

Signature and Name of Invigilator

1. (Signature) _____

(Name) _____

2. (Signature) _____

(Name) _____

J-3005**Time : 1¼ hours]****PAPER – II
ENGLISH****[Maximum Marks : 100****Number of Pages in this Booklet : 8****Number of Questions in this Booklet : 50****Instructions for the Candidates**

- Write your roll number in the space provided on the top of this page.
- This paper consists of fifty multiple-choice type of questions.
- At the commencement of examination, the question booklet will be given to you. In the first 5 minutes, you are requested to open the booklet and compulsorily examine it as below :
 - To have access to the Question Booklet, tear off the paper seal on the edge of this cover page. Do not accept a booklet without sticker-seal and do not accept an open booklet.
 - 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 by a correct booklet from the invigilator within the period of 5 minutes. Afterwards, neither the question booklet will be replaced nor any extra time will be given.**
 - After this verification is over, the Serial No. of the booklet should be entered in the Answer-sheets and the Serial No. of Answer Sheet should be entered on this Booklet.
- Each item has four alternative responses marked (A), (B), (C) and (D). You have to darken the oval as indicated below on the correct response against each item.

Example : (A) (B) (C) (D)

where (C) is the correct response.

- Your responses to the items are to be indicated in the Answer Sheet given **inside the Paper I booklet only**. If you mark at any place other than in the ovals in the Answer Sheet, it will not be evaluated.
- Read instructions given inside carefully.
- Rough Work is to be done in the end of this booklet.
- If you write your name or put any mark on any part of the Answer Sheet, except for the space allotted for the relevant entries, which may disclose your identity, you will render yourself liable to disqualification.
- You have to return the test question booklet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall.
- Use only Blue/Black Ball point pen.
- Use of any calculator or log table etc., is prohibited.
- There is NO negative marking.

Answer Sheet No. :
(To be filled by the Candidate)**Roll No.**

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(In figures as per admission card)**Roll No.** _____
(In words)**Test Booklet No.** _____**परीक्षार्थियों के लिए निर्देश**

- पहले पृष्ठ के ऊपर नियत स्थान पर अपना रोल नम्बर लिखिए।
- इस प्रश्न-पत्र में पचास बहुविकल्पीय प्रश्न हैं।
- परीक्षा प्रारम्भ होने पर, प्रश्न-पुस्तिका आपको दे दी जायेगी। पहले पाँच मिनट आपको प्रश्न-पुस्तिका खोलने तथा उसकी निम्नलिखित जाँच के लिए दिये जायेंगे जिसकी जाँच आपको अवश्य करनी है :
 - प्रश्न-पुस्तिका खोलने के लिए उसके कवर पेज पर लगी कागज की सील को फाड़ लें। खुली हुई या बिना स्टीकर-सील की पुस्तिका स्वीकार न करें।
 - कवर पृष्ठ पर छपे निर्देशानुसार प्रश्न-पुस्तिका के पृष्ठ तथा प्रश्नों की संख्या को अच्छी तरह चेक कर लें कि ये पूरे हैं। दोषपूर्ण पुस्तिका जिनमें पृष्ठ/प्रश्न कम हों या दुबारा आ गये हों या सीरियल में न हों अर्थात् किसी भी प्रकार की त्रुटिपूर्ण पुस्तिका स्वीकार न करें तथा उसी समय उसे लौटाकर उसके स्थान पर दूसरी सही प्रश्न-पुस्तिका ले लें। इसके लिए आपको पाँच मिनट दिये जायेंगे। उसके बाद न तो आपकी प्रश्न-पुस्तिका वापस ली जायेगी और न ही आपको अतिरिक्त समय दिया जायेगा।**
 - इस जाँच के बाद प्रश्न-पुस्तिका की क्रम संख्या उत्तर-पत्रक पर अंकित करें और उत्तर-पत्रक की क्रम संख्या इस प्रश्न-पुस्तिका पर अंकित कर दें।
- प्रत्येक प्रश्न के लिए चार उत्तर विकल्प (A), (B), (C) तथा (D) दिये गये हैं। आपको सही उत्तर के दीर्घवृत्त को पेन से भरकर काला करना है जैसा कि नीचे दिखाया गया है।
उदाहरण : (A) (B) (C) (D)
जबकि (C) सही उत्तर है।
- प्रश्नों के उत्तर **केवल प्रश्न पत्र I के अन्दर दिये गये** उत्तर-पत्रक पर ही अंकित करने हैं। यदि आप उत्तर पत्रक पर दिये गये दीर्घवृत्त के अलावा किसी अन्य स्थान पर उत्तर चिन्हंकित करते हैं, तो उसका मूल्यांकन नहीं होगा।
- अन्दर दिये गये निर्देशों को ध्यानपूर्वक पढ़ें।
- कच्चा काम (Rough Work) इस पुस्तिका के अन्तिम पृष्ठ पर करें।
- यदि आप उत्तर-पुस्तिका पर अपना नाम या ऐसा कोई भी निशान जिससे आपकी पहचान हो सके, किसी भी भाग पर दर्शाते या अंकित करते हैं तो परीक्षा के लिये अयोग्य घोषित कर दिये जायेंगे।
- आपको परीक्षा समाप्त होने पर उत्तर-पुस्तिका निरीक्षक महोदय को लौटाना आवश्यक है और परीक्षा समाप्ति के बाद अपने साथ परीक्षा भवन से बाहर न लेकर जायें।
- केवल नीले/ काले बाल प्वाइंट पेन का ही इस्तेमाल करें।**
- किसी भी प्रकार का संगणक (कैलकुलेटर) या लाग टेबल आदि का प्रयोग वर्जित है।
- गलत उत्तर के लिए अंक नहीं काटे जायेंगे।

ENGLISH
PAPER – II

Note : This paper contains **fifty** (50) multiple-choice questions, each carrying **two** (2) marks. Attempt **all** of them.

1. The Nun's Priest's Tale had its origin in :
(A) The French Roman de Renart
(B) The Italian Boccaccio's Teseide
(C) The English John Gower's Confessio Amantis
(D) The German Goethe's Faust

2. The First Folio of Shakespeare's plays appeared in :
(A) 1664 (B) 1631 (C) 1623 (D) 1650

3. Restoration comedy begins with :
(A) Congreve (B) Sheridan (C) Dryden (D) Etherege

4. The author of Of The Progress of the Soul is :
(A) John Bunyan (B) John Donne
(C) Henry Vaughan (D) Richard Crashaw

5. Dr. Johnson's The Lives of The Poets is an example of :
(A) Psychological criticism (B) Biographical criticism
(C) Historical criticism (D) Archetypal criticism

6. The picaresque novel with a female picaroon is :
(A) Tom Jones (B) Clarissa (C) Moll Flanders (D) Amelia

7. The expression "ancestral voices prophesying war" occurs in :
(A) 'Kublakhan' (B) 'Frost at Midnight'
(C) Christabel (D) Rime of The Ancient Mariner

8. The posthumously published novel of Jane Austen is :
(A) Sense and Sensibility (B) Mansfield Park
(C) Emma (D) Northanger Abbey

9. Carlyle's Sartor Resartus means :
(A) Satan's story retold (B) The tailor retailed
(C) I know not where (D) a set of elegant clothes

10. The character not created by Hardy is :
(A) Sue Bridehead (B) Bathsheba Everdene
(C) Betsy Trotwood (D) Thomasin

11. The poet who described poetry as "inspired mathematics" is :
(A) T.S. Eliot (B) Hopkins
(C) Archibald MacLeish (D) Ezra Pound

12. The woman character who is an artist by profession in Virginia Woolf's To The Lighthouse is :
 (A) Lily Briscoe (B) Mrs. Ramsay (C) Mrs. Dalloway (D) Miriam
13. The poet who said, "My poems are not about violence, but vitality," is :
 (A) Philip Larkin (B) Ted Hughes
 (C) C.D. Lewis (D) Thom Gunn
14. Pinter's Care Taker can be called a :
 (A) comedy of manners (B) comedy of menace
 (C) comedy of errors (D) comedy of humours
15. Toni Morrison used male narrator for the first time in :
 (A) Song of Solomon (B) Tar Baby
 (C) Jazz (D) The Bluest Eye
16. The author of The Hungry Tide is :
 (A) Vikram Seth (B) Shobha De
 (C) Amitav Ghosh (D) Upamanyu Chatterjee
17. The soul of tragedy, according to Aristotle is :
 (A) Thought (B) Character (C) Plot (D) Spectacle
18. The discussion of Fabula/Syuzhet occurs in :
 (A) New criticism (B) Deconstruction
 (C) Structuralism (D) Formalism
19. "United we stand, divided we fall" is an example of :
 (A) Antithesis (B) Bathos (C) Tautology (D) Litotes
20. A metre in which an unaccented syllable precedes the accented is called :
 (A) anapaestic (B) dactylic (C) catalectic (D) iambic

Choose the correct chronological sequence in question numbers 21-30 :

21. (A) Northanger Abbey, Pride and Prejudice, Sense and Sensibility, Mansfield Park
 (B) Mansfield Park, Sense and Sensibility, Northanger Abbey, Pride and Prejudice
 (C) Pride and Prejudice, Northanger Abbey, Mansfield Park, Sense and Sensibility
 (D) Sense and Sensibility, Pride and Prejudice, Mansfield Park, Northanger Abbey
22. Shakespeare criticism by :
 (A) Spurgeon – T.S. Eliot – Stephen Greenblatt – Bradley
 (B) Bradley – Spurgeon – T.S. Eliot – Stephen Greenblatt
 (C) T.S. Eliot – Stephen Greenblatt – Bradley – Spurgeon
 (D) Stephen Greenblatt – Bradley – T.S. Eliot – Spurgeon

23. (A) Pre-Raphaelite Brotherhood, Oxford Movement, Movement Poetry, Imagism
 (B) Oxford Movement, Pre-Raphaelite Brotherhood, Imagism, Movement Poetry
 (C) Imagism, Movement Poetry, Pre-Raphaelite Brotherhood, Oxford Movement
 (D) Movement Poetry, Pre-Raphaelite Brotherhood, Oxford Movement, Imagism
24. (A) Closet drama, Epic Theatre, Theatre of the Absurd, Portable Theatre
 (B) Epic Theatre, Portable Theatre, Theatre of the Absurd, Closet drama
 (C) Portable Theatre, Closet drama, Epic Theatre, Theatre of the Absurd
 (D) Theatre of the Absurd, Portable Theatre, Closet drama, Epic Theatre
25. (A) Thomas Nashe, Ben Jonson, Kyd, Marlowe
 (B) Ben Jonson, Thomas Kyd, Marlowe, Thomas Nashe
 (C) Thomas Kyd, Marlowe, Thomas Nashe, Ben Jonson
 (D) Marlowe, Thomas Nashe, Thomas Kyd, Ben Jonson
26. (A) Essay on Dramatic Poesy , Areopagitica , Urn Burial , Religio Medici
 (B) Areopagitica , Urn Burial , Religio Medici , Essay on Dramatic Poesy
 (C) Religio Medici , Areopagitica , Urn Burial , Essay on Dramatic Poesy
 (D) Urn Burial , Essay on Dramatic Poesy , Areopagitica , Religio Medici
27. (A) Kamala Das, Sarojini Naidu, Toru Dutt, Meena Alexander
 (B) Meena Alexander, Toru Dutt, Sarojini Naidu, Kamala Das
 (C) Sarojini Naidu, Kamala Das, Meena Alexander, Toru Dutt
 (D) Toru Dutt, Sarojini Naidu, Kamala Das, Meena Alexander
28. (A) Jude, Lady Havisham, Dorothea, Mrs. Morel
 (B) Dorothea, Mrs. Morel, Jude, Lady Havisham
 (C) Dorothea, Jude, Mrs. Morel, Lady Havisham
 (D) Lady Havisham, Dorothea, Jude, Mrs. Morel
29. (A) The Well-Wrought Urn , The Verbal Icon , Theory of Literature , Literary Theory : An Introduction
 (B) The Well-Wrought Urn , Theory of Literature , The Verbal Icon , Literary Theory : An Introduction
 (C) The Verbal Icon , The Well-Wrought Urn , Literary Theory : An Introduction , Theory of Literature
 (D) Literary Theory : An Introduction , The Well-Wrought Urn , Theory of Literature , The Verbal Icon
30. Nobel Prize Winners in Literature :
 (A) Seamus Heaney, T.S. Eliot, Nadine Gordimer, W.B. Yeats
 (B) W.B. Yeats, T.S. Eliot, Nadine Gordimer, Seamus Heaney
 (C) T.S. Eliot, Seamus Heaney, W.B. Yeats, Nadine Gordimer
 (D) Nadine Gordimer, Seamus Heaney, W.B. Yeats, T.S. Eliot,

Select the matching pair in question numbers 31 to 40 :

31. (A) A Idylls of the King – Browning
(B) The Diverting History of John Gilpin – William Cowper
(C) The Tower – T.S. Eliot
(D) The Fall of Hyperion – Shelley
32. (A) Hard Times – Psychological novel
(B) To The Light-house – Picaresque novel
(C) The Castle of Otranto – Gothic novel
(D) Wuthering Heights – Historical novel
33. (A) Emily Bronte – Yorkshire Moors
(B) Hardy – Scotland
(C) Walter Scott – Ireland
(D) Mark Twain – Yoknapatawfa
34. (A) Surrealism – Tristan Tzara
(B) Imagism – Spender
(C) Naturalism – Yeats
(D) Magic Realism – Galriel Garcia Marquez
35. (A) Victor Shklovsky – Carnivalesque
(B) Stanley Fish – Aphasia
(C) Hjelmslev – Glossematics
(D) Roland Barthes – Affective Stylistics
36. (A) Bessie Head – Newzealand
(B) Derek Walcott – South Africa
(C) A.D. Hope – Australia
(D) Ondaatje – Nigeria
37. (A) T.S. Eliot – The Birthday Party
(B) Osborne – The Entertainer
(C) Bernard Shaw – Luther
(D) Tom Stoppard – Lear
38. (A) Periodical Essays – Bacon
(B) Confessional Poetry – Ted Hughes
(C) Science Fiction – David Lodge
(D) Pre-Raphaelites – William Morris
39. (A) Nissim Ezekiel – Persian
(B) Gieve Patel – Gujarati
(C) Dilip Chitre – Sanskrit
(D) Adil Jussawallah – Urdu

40. (A) Pearl – The Scarlet Letter
 (B) Raka – The God of Small Things
 (C) Raphael – The Great Expectations
 (D) Pip – Fire on the Mountain
41. The assertion, “We had a very restful holiday,” implies :
 (A) We didn’t exert ourselves (B) We did nothing
 (C) We were very lazy (D) We had a very dull time
42. “The progress of an artist is an continual self sacrifice, a continual extinction of personality.
 “This assertion implies :
 (A) Merely by a continual extinction of personality an artist is sure to make progress
 (B) An artist is likely to make progress through continual self sacrifice and extinction of personality
 (C) Continual self sacrifice and extinction of personality will undermine the progress of the artist
 (D) An artist must have a personality to create art
43. “The best poetry will be found to have a power of forming, sustaining and delighting us”. This assertion implies :
 (A) Poetry has multiple functions to perform
 (B) Poetry is more useful than other arts
 (C) All other arts including poetry have their limitations
 (D) Poetry has no role to play
44. “Human beings, and especially human beings as an integral part of a social organisation are regarded as primary subject matter of literature”. This assertion implies :
 (A) Human beings alone can be the subject matter of literature
 (B) All living beings – animal and human, contribute towards the creation of literature
 (C) Humans as social beings are the nucleus of all literary exercise
 (D) Literature transcends the human and the non-human.
45. “We must learn to see more, to hear more, to feel more”. The assertion implies :
 (A) Human beings have only three faculties at their command to comprehend all knowledge
 (B) A sharpening of three faculties mentioned would help human beings to become better
 (C) Only with the combination of all senses, we may become better
 (D) Seeing, hearing and feeling are not enough to become better human beings

Read the passage below, and answer the questions that follow based on your understanding of the passage :

John Dryden in the late seventeenth century defined poetic license as “The liberty which poets have assumed to themselves, in all ages, of speaking things in verse which are beyond the severity of prose”. In its most common use the term is confined to diction alone, to justify the poet’s departure from the rules and conventions of standard spoken and written prose in matters such as syntax, word order, the use of archaic or newly coined words, and the conventional use of eye-rhymes. The degree and kinds of linguistic freedom assumed by poets have varied according to the conventions of each age, but in every case the justification of the freedom lies in the success of the effect.

In a broader sense, “Poetic License” is applied not only to language, but to all the ways in which poets and other literacy authors are held to be free to violate, for special effects, the ordinary norms not only of common discourse but also of literal and historical truth, including the devices of metre and rhyme, the recourse to literary conventions, and the representation of fictional characters and events.

46. ‘Poetic license’ means :
- (A) liberty with diction, alone
 - (B) liberty with diction and norms of common discourse
 - (C) liberty with historical truth
 - (D) liberty with representations of fictional characters
47. ‘Linguistic freedom’ is :
- (A) freedom with diction, newly-coined words, syntax
 - (B) freedom with the use of colloquial language
 - (C) freedom with the use of figurative construction
 - (D) freedom with literal truth
48. How do you justify the linguistic freedom taken ?
- (A) on the basis of scholarship embedded
 - (B) on the basis of form
 - (C) on the basis of the success of the effect
 - (D) on the basis of the thematic grandeur
49. “Diction” means :
- (A) severity of prose
 - (B) devices of metre and rhyme
 - (C) poetic license
 - (D) syntax and word order
50. “Poetic license” applies to :
- (A) Poets alone
 - (B) All literary authors
 - (C) Dramatists only
 - (D) Epic writers only

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Space For Rough Work