

परीक्षा केन्द्राध्यक्ष की मोहर  
Seal of Superintendent of Examination Centre

C.G. SET-2017  
Papers-II  
English

परीक्षार्थी द्वारा बॉल-प्वाइंट पेन से भरा जाए  
To be filled in by Candidate by Ball-Point pen only

उत्तर-शीट का क्रमांक  
Sl. No. of Answer-Sheet

अनुक्रमांक  
Roll No.

घोषणा : मैंने नीचे दिये गये निर्देश अच्छी तरह पढ़कर समझ लिए हैं।

Declaration : I have read and understood the instructions given below.

अभ्यर्थी के हस्ताक्षर  
(Signature of Candidate)

अभ्यर्थी का नाम  
(Name of Candidate)

वीक्षक के हस्ताक्षर  
(Signature of Invigilator)

वीक्षक के नाम  
(Name of Invigilator)

Paper : II Subject : ENGLISH

Time : 1 Hour 15 Minutes

Maximum Marks : 100

इस प्रश्न-पुस्तिका में पृष्ठों की संख्या  
Number of Pages in this Question Booklet

20

इस प्रश्न-पुस्तिका में प्रश्नों की संख्या  
Number of Questions in this Question Booklet

50

### INSTRUCTION TO CANDIDATES

1. Immediately after getting the Booklet read instructions carefully, mentioned on the front and back page of the Question Booklet and do not open the seal given on the right hand side, unless asked by the invigilator. Do not accept a booklet without sticker-seal and do not accept an open booklet. As soon as you are instructed to open the booklet in the first 5 minutes you should compulsorily tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to pages/questions missing or duplicate or not in serial order or any other discrepancy should be got replaced immediately within 5 minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time will be given.
2. Write your Roll No., Answer-Sheet No., in the specified places given above and put your signature.
3. Make all entries in the OMR Answer-Sheet as per the given instructions, otherwise Answer-Sheet will not be evaluated.
4. For each question in the Question Booklet choose only one correct/most appropriate answer, out of four options given and darken the circle provided against that option in the OMR Answer-Sheet, bearing the same serial number of the question. Darken the circle with **Black or Blue ball-point pen only**.
5. Darken the circle of chosen option fully, otherwise answers will not be evaluated.

Example : (A) (B) (C) (D) If (B) is correct answer.

6. There are 50 objective type questions in this Booklet. All questions are compulsory and carry 2 marks each.
7. Do not write anything anywhere in the Question Booklet or on the Answer-Sheet except making entries in the specified places. Rough work is to be done in the space provided in this booklet.
8. When the examination is over, original OMR Answer Sheet is to be handed over to the invigilator before leaving the examination hall, while the Question Booklet and carbon copy of the Answer-Sheet can be retained by the candidate.
9. There is no negative marks for incorrect answer.
10. Use of any calculator/log table/mobile phone is prohibited.

### अभ्यर्थियों के लिए निर्देश

1. प्रश्न-पुस्तिका मिलते ही मुख पृष्ठ एवं अंतिम पृष्ठ में दिए गए निर्देशों को अच्छी तरह पढ़ लें। दाहिनी ओर लगी सील को वीक्षक के कहने से पूर्व न खोलें। स्टीकर सील के बगैर प्रश्न पुस्तिका या खुले हुये प्रश्न पुस्तिका को स्वीकार न करें। प्रश्न पुस्तिका को खोलने के लिए जैसा ही कहा जायेगा प्रथम 5 मिनट में अनिवार्यतः मुख पृष्ठ पर अंकित पृष्ठों की संख्या एवं प्रश्नों की संख्या को पुस्तिका में पृष्ठों की संख्या एवं प्रश्नों की संख्या से मिलान कर लें। पृष्ठों/प्रश्नों का छूटना या पुनः मुद्रित हो जाना या क्रम में नहीं रहना या अन्य किसी विरोधाभास के कारण प्राप्त त्रुटिपूर्ण प्रश्न पुस्तिका को इन्हीं 5 मिनट के अंदर बदलवा लें। इसके पश्चात न ही प्रश्न पुस्तिका बदला जा सकता है और न ही कोई अतिरिक्त समय दिया जायेगा।
2. ऊपर दिए हुए निर्धारित स्थानों में अपना अनुक्रमांक, उत्तर-पुस्तिका क्रमांक लिखें तथा अपने हस्ताक्षर करें।
3. ओ.एम.आर. उत्तर-शीट में समस्त प्रविष्टियां दिये गये निर्देशानुसार को अन्यथा उत्तर-शीट का मूल्यांकन नहीं किया जाएगा।
4. प्रत्येक प्रश्न के उत्तर हेतु प्रश्न-पुस्तिका में प्रश्न के नीचे दिए गए चार विकल्पों में से सही/सबसे उपयुक्त केवल एक ही विकल्प का चयन कर ओ.एम.आर. उत्तर-शीट में उसी विकल्प वाले गोले को, जो उस प्रश्न के सरल क्रमांक से सम्बंधित हो, काले या नीले बॉल-प्वाइंट पेन से भरें।
5. सही उत्तर वाले गोले को अच्छी तरह से भरें, अन्यथा उत्तरों का मूल्यांकन नहीं होगा।

उदाहरण : (A) (B) (C) (D) यदि (B) उत्तर सही है।

6. प्रश्न-पुस्तिका में 50 वस्तुनिष्ठ प्रश्न दिए गए हैं। प्रत्येक प्रश्न के लिए 2 अंक निर्धारित हैं। सभी प्रश्न अनिवार्य हैं।
7. प्रश्न-पुस्तिका तथा उत्तर-शीट में निर्दिष्ट स्थानों पर प्रविष्टियां भरने के अतिरिक्त कहीं भी कुछ न लिखें। रफ कार्य, इस पुस्तिका में उपलब्ध स्थान पर करें।
8. परीक्षा समाप्ति के उपरान्त तथा कक्ष छोड़ने के पूर्व मूल ओ.एम.आ. उत्तर-शीट वीक्षक को सौंपा जाए। प्रश्न-पुस्तिका एवं उत्तर-शीट व कार्बन कॉपी परीक्षार्थी अपने साथ ले जा सकते हैं।
9. ऋणात्मक मूल्यांकन नहीं किया जावेगा।
10. किसी भी तरह के कैलकुलेटर/लॉग टेबल/मोबाइल फोन का प्रयोग वर्जित है।

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## ENGLISH - II

1. Choose the correct options to find out the poets who are under the category of 'Metaphysical poets' ?

- (a) Marvell, Crashaw
- (b) Pope, Marvell
- (c) Ben Jonson, Bacon
- (d) Vaughan, Donne

**Codes :**

- (A) (a) and (d)
- (B) (b) and (c)
- (C) (c) and (d)
- (D) (b) and (d)

2. Find out the correct sequence of the Shakespearean plays below in terms of their first publication :

- (a) The Tempest, Macbeth, Othello, Hamlet
- (b) Hamlet, Othello, Macbeth, The Tempest
- (c) Othello, Macbeth, Hamlet, The Tempest
- (d) Hamlet, Othello, The Tempest, Macbeth

**Codes :**

- (A) (d)
- (B) (c)
- (C) (a)
- (D) (b)

3. Who among the following are not the contemporaries of Chaucer ?

- (a) Langland and Wyclif
- (b) Mandeville and Bower
- (c) Wyatt and Surrey
- (d) Malory and Erasmus

Choose the most appropriate answer :

- (A) (a) and (b)
- (B) (c) and (d)
- (C) (a) and (c)
- (D) (b) and (d)

4. Arrange the following works of Shakespearean age in chronological order.

- (a) Norton's *Eorhoduc*
- (b) Nash's *Unfortunate Traveller*
- (c) Lyly's *Endymion*
- (d) Marlowe's *Tamburlaine*

**Codes :**

- (A) (a), (b), (c), (d)
- (B) (d), (c), (b), (a)
- (C) (a), (c), (d), (b)
- (D) (b), (a), (c), (d)

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5. Match the forms of drama given in column 'A' with their characteristics as given in column 'B'.

'A'		'B'	
(a)	Mystery	(i)	Personified abstractions
(b)	Miracle	(ii)	Tragedies
(c)	Senecon	(iii)	Subjects taken from the lives of the saints
(d)	Morality	(iv)	Subjects taken from the <i>Bible</i>

Codes :

	(a)	(b)	(c)	(d)
(A)	(i)	(ii)	(iii)	(iv)
(B)	(iv)	(iii)	(ii)	(i)
(C)	(iii)	(iv)	(i)	(ii)
(D)	(ii)	(i)	(iv)	(iii)

6. Match the name of the poets given in column 'A' with their characteristics as given in column 'B'.

A		B	
(a)	Carew	(i)	Poet of impulse and ambition
(b)	Milton	(ii)	Poet of steadfast will and purpose
(c)	Shakespeare	(iii)	Poet of the fantastic form and leader of the fantastic school
(d)	Donne	(iv)	Poet of sensual and the religious

Codes :

	(a)	(b)	(c)	(d)
(A)	(i)	(ii)	(iii)	(iv)
(B)	(iv)	(iii)	(ii)	(i)
(C)	(iv)	(ii)	(i)	(iii)
(D)	(iii)	(i)	(iv)	(ii)

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7. Identify the typical attitudes of Restoration comedy from the following choices.
- (a) The stress on sex - antagonism
  - (b) The common conventions that marriage is a bore
  - (c) Love is a physical appetite
  - (d) Love - idealism
- Codes :**
- (A) (b), (c), (d)
  - (B) (a), (b) and (c)
  - (C) (a), (c) and (d)
  - (D) (a), (b), (d)
8. "The father of English Poetry"  
"a perpetual fountain of good sense"  
Who has used the above expressions and for whom ?
- (A) Addison for Chaucer
  - (B) Johnson for Shakespeare
  - (C) Dryden for Chaucer
  - (D) Pope for Shakespeare
9. Samuel Butler's *Hudibras* contains the following lines :
- He was in logic a great critic,  
Profoundly skilled in analytic ;  
He could distinguish and divide,  
A hair betwixt south and south-west side.
- Which of the following statements is NOT true ?
- (A) It is almost a doggerel
  - (B) Each couplet has a rhyme
  - (C) He was critical, yet not logical
  - (D) He was precisely analytical
10. Entries in *The Diary of Samuel Pepys* opens on 1 January 1660 and continues till 31 May 1669.
- Which of the following statements is true ?
- (A) It begins after The Restoration
  - (B) It continues during The Glorious Revolution
  - (C) It continues and ends with the Reformation
  - (D) It contains events of The French Revolution

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**11. Match the columns :**

- |                   |   |
|-------------------|---|
| (a) Mock-epic     | (i) Irony, humour, exaggeration as devices to expose the vices and ridicule                     |
| (b) Neoclassicism | (ii) Twisting words to produce humorous effect  |
| (c) Wit           | (iii) Obsession with antiquity of a particular period in Greco - Roman history                  |
| (d) Satire        | (iv) a tactical twist in the epic structure in order to criticize and to create humorous effect |

**Codes :**

- |           |       |       |      |
|-----------|-------|-------|------|
| (a)       | (b)   | (c)   | (d)  |
| (A) (iv)  | (iii) | (ii)  | (i)  |
| (B) (i)   | (ii)  | (iii) | (iv) |
| (C) (iii) | (i)   | (ii)  | (iv) |
| (D) (ii)  | (i)   | (iii) | (iv) |

**12. Assertion (A) :**

It is hardly surprising that the century which saw the greatest expansion of writing and reading should also see the arrival of the professional critic.

**Reason (R) :**

Criticism is an aid to the definition and aims of literature. Criticism changes almost as much as literature varies, but can exert very strong influence. And no critic is ever right, at least for any longer than the critical fashion lasts.

**Codes :**

- (A) (R) is connected to (A) but does not explain anything
- (B) (R) is not connected to (A)
- (C) (R) is connected to (A) and both speak of arrival and influence of criticism
- (D) (R) speaks of criticism ; (A) speaks of literature

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**13. Assertion (A) :**

The novel was not a sudden innovation at the end of the seventeenth century. Accounts of travels, right from 14<sup>th</sup> century, other worlds and cultures, ways of living and believing became a main characteristic of fiction through the Elizabethan age.

**Reason (R) :**

However the exotic influence in seventeenth century to be tamed and subsumed into recognisably English middle class ways of thinking and brought into line with the worldview of the time. Englishness could always dominate over exoticism. The concern was to accommodate experience within the recognisable bounds.

**Codes :**

- (A) (R) advances the argument of (A) about the novel
- (B) (R) does not advance the argument of (A) about the novel
- (C) (R) does not advance the argument of (A) about novel but explains about 'Englishness' and 'exoticism'
- (D) (R) advances the argument of (A) about novel and explains about Englishness and exoticism

**14. The two major animal images used by Pope in "An Epistle to Dr Arbuth not are :**

- (a) a bull                      (b) a fish
- (c) an ass                      (d) a dog

**Codes :**

- (A) (c) and (d)
- (B) (a) and (c)
- (C) (b) and (d)
- (D) (a) and (d)

**15. Arrange the following events and work of 18<sup>th</sup> century in chronological order.**

- (a) Johnson's *Dictionary*
- (b) Union of England and Scotland
- (c) American Revolution
- (d) Declaration of Independence

**Codes :**

- (A) (b), (a), (c), (d)
- (B) (c), (d), (a), (b)
- (C) (a), (d), (c), (b)
- (D) (b), (c), (d), (a)

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16. Choose the pair of poets known strictly as Romantic :

- (a) Gray and Collins
- (b) Blake and Keats
- (c) Wordsworth and Coleridge
- (d) Thomson and Burns

**Codes :**

- (A) (a) and (b)
- (B) (d) and (c)
- (C) (b) and (c)
- (D) (a) and (d)

17. Match the works in **List-I** with that of the year in **List-II** :

**List - I**

**List - II**

- |                     |            |
|---------------------|------------|
| (a) Lyrical Ballads | (i) 1805   |
| (b) Emma            | (ii) 1798  |
| (c) Endymion        | (iii) 1815 |
| (d) The Prelude     | (iv) 1818  |

**Codes :**

- |     | (a)  | (b)   | (c)   | (d)   |
|-----|------|-------|-------|-------|
| (A) | (i)  | (ii)  | (iii) | (iv)  |
| (B) | (ii) | (iii) | (iv)  | (i)   |
| (C) | (ii) | (iii) | (i)   | (iv)  |
| (D) | (iv) | (i)   | (ii)  | (iii) |

18. Match the items in **List-I** with items in **List-II** according to the code given below :

**List - I**

**List - II**

- |                    |                      |
|--------------------|----------------------|
| (a) Jane Austen    | (i) Caleb williams   |
| (b) Walter Scott   | (ii) Evelina         |
| (c) William Godwin | (iii) Mansfield park |
| (d) Frances Buvney | (iv) Waverly         |

**Codes :**

- |     | (a)   | (b)  | (c)   | (d)   |
|-----|-------|------|-------|-------|
| (A) | (i)   | (ii) | (iii) | (iv)  |
| (B) | (iii) | (iv) | (i)   | (ii)  |
| (C) | (iii) | (i)  | (ii)  | (iv)  |
| (D) | (iv)  | (ii) | (i)   | (iii) |

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**19. Assertion (A) :**

The novelists, in the romantic period, raised the form from the inferior level of critical esteem to the most significant and most popular form.

**Reason (R) :**

The intellectual climate of the time is reflected in the wide range of issues, themes, which the novel was now beginning to encompass; high - class society contrasts with the primitive, national concerns with the regional; male points of view with female; present with past.

**Codes :**

- (A) (R) tells about the intellectual climate; does not talk about novel
- (B) (R) tells about contrasts and conflicts only
- (C) (R) and (A) are not related
- (D) (R) explains the way the novel was expanded and hence connected to (A)

**20. Assertion (A) :**

The Romantics developed ways of writing which tried to capture the ebb and flow of individual experience.

**Reason (R) :**

The Industrial Revolution led to an increasing regimentation of the Individual. Small towns and villages where everyone knew their neighbours, began to disappear. They were replaced by a more impersonal mechanised society, fed and clothed by mass production. In this new world individuals lost their identity.

**Codes :**

- (A) (R) explains the historic context of the nature of writing of (A)
- (B) (R) does not explain any context of the writing of (A)
- (C) (R) is not related to (A) historically and Socially
- (D) Industrial Revolution of (R) come after Romantic period of (A)

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21. Choose the correct option :

**Assertion (A) :** The literature of the Victorian Age is a fusion of romantic and realistic style of writing.

**Reason (R) :** It didn't have a distinct literary style of its own.

**Codes :**

- (A) Both (A) and (R) are true and (R) is the correct explanation of (A)
- (B) Both (A) and (R) are true but (R) is not the correct explanation of (A)
- (C) (A) is true but (R) is false
- (D) Both (A) and (R) are false

22. Match the items in List-I with items in List-II according to the code given below :

List - I	List - II
(a) Thomas Hardy	(i) Tithonus
(b) Henry James	(ii) Porphyria's love
(c) A. Tennyson	(iii) The woodlanders
(d) R. Browning	(iv) Daisy Miller

**Codes :**

- |           |      |       |       |
|-----------|------|-------|-------|
| (a)       | (b)  | (c)   | (d)   |
| (A) (ii)  | (i)  | (iii) | (iv)  |
| (B) (i)   | (ii) | (iv)  | (iii) |
| (C) (iv)  | (ii) | (i)   | (iii) |
| (D) (iii) | (iv) | (i)   | (ii)  |

23. Match the items in List-I with items in List-II according to the code given below :

List-I	List-II
(a) George Eliot	(i) Sybil
(b) Charles Kingsley	(ii) Pendennis
(c) Benjamin Disraeli	(iii) Daniel Deronda
(d) W.M. Thackeray	(iv) Altone Lock

**Codes :**

- |           |       |       |      |
|-----------|-------|-------|------|
| (a)       | (b)   | (c)   | (d)  |
| (A) (i)   | (iii) | (ii)  | (iv) |
| (B) (i)   | (iii) | (iv)  | (ii) |
| (C) (iii) | (iv)  | (i)   | (ii) |
| (D) (ii)  | (i)   | (iii) | (iv) |

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24. Match the items in List-I with items in List-II according to the code given below :

List - I	List - II
(a) Charles Dickens	(i) Moll Flanders
(b) John Galt	(ii) The Provost
(c) Daniel Defoe	(iii) Christie Johnson
(d) Charles Reade	(iv) Our mutual Friend

Codes :

- |           |      |       |       |
|-----------|------|-------|-------|
| (a)       | (b)  | (c)   | (d)   |
| (A) (iv)  | (ii) | (i)   | (iii) |
| (B) (ii)  | (i)  | (iii) | (iv)  |
| (C) (iv)  | (i)  | (iii) | (ii)  |
| (D) (iii) | (i)  | (ii)  | (iv)  |

25. Find out the nature of match between the Assertion and Reason.

**Assertion (A) :** Lawrence rejected the convention of the fictional tradition.

**Reason (R) :** The convention was no longer capturing the mood of the time.

Codes :

- (A) Both (A) and (R) are true and (R) is the correct explanation of (A)  
 (B) Both (A) and (R) are true but (R) is not the correct explanation of (A)  
 (C) (A) is true but (R) is false  
 (D) Both (A) and (R) are false

26. Choose the correct chronological order :

- (a) Lord Jim, Lady Chatterley's Lover, The Waste Land, Mrs. Dalloway  
 (b) Lord Jim, The Waste Land, Mrs. Dalloway, Lady Chatterley's Lover  
 (c) The Waste Land, Lord Jim, Mrs. Dalloway, Lady Chatterley's Lover  
 (d) Lady Chatterley's Lover, Lord Jim, The Waste Land, Mrs. Dalloway

Codes :

- (A) (a)  
 (B) (c)  
 (C) (b)  
 (D) (d)

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27. Match the Writers in List-I with Novels in List-II according to the code given below.

List-I		List-II	
(a)	E.M. Forster	(i)	Aaron's Rod
(b)	Joseph Conrad	(ii)	Howards End
(c)	D.H. Lawrence	(iii)	The Waves
(d)	Virginia Woolf	(iv)	Under Western Eyes

Codes :

	(a)	(b)	(c)	(d)
(A)	(iii)	(iv)	(ii)	(i)
(B)	(ii)	(iv)	(i)	(iii)
(C)	(i)	(iii)	(iv)	(ii)
(D)	(iv)	(ii)	(i)	(iii)

28. Match the playwrights in List-I with plays in List-II according to the code given below.

List-I		List-II	
(a)	John Osborne	(i)	Happy Days
(b)	Terence Rattigan	(ii)	Saved
(c)	Samuel Beckett	(iii)	In Praise of Love
(d)	Edward Bond	(iv)	A Patriot for Me

Codes :

	(a)	(b)	(c)	(d)
(A)	(iv)	(iii)	(i)	(ii)
(B)	(ii)	(iii)	(i)	(iv)
(C)	(iii)	(i)	(ii)	(iv)
(D)	(iii)	(ii)	(i)	(iv)

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29. Arrange the works of T.S. Eliot in chronological order.

- (a) *The Elder Statesman*
- (b) *The Confidential Clerk*
- (c) *Murder in the Cathedral*
- (d) *The Cocktail Party*

**Codes :**

- (A) (d), (a), (b), (c)
- (B) (a), (b), (c), (d)
- (C) (b), (c), (d), (a)
- (D) (c), (d), (b), (a)

30. Which of the following works employs a narrative structure in which the main action is relayed at second hand through an enclosing frame story ?

- (A) *Sons and Lovers*
- (B) *Ulysses*
- (C) *The Power and the Glory*
- (D) *Heart of Darkness*

31. Match the writers given in column 'A' with their works as given in column 'B'.

**A**

**B**

- |                     |                           |
|---------------------|---------------------------|
| (a) Ted Hughers     | (i) The Hawk in the Rain  |
| (b) Geoffrey Hill   | (ii) The Birthday Party   |
| (c) Harold Pinter   | (iii) The Triumph of Love |
| (d) William Golding | (iv) The Pyramid          |

**Codes :**

- |     | (a)  | (b)   | (c)   | (d)   |
|-----|------|-------|-------|-------|
| (A) | (i)  | (iii) | (ii)  | (iv)  |
| (B) | (i)  | (ii)  | (iii) | (iv)  |
| (C) | (iv) | (iii) | (ii)  | (i)   |
| (D) | (ii) | (iv)  | (i)   | (iii) |

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32. Match the authors with their works.
- |                    |                                 |
|--------------------|---------------------------------|
| (a) G B Shaw       | (i) Four Elizebethan Dramatists |
| (b) T.S. Eliot     | (ii) Endgame                    |
| (c) Engene O'Neill | (iii) Man and Superman          |
| (d) Samuel Beckett | (iv) Bound East for Cardiff     |

**Codes :**

- |     |       |       |      |      |
|-----|-------|-------|------|------|
|     | (a)   | (b)   | (c)  | (d)  |
| (A) | (iv)  | (iii) | (i)  | (ii) |
| (B) | (i)   | (iii) | (ii) | (iv) |
| (C) | (iii) | (i)   | (iv) | (ii) |
| (D) | (iii) | (ii)  | (i)  | (iv) |

33. Who among the following had won the Booker Prize twice ?
- (A) J.M. Coetzee  
 (B) Philip Larkin  
 (C) Jack Derrida  
 (D) Edward Said

34. *The Empire Writes Back* is written by :
- (A) Bill Ashcroft, Helen Tiffin, Gareth Griffiths  
 (B) Bill Ashcroft, Helen Tiffin, Alice Munro  
 (C) Bill Ashcroft, Helen Tiffin, Margaret Atwood  
 (D) Bill Ashcroft, Helen Tiffin, Chinua Achebe

35. Of the following characters, which one does not belong to Raja Rao's *Kanthapura*.
- (A) Moorthy  
 (B) Bade Khan  
 (C) Range Gowda  
 (D) Govindan Nair

36. Match the works given in **List - I** with their authors given in **List - II** using codes provided.

List - I		List - II	
(a)	<i>The Stone Angel</i>	(i)	Patrick White
(b)	<i>The Crow Eaters</i>	(ii)	Wole Soyinka
(c)	<i>A Dance of Forests</i>	(iii)	Margaret Lawrence
(d)	<i>The Solid Mandala</i>	(iv)	Bapsi Sidhwa

**Codes :**

- |     |       |       |      |      |
|-----|-------|-------|------|------|
|     | (a)   | (b)   | (c)  | (d)  |
| (A) | (iv)  | (iii) | (i)  | (ii) |
| (B) | (i)   | (iii) | (ii) | (iv) |
| (C) | (iii) | (iv)  | (ii) | (i)  |
| (D) | (iii) | (i)   | (ii) | (iv) |

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37. The following are two lists of works and their themes. Match them correctly.

**List-A**

**List-B**

- |                                   |   |
|-----------------------------------|---|
| (a) <i>The League of Youth</i>    | (i) describes manoevrings of a businessman who employs foul means of acquiring wealth |
| (b) <i>The Pillars of Society</i> | (ii) Fate of a doctor who is considered public enemy for telling truth                |
| (c) <i>Ghosts</i>                 | (iii) Open discussion on venereal diseases  |
| (d) <i>An Enemy of the People</i> | (iv) A satire on the new breed of corrupt and unscrupulous politicians                |

**Codes :**

- |     | (a)  | (b)   | (c)   | (d)   |
|-----|------|-------|-------|-------|
| (A) | (i)  | (ii)  | (iii) | (iv)  |
| (B) | (iv) | (i)   | (iii) | (ii)  |
| (C) | (iv) | (iii) | (i)   | (ii)  |
| (D) | (ii) | (i)   | (iv)  | (iii) |

38. In which of the following works Naipaul uses the dialect spoken by Indian immigrants in Trinidad as a major innovation in an authentic way ?

- (A) *The Mystic Masseur*  
 (B) *A House for Mr. Biswas*  
 (C) *Miguel Street*  
 (D) *The Suffrage of Elvira*

39. Select the matching pair :

- |                         |                |
|-------------------------|----------------|
| (a) Jayanta             | (i) Bengali    |
| (b) Girish Karnad       | (ii) Malayalam |
| (c) Kamala Das          | (iii) Odia     |
| (d) Sunil Gangopadhyaya | (iv) Kannada   |

**Codes :**

- |     | (a)   | (b)   | (c)   | (d)  |
|-----|-------|-------|-------|------|
| (A) | (i)   | (iii) | (ii)  | (iv) |
| (B) | (iii) | (iv)  | (ii)  | (i)  |
| (C) | (iii) | (ii)  | (iv)  | (i)  |
| (D) | (iv)  | (ii)  | (iii) | (i)  |

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40. The foundations of structuralism were laid in the works of :
- (A) Northrop Frye  
(B) Ferdinand de Saussure  
(C) Jacques Derrida  
(D) Noam Chomsky
41. Which statement is **not** correct :
- (A) Linguistics of Saussure centres on the notion of a system of interacting individual signs or units of meaning  
(B) Linguistics of Chomsky focused on the description of grammar  
(C) Roger Fowler concentrates on the relationship between language use and social world  
(D) According to Chomsky each sign in language is a union of signifier and signified
42. The name of the famous book by Simone de Beauvoir is :
- (A) The Structural Transformation of the Public Sphere  
(B) The Second Sex  
(C) Gender Trouble  
(D) Epistemology of the Closet
43. Match the following :
- |                     |                          |
|---------------------|--------------------------|
| (a) Jung            | (i) animus               |
| (b) Keats           | (ii) negative capability |
| (c) Jonathan Culler | (iii) logocentricism     |
| (d) New Critics     | (iv) intentional fallacy |
- Codes :**
- |     |      |       |       |       |
|-----|------|-------|-------|-------|
|     | (a)  | (b)   | (c)   | (d)   |
| (A) | (iv) | (iii) | (i)   | (ii)  |
| (B) | (iv) | (ii)  | (iii) | (i)   |
| (C) | (i)  | (ii)  | (iii) | (iv)  |
| (D) | (ii) | (i)   | (iv)  | (iii) |
44. Choose the **correct** sequence :
- (A) "Two Uses of Language" "Sign, Structure and Play" "The Death of the Author"  
(B) "The Death of the Author" "Sign, Structure and Play" "Two Uses of Language"  
(C) "Sign, Structure and Play" "Two Uses of Language" "The Death of the Author"  
(D) "Two Uses of Language" "The Death of the Author" "Sign, Structure and Play"

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45. Which of the following is/are rhyme forms ?

- (a) Eye-rhymes
- (b) Ear-rhymes
- (c) Feminine rhyme
- (d) False or imperfect rhyme

**Codes :**

- (A) only (a) and (b)
- (B) only (c) and (d)
- (C) only (a),(b) and (c)
- (D) All (a), (b), (c) and (d)

46. i writing you Dear mamma dis letter/  
wha ?

guess what ! pun a computer o/kay ?

like i jine de mecantilists

*Well not quite*

*if you cyaan beat prospero whistle*

The above extract from Edward Braithwaite contains use of italics, slashes and lack of punctuation in the first and last line. This is an example of :

- (A) Aphoristic style
- (B) Video style
- (C) Poetic prose
- (D) Grand style

47. Identify the poems that employ the Spenserian stanza :

- (a) *The Faery Queene*
- (b) *Don Juan*
- (c) "Eve of St Agnes"
- (d) "Adonais"

**Codes :**

- (A) (a), (b), (d)
- (B) (b), (c), (d)
- (C) (a), (c), (d)
- (D) None of the above

48. Faith is not built on disquisitions *vain*;  
these things we must believe are few or  
*plain*.

**Assertion (A) :**

In the above lines, 'vain' and 'plain' are both accented mono syllabic words.

**Reason (R) :**

It is an example of feminine rhyme.

In the light of **Assertion (A)** and **Reason (R)** mentioned above, which of the following is **correct** ?

- (A) (A) is true but (R) is false
- (B) (A) is false but (R) is true
- (C) Both (A) and (R) are true but (R) is not the explanation of (A)
- (D) Both (A) and (R) are true and (R) can be the explanation of (A)

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49. Match the following :

Poems		Category
(a) "The vision of Judgment"	(i)	A pindaric ode
(b) "When I consider how my life is spent"	(ii)	An Epic
(c) <i>The Bard</i>	(iii)	An elegy
(d) <i>Beowulf</i>	(iv)	A sonnet

Codes :

- (a) (b) (c) (d)
- (A) (i) (ii) (iv) (iii)
- (B) (iii) (iv) (i) (ii)
- (C) (i) (iv) (iii) (ii)
- (D) (ii) (iv) (iii) (i)

50. Match the following :

(a) Camel is the ship of desert	(i)	Alliteration
(b) Law grinds the poor, and the rich men rule the law	(ii)	Metaphor
(c) Thank you a million	(iii)	Hyperbole
(d) How high his Highness holds his haughty head!	(iv)	Paradox

Codes :

- (a) (b) (c) (d)
- (A) (ii) (iv) (i) (iii)
- (B) (ii) (iv) (iii) (i)
- (C) (i) (ii) (iii) (iv)
- (D) (iii) (i) (ii) (iv)

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उत्तर अंकित करने का समय : 1 घंटा 15 मिनट  
Time for marking answers : 1 Hour 15 Minutes

अधिकतम अंक : 10  
Maximum Marks : 10

नोट :

1. इस प्रश्न-पुस्तिका में 50 प्रश्न हैं - प्रत्येक प्रश्न 2 अंक का है। सभी प्रश्न हल करना अनिवार्य है।
2. प्रश्नों के उत्तर, दी गई OMR उत्तर-शीट (आंसर-शीट) पर अंकित कीजिए।
3. ऋणात्मक मूल्यांकन नहीं किया जावेगा।
4. किसी भी तरह के कैलकुलेटर या लॉग टेबल एवं मोबाइल फोन का प्रयोग वर्जित है।
5. OMR उत्तर-शीट (आंसर-शीट) का प्रयोग करते समय ऐसी कोई असावधानी न करें/बरतें जिससे यह फट जाये र उसमें मोड़ या सिलवट आदि पड़ जाये जिसके फलस्वरूप वह खराब हो जाये।

Note :

1. This Question Booklet contains 50 questions. Each question carries 2 marks. Answer all questions.
2. Indicate your answers on the OMR Answer-Sheet provided.
3. No negative marking will be done.
4. Use of any type of calculator or log table and mobile phone is prohibited.
5. While using OMR Answer-Sheet care should be taken so that the Answer-Sheet does not get torn or spoiled due to folds and wrinkles.