଖାଯାଇଛି ଏବଂ '**one other**' ର ବ୍ୟବହାର ବ୍ୟାକରଣିକ ଦୃଷ୍ଟିରୁ ସଠିକ୍ ଶୈଳୀ ନୁହେଁ।

(C) A decolonized curriculum had to bring... ଏଠାରେ '**had to bring**' ମୂଳ ବାକ୍ୟର କାଳ ବା tense କୁ ସମ୍ପୂର୍ଣ୍ଣ ରୂପେ ପରିବର୍ତ୍ତନ କରୁଛି ଏବଂ '**in to**' ତଥା '**among each other**' ର ପ୍ରୟୋଗ ଏହି ବାକ୍ୟ ପାଇଁ ଉପଯୁକ୍ତ ନୁହେଁ।

(D) Decolonized curriculum bring... ଏହି ବିକଳ୍ପରେ ଆରମ୍ଭରୁ ଥିବା ଆର୍ଟିକିଲ୍ '**A**' କୁ ବାଦ୍ ଦିଆଯାଇଛି। ଏହାଛଡ଼ା singular subject ଥାଇ ମଧ୍ୟ plural verb '**bring**' ର ପ୍ରୟୋଗ କରାଯାଇଛି, ଯାହାକି subject-verb agreement ର ନିୟମ ସହିତ ଖାପ ଖାଉନାହିଁ।

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Q-6 What does the highlighted phrase "***Bare ruin'd choirs***" in the following lines from Shakespeare's Sonnet 73 signify?

Identify the correct option.

*That time of year thou may'st in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.*

[OAVS PGT ENGLISH 2018]

(A) 'a reference to an avenue of trees whose upper branches form an arch overhead – now in autumn, barren of leaves and not accommodating birds which would sing in unison'



- (B) 'the boughs of the yellow leaves shake against the cold like the jagged arches of the choir and stand exposed to the cold.'
- (C) 'a reference to the remains of a church or, more specifically, a chancel, stripped of its roof and exposed to the elements'
- (D) 'a reference to wind passing through the branches of trees producing various sounds, but now silent as the branches are bare and the sounds absent'

ANS- (A) 'a reference to an avenue of trees whose upper branches form an arch overhead – now in autumn, barren of leaves and not accommodating birds which would sing in unison'

Explanation: In **Sonnet 73**, published in **1609**, **William Shakespeare** compares his advancing age with the **late-autumn season**. The bare branches resemble the ruined arches or choir stalls of an abandoned church. The **birds** that formerly sang among the leafy branches are imagined as **choristers** who once sang in a church choir. Their absence suggests the loss of **youth, vitality, beauty, and happiness**. Therefore, **Option (A)** gives the complete contextual meaning of the phrase. The expression also contains an underlying image of a ruined church choir.

Key Points:

- ✦ *Poet:* **William Shakespeare**
- ✦ *Publication:* **1609**
- ✦ *Structure:* **3 quatrains and 1 couplet**
- ✦ *Rhyme scheme:* **ABAB CDCD EFEF GG**
- ✦ *Main theme:* **Old age and approaching death**
- ✦ *Poetic device:* **Metaphor and visual imagery**

Other Options:

(B) **The boughs of the yellow leaves shake against the cold like the jagged arches of the choir and stand exposed to the cold** — This presents the visual similarity between **bare branches** and the exposed arches of a ruined church, but it does not fully include the important connection between **birds and choristers**.

(C) **A reference to the remains of a church or, more specifically, a chancel, stripped of its roof and exposed to the elements** — This describes the historical image underlying the metaphor. In Shakespeare's time, "choir" could mean the part of a **church** where choristers sang, and ruined religious buildings were familiar after the **Dissolution of the Monasteries, 1536–1541**. However, the poetic context applies this image specifically to **leafless trees and departed birds**.

(D) **A reference to wind passing through the branches of trees producing various sounds, but now silent as the branches are bare and the sounds absent** — This interpretation concerns natural sounds, while the "sweet birds" directly represent birds that once sang among the branches like singers in a **church choir**.

Q-7 Who is the fictional narrator in Virginia Woolf's A Room of One's Own?





[OAVS PGT ENGLISH 2019]

- (A) Mary Beton
- (B) Mary Carmichael
- (C) Virginia Woolf herself
- (D) Judith Shakespeare

ANS- (A) Mary Beton

Explanation: In Virginia Woolf's *A Room of One's Own* (1929), the fictional narrator says "call me Mary Beton, Mary Seton, Mary Carmichael", and she is usually identified as **Mary Beton**. The book grew from lectures Woolf gave at **Newnham and Girton colleges, Cambridge**, in **October 1928**. Its central claim is that a woman must have **money and a room of her own** to write fiction.

Key Points:

- ✦ *Money needed (as stated):* **£500 a year**
- ✦ *Imaginary sister created:* **Judith Shakespeare**
- ✦ *Fictional universities:* **Oxbridge and Fernham**
- ✦ *Genre:* **Extended feminist essay**

Other Options:

- (B) **Mary Carmichael** — She is the imaginary **woman novelist** in the book whose novel *Life's Adventure* shows friendship between two women, **Chloe and Olivia**.
- (C) **Virginia Woolf herself** — She (1882–1941) was a **modernist** novelist of the **Bloomsbury Group** who wrote *Mrs Dalloway* (1925) and *To the Lighthouse* (1927).
- (D) **Judith Shakespeare** — She is Woolf's invented, equally gifted **sister of Shakespeare**, whose talent is wasted because women were denied education and freedom.

Q-8 Match the writers with their work.

- | | |
|----------------------|-------------------------|
| 1. Sir Philip Sydney | a. Utopia |
| 2. Edmund Spenser | b. Canterbury Tales |
| 3. Chaucher | c. Shepherd's Calender |
| 4. Thomas More | d. Apologie for Poetrie |

[OAVS PGT ENGLISH 2019]

- (A) 1-d, 2-c, 3-b, 4-a
- (B) 1-c, 2-b, 3-a, 4-d
- (C) 1-b, 2-a, 3-d, 4-c
- (D) 1-a, 2-c, 3-d, 4-b

ANS- (A) 1-d, 2-c, 3-b, 4-a



Explanation: The correct matching is **Sir Philip Sidney – Apologie for Poetrie (1595)**, **Edmund Spenser – The Shepheardes Calender (1579)**, **Geoffrey Chaucer – The Canterbury Tales (about 1387–1400)** and **Thomas More – Utopia (1516)**. So the code is **1-d, 2-c, 3-b, 4-a**.

Key Points:

- ✦ *Chaucer's title:* **Father of English Poetry**
- ✦ *Spenser's epic:* **The Faerie Queene (1590)**
- ✦ *Canterbury Tales pilgrims:* **29 (plus the narrator)**
- ✦ *Spenser's title:* **The Poets' Poet**

Other Options:

(B) **1-c, 2-b, 3-a, 4-d** — This code gives Sidney a pastoral work; Sidney's own pastoral romance is **The Countess of Pembroke's Arcadia (1590)**.

(C) **1-b, 2-a, 3-d, 4-c** — This code gives Chaucer a critical essay; Chaucer's other works include **Troilus and Criseyde** and **The Book of the Duchess**.

(D) **1-a, 2-c, 3-d, 4-b** — This code gives Sidney **Utopia**; Sidney's other famous work is the sonnet sequence **Astrophel and Stella (1591)**.

Q-9 Who asserted, "a poem contains the same elements as a prose composition the difference must consist in a different combination of them."

[OAVS PGT ENGLISH 2019]

- (A) S.T. Coleridge
- (B) William Wordsworth
- (C) Samuel Johnson
- (D) John Keats

ANS- (A) S.T. Coleridge

Explanation: **S. T. Coleridge** wrote this in **Chapter 14 of Biographia Literaria (1817)**, where he defines a poem. He says a poem has the **same elements as prose**, but differs in their **combination**, since its immediate aim is **pleasure**, not truth. In the same chapter he explains the plan of **Lyrical Ballads** and the "**willing suspension of disbelief**".

Key Points:

- ✦ *Coleridge's famous line on poetry:* "**The best words in the best order**"
- ✦ *Theory in Chapter 13:* **Primary and secondary imagination**
- ✦ *Famous poem:* **The Rime of the Ancient Mariner (1798)**
- ✦ *Unfinished dream poem:* **Kubla Khan (1816)**

Other Options:

(B) **William Wordsworth** — In the **Preface to Lyrical Ballads (1800)**, he called poetry "**the spontaneous overflow of powerful feelings**".

(C) **Samuel Johnson** — He wrote **Preface to Shakespeare (1765)** and **Lives of the Poets (1779–1781)**, and compiled the **Dictionary (1755)**.



(D) **John Keats** — In his **letters**, he described the poet's "**Negative Capability**" (1817) and the "**Vale of Soul-making**" (1819).

Q-10 Match the writer with their works.

- | | |
|------------------|----------------------|
| 1. Chinua Achibe | a. Youth |
| 2. Wole Soyanka | b. The Interpreter |
| 3. Tony Morrison | c. Things fall apart |
| 4. Babla Neruda | d. Beloved |

[OAVS PGT ENGLISH 2019]

- (A) 1-c, 2-d, 3-a, 4-b
(B) 1-b, 2-a, 3-d, 4-c
(C) 1-d, 2-c, 3-d, 4-a
(D) 1-c, 2-b, 3-d, 4-a

ANS- (D) 1-c, 2-b, 3-d, 4-a

Explanation: The correct matching is **Chinua Achebe – Things Fall Apart (1958)**, **Wole Soyinka – The Interpreters (1965)**, **Toni Morrison – Beloved (1987)** and **Pablo Neruda – Youth**. So the code is **1-c, 2-b, 3-d, 4-a**. "Youth" (*Juventud*) is a short poem by the Chilean poet Neruda.

Key Points:

- ✦ *Achebe's hero: Okonkwo (Igbo village of Umuofia)*
- ✦ *Soyinka's Nobel Prize: 1986 (first African laureate)*
- ✦ *Morrison's Pulitzer Prize: Beloved (1988)*
- ✦ *Neruda's Nobel Prize: Literature, 1971*

Other Options:

(A) **1-c, 2-d, 3-a, 4-b** — This code gives Soyinka **Beloved**; Soyinka's famous plays include **A Dance of the Forests (1960)** and **Death and the King's Horseman (1975)**.

(B) **1-b, 2-a, 3-d, 4-c** — This code gives Achebe **The Interpreters**; Achebe's other novels are **No Longer at Ease (1960)** and **Arrow of God (1964)**.

(C) **1-d, 2-c, 3-d, 4-a** — This code repeats **d**; Achebe is called the **father of modern African literature**, and Morrison also wrote **The Bluest Eye (1970)**.





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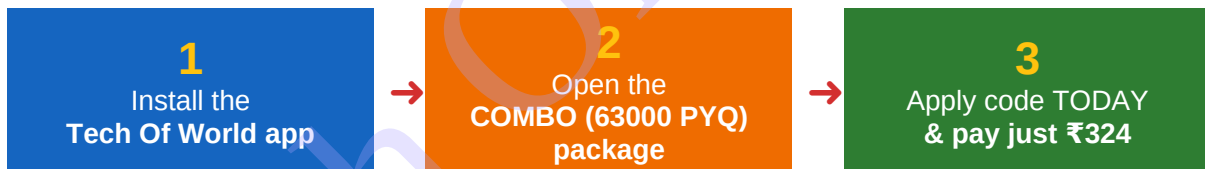
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