



**FEDERAL PUBLIC SERVICE COMMISSION  
SPECIAL COMPETITIVE EXAMINATION-2023 FOR  
RECRUITMENT TO POSTS IN BS-17 UNDER THE FEDERAL  
GOVERNMENT**

Roll Number

**ENGLISH LITERATURE**

<b>TIME ALLOWED: THREE HOURS</b>	<b>(PART-I MCQs)</b>	<b>MAXIMUM MARKS: 20</b>
<b>PART-I (MCQs) : MAXIMUM 30 MINUTES</b>	<b>(PART-II)</b>	<b>MAXIMUM MARKS: 80</b>
<b>NOTE: (i) First attempt PART-I (MCQs) on separate OMR Answer Sheet which shall be taken back after 30 minutes.</b>		
<b>(ii) Overwriting/cutting of the options/answers will not be given credit.</b>		
<b>(iii) There is no negative marking. All MCQs must be attempted.</b>		

**PART-I (MCQs)(COMPULSORY)**

- Q.1. (i) Select the best option/answer and fill in the appropriate Box  on the OMR Answer Sheet.(20x1=20)**  
**(ii) Answers given anywhere else, other than OMR Answer Sheet, will not be considered.**
1. **“Why I Am Not a Christian” is an essay by:**  
(A) Bertrand Russell (B) T. S. Eliot (C) Ralph Waldo Emerson (D) George Orwell
  2. **In Pygmalion, who was enchanted by ELIZA upon first social meeting?**  
(A) Pickering (B) Higgins (C) Freddy (D) Mrs. Pearce
  3. **“Objective Correlative” is a term coined by:**  
(A) T.S. Eliot (B) Washington Allston (C) Ezra Pound (D) Amy Lowell
  4. **“Imagism” was a poetic vogue that flourished in England partly under the influence of the poetic theory of:**  
(A) T.S. Eliot (B) T. E. Hulme (C) Ezra Pound (D) Amy Lowell
  5. **“I will show you fear in a handful of dust” is a famous line that comes in Eliot’s:**  
(A) 1<sup>st</sup> part of *The Waste Land* (B) 2<sup>nd</sup> part of *The Waste Land*  
(C) 3<sup>rd</sup> part of *The Waste Land* (D) *The Love Song of J. Alfred Prufrock*
  6. **It was during the months of \_\_\_\_\_ that John Keats wrote his major ‘Odes’.**  
(A) Spring 1819 (B) Summer 1819 (C) Spring 1817 (D) Winter 1817
  7. **‘Stream of Consciousness is a term first used by:**  
(A) James Joyce (B) William James (C) Henry James (D) Virginia Woolf
  8. **All of the Keats’ Odes are written in:**  
(A) 10 line regular stanzas (B) 9 line Spenserian stanzas  
(C) Quatrains with couplets (D) Quatrains with tercets
  9. **In *The Scarlet Letter*, what item in the governor’s mansion shows Hester a distorted reflection of herself?**  
(A) An antique mirror (B) A stained-glass window  
(C) A suit of armor (D) The governor’s eyeglasses
  10. **The *Preface to the Lyrical Ballads* was firstly published in its:**  
(A) 1<sup>st</sup> edition (B) 2<sup>nd</sup> edition (C) 3<sup>rd</sup> edition (D) 4<sup>th</sup> edition
  11. **Who has described D. H. Lawrence as “the greatest imaginative novelist of our generation”?**  
(A) E. M. Forster (B) F. R. Leavis (C) Cleanth Brooks (D) Virginia Woolf
  12. **In *Far From Madding Crowd*, who helps Gabriel Oak to protect the ricks during the storm?**  
(A) Cainy Ball (B) Sergeant Troy (C) Joseph Poorgrass (D) Bathsheba Everdene
  13. ***Waiting for Godot* is a \_\_\_\_\_ by Samuel Beckett.**  
(A) Tragedy (B) Comedy (C) Tragicomedy (D) None
  14. **Yeats was most interested in which school of thought?**  
(A) Judaism (B) Occultism (C) Christianity (D) Druidry
  15. **What perspective is the poem *The Second Coming* written from?**  
(A) First person (B) Second person (C) A universal perspective (D) Third person
  16. **The epigraph of *The Love Song of J. Alfred Prufrock* shifts the reader’s mind to Dante’s:**  
(A) 7<sup>th</sup> Circle of Hell (B) 8<sup>th</sup> Circle of Hell (C) 9<sup>th</sup> Circle of Hell (D) *Purgatorio*
  17. ***Ulysses* is a poem written in:**  
(A) Blank verse (B) Dramatic monologue (C) 10 line stanzas (D) Both (A) & (B)
  18. **Wallace Stevens won the \_\_\_\_\_ for his *Collected Poems* in 1955.**  
(A) Pulitzer Prize for Poetry (B) Nobel Prize for Poetry  
(C) Booker Prize for Poetry (D) Both (A) & (C)
  19. **Who describes William Shakespeare as “...the only *Shake-scene* in a country”?**  
(A) Robert Greene (B) Christopher Marlowe (C) Ben Jonson (D) Robert Graves
  20. **With which novel does Stephen Dedalus fall in love in *A Portrait of the Artist as a Young Man*.**  
(A) Frankenstein (B) The Three Musketeers (C) The Count of Monte Cristo (D) Ulysses

ENGLISH LITERATURE**PART-II**

<b>TIME ALLOWED: THREE HOURS</b>	<b>PART-I (MCQS)</b>	<b>MAXIMUM MARKS = 20</b>
<b>PART-I(MCQS): MAXIMUM 30 MINUTES</b>	<b>PART-II</b>	<b>MAXIMUM MARKS = 80</b>
<p><b>NOTE: (i) Part-II is to be attempted on the separate Answer Book.</b></p> <p><b>(ii) Attempt ONLY FOUR questions from PART-II. ALL questions carry EQUAL marks.</b></p> <p><b>(iii) All the parts (if any) of each Question must be attempted at one place instead of at different places.</b></p> <p><b>(iv) Write Q. No. in the Answer Book in accordance with Q. No. in the Q.Paper.</b></p> <p><b>(v) No Page/Space be left blank between the answers. All the blank pages of Answer Book must be crossed.</b></p> <p><b>(vi) Extra attempt of any question or any part of the question will not be considered.</b></p>		

- Q. No. 2.** Amidst the swarming stories of deception and betrayal, O' Henry's *The Gift of the Magi* appears as a soothing assurance for lovers. Discuss. (20)
- Q. No. 3.** Discuss the concept of "Negative Capability" in the poetry of Keats. (20)
- Q. No. 4.** Native Americans make a few brief and mysterious appearances in *The Scarlet Letter*. What role do they play and in what ways might their presence contribute to furthering the novel's central themes? (20)
- Q. No. 5.** Focusing on the 'mistaken views' of the modern world, critically evaluate the theme of Russell's *The Conquest of Happiness*. (20)
- Q. No. 6.** "King Lear is not only a tragedy of parents and children, of pride and ingratitude; it is also a tragedy of kingship." Discuss with reference to power relations in *King Lear*. (20)
- Q. No. 7.** Discuss the idea of Room 101, in Orwell's *1984*, the place where everyone meets his or her worst fear. What role does the foreboding uncertainty play in making Room 101 frightening? (20)
- Q. No. 8.** The Modernist aspiration for scientification of academic discourses resulted in development of the Structuralist attitude in literary studies. Discuss. (20)

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