

52/GA/CC/M-2026-30



Candidate's Roll Number

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Booklet Series

A

Serial No.

1016309

Question Booklet

ENGLISH LANGUAGE AND LITERATURE

Time Allowed : 2 Hours

Maximum Marks : 100

Read the following instructions carefully before you begin to answer the questions.

IMPORTANT INSTRUCTIONS

1. This Question Booklet contains 100 questions in all.
2. All questions carry equal marks.
3. Attempt all questions.
4. An Answer Sheet has been supplied inside the Question Booklet to mark the answers. You must write your Roll Number and encode it and write other particulars in the space provided in the Answer Sheet, failing which your Answer Sheet will not be evaluated.
5. Immediately after commencement of the examination, you should check up your Question Booklet and attached Answer Sheet and ensure that the Question Booklet Series is printed on the top right-hand corner of the Question Booklet and the series encoded in Answer Sheet are same. Also please check that the Question Booklet contains 16 printed pages including two pages (Page Nos. 14 and 15) for Rough Work and no page or question is missing or unprinted or torn or repeated or Question Booklet and Answer Sheet have different series. If you find any defect in this Question Booklet and attached Answer Sheet, get it replaced immediately by a complete Question Booklet with OMR sheet of the same series.
6. You must write your Roll Number in the space provided on the top of this page. Do not write anything else on the Question Booklet.
7. Questions and their responses are printed in English version in this Question Booklet. Each question comprises of four responses - (A), (B), (C) and (D). You are to select ONLY ONE correct response and mark it in your Answer Sheet. In case you feel that there are more than one correct response, mark the response which you consider the best. In any case choose ONLY ONE response for each question.
8. In the Answer Sheet, there are four circles - (A), (B), (C) and (D) against each question. To answer the questions, you are to mark with Black/Blue ink ballpoint pen ONLY ONE circle of your choice for each question. Select only one response for each question and mark it in your Answer Sheet. If you mark more than one circle for one question, the answer will be treated as wrong. Use Black/Blue ink ballpoint pen only to mark the answer in the Answer Sheet. Any erasure or change is not allowed.
9. You should not remove or tear off any sheet from the Question Booklet. You are not allowed to take this Question Booklet and the Answer Sheet out of the Examination Hall during the examination. After the examination has concluded, you must hand over your Answer Sheet to the Invigilator. Thereafter, you are permitted to take away the Question Booklet with you.
10. Failure to comply with any of the above instructions will render you liable to such action or penalty as the Commission may decide at their discretion.
11. Candidates must assure before leaving the Examination Hall that their Answer Sheets will be kept in Self Adhesive LDPE Bag and completely packed/sealed in their presence.

GA-130

ध्यान दें : अनुदेशों का हिन्दी रूपान्तर इस पुस्तिका के अन्तिम पृष्ठ पर छपा है।

1. The Forest of Arden in *As You Like It*, functions mainly as :
 - (A) a purely pastoral escape devoid of political meaning
 - (B) a mythic landscape unrelated to court politics
 - (C) a realistic depiction of the Elizabethan rural economy
 - (D) a liminal space where social hierarchies are suspended and tested
2. Rosalind's disguise as Ganymede in Shakespeare's *As You Like It* complicates:
 - (A) Genre boundaries between tragedy and epic
 - (B) Renaissance anxieties about cross-class mobility
 - (C) Gender identity as performance within social discourse
 - (D) The economics of marriage contracts
3. In *Henry IV Part I*, by William Shakespeare, Prince Hal's tavern persona has been created to:
 - (A) Demonstrate moral weakness without redemption
 - (B) Undermine the structure of monarchy entirely
 - (C) Parody classical epic form
 - (D) Construct a self-conscious political strategy of image-making
4. The contrast between Hotspur and Hal in Shakespeare's *Henry IV Part I* dramatizes:
 - (A) Emotional restraint versus irrational heroism
 - (B) Class mobility in Renaissance England
 - (C) Religious conflict between Catholicism and Protestantism
 - (D) Competing models of honor in a shifting political order
5. Which character in *Hamlet* delivers the advice 'To thine own self be true'?
 - (A) Hamlet
 - (B) Horatio
 - (C) Polonius
 - (D) Claudius
6. In *Henry IV Part II*, by William Shakespeare, the growing distance between Prince Hal and Falstaff before the king's death is meant to show:
 - (A) a sudden moral conversion motivated by religious guilt
 - (B) an impulsive rejection of youthful pleasure
 - (C) a gradual political self-fashioning in preparation for responsible kingship
 - (D) simple narrative necessity to conclude the comic subplot
7. In *Henry IV Part II*, the dying king's reflection on "uneasy lies the head that wears a crown" expresses:
 - (A) the psychological burden of illegitimate sovereignty and political insecurity
 - (B) a nostalgic longing for pastoral retreat
 - (C) comic exaggeration of royal discomfort
 - (D) celebration of divine-right absolutism
8. In Shakespeare's *Hamlet* delay is not just indecision but is also:
 - (A) Structural padding
 - (B) Philosophical interrogation of action, knowledge and moral certainty
 - (C) Comic subversion of revenge tragedy
 - (D) Political propaganda





9. The "Play within the play" in Hamlet, by William Shakespeare is designed to show:
- (A) the autonomy of theatrical art from politics
 - (B) Hamlet's madness as purely pathological
 - (C) comic interlude without thematic function
 - (D) epistemological anxiety, how truth is known and staged
10. Shakespeare's history plays reflect Renaissance political anxiety about:
- (A) Stable divine-right monarchy
 - (B) Industrial capitalism
 - (C) Legitimacy and succession
 - (D) Colonial trade only
11. In The Tempest, by William Shakespeare, the renunciation of magic by Prospero is designed to show
- (A) Shakespeare's rejection of theatrical art
 - (B) The relinquishing of authoritarian control and artifice
 - (C) Endorsement of colonial domination
 - (D) Return to medieval morality structure
12. In Paradise Lost, the function of the epic simile is to:
- (A) Expand the imaginative scale and complicate moral perception
 - (B) Reduce theological complexity
 - (C) Parody classical epic
 - (D) Eliminate narrative momentum
13. Paradise Lost revises the epic tradition by:
- (A) Abandoning classical conventions
 - (B) Integrating classical scale with Protestant cosmology
 - (C) Rejecting the invocation
 - (D) Limiting scope to domestic realism
14. The rhetoric of Satan in Milton's Paradise Lost is persuasive because it:
- (A) Lacks emotional appeal
 - (B) Is explicitly condemned in every line
 - (C) Is presented without irony
 - (D) Mimics republican discourse while masking egotism
15. Irony in the works of Jane Austen reflects the early 19th-century :
- (A) Negotiation between Enlightenment reason and social decorum
 - (B) Revolutionary radicalism
 - (C) Medieval scholasticism and knowledge
 - (D) Postcolonial discourse
16. Free indirect discourse in Emma, by Jane Austen, primarily allows:
- (A) Fusion of Emma's consciousness with subtle narratorial critique
 - (B) Elimination of narrative irony
 - (C) Complete objectivity
 - (D) Interior monologue without mediation



17. Marriage plots in *Emma* function structurally to:
- (A) Reject bourgeois domesticity
 - (B) Restore social equilibrium through negotiated compatibility
 - (C) Parody tragic closure
 - (D) Emphasize individual isolation
18. The “spots of time” in *The Prelude* by William Wordsworth represent:
- (A) Episodic filler material for installments
 - (B) Pure pastoral nostalgia
 - (C) Political propaganda
 - (D) Moments of intensified memory that shape moral consciousness
19. *The Prelude* exemplifies Romanticism through:
- (A) Industrial realism
 - (B) Rejection of nature
 - (C) Privileging subjective consciousness as epistemological authority
 - (D) Strict neoclassicism
20. Nature in *The Prelude* by William Wordsworth acts as:
- (A) Passive backdrop
 - (B) Decorative scenery
 - (C) Symbol of industrial power
 - (D) Moral and imaginative educator
21. T.S. Eliot's *The Waste Land* was published in which year?
- (A) 1922
 - (B) 1921
 - (C) 1920
 - (D) 1923
22. Who wrote the philosophical prose work *Sartor Resartus*?
- (A) John Ruskin
 - (B) Thomas Carlyle
 - (C) Walter Pater
 - (D) Matthew Arnold
23. Charles Lamb's essays represent a distinctive Romantic prose mode because they:
- (A) Construct a systematic philosophical argument in abstract language
 - (B) Blend nostalgia, urban sensibility and personal voice to create intimate literary criticism
 - (C) Reject subjectivity in favor of strict formalism
 - (D) Imitate neoclassical prose decorum
24. In Jane Austen's *Emma*, whose social advancement does Emma attempt to engineer throughout the novel?
- (A) Jane Fairfax
 - (B) Harriet Smith
 - (C) Miss Bates
 - (D) Anne Taylor
25. John Keats's concept of “negative capability” marks a divergence from other Romantic poets because it :
- (A) Privileges uncertainty and openness over philosophical closure
 - (B) Asserts the supremacy of rational analysis in poetry
 - (C) Rejects imagination as a cognitive faculty
 - (D) Advocates political didacticism in lyric form



26. Shelley's theory of the poet as an "unacknowledged legislator" reflects Romanticism's belief that:
- (A) Poetry should remain politically neutral
 - (B) Aesthetic experience is separate from ethical life
 - (C) Poets must directly draft constitutional reforms
 - (D) Imaginative vision precedes and shapes social transformation
27. Coleridge's distinction between "Primary" and "Secondary" Imagination is crucial to Romantic aesthetics because it:
- (A) Reduces poetry to a mechanical rearrangement of sensory data
 - (B) Defines imagination as a unifying, synthetic power that dissolves and re-creates reality
 - (C) Rejects the role of perception in poetic creation
 - (D) Equates imagination with decorative metaphor only
28. The social critique of Dickens reflects the Victorian concern with:
- (A) Rural feudalism
 - (B) Enlightenment skepticism
 - (C) Renaissance court culture
 - (D) Industrial urbanization and moral reform
29. In Jane Austen's *Emma*, who is the young woman secretly engaged to Frank Churchill throughout much of the novel?
- (A) Harriet Smith
 - (B) Jane Fairfax
 - (C) Miss Bates
 - (D) Anne Taylor
30. Coleridge's 'Kubla Khan' and the unfinished 'Christabel' were first published together in:
- (A) *Lyrical Ballads* (1798)
 - (B) *Lyrical Ballads* (1800)
 - (C) *Sibylline Leaves* (1817)
 - (D) *Christabel and Other Poems* (1816)
31. 'Easter 1916' is a famous poem by:
- (A) T.S. Eliot
 - (B) W.B. Yeats
 - (C) D.H. Lawrence
 - (D) Wilfred Owen
32. Browning's dramatic monologues mark a shift in Victorian poetry by:
- (A) Restoring epic narrative as the dominant poetic mode and the leader
 - (B) Externalizing psychological conflict through a self-revealing speaker addressing an implied listener
 - (C) Eliminating irony in favor of direct moral instruction
 - (D) Rejecting historical settings for contemporary realism only
33. The retrospective first-person narration allows Dickens to:
- (A) Interweave memory, self-fashioning and ethical growth
 - (B) Deny moral interpretation
 - (C) Remove emotional engagement
 - (D) Produce documentary neutrality
34. In how many volumes was John Ruskin's *The Stones of Venice* published (1851-1853)?
- (A) Two
 - (B) Three
 - (C) Four
 - (D) Five



35. Whose ghost appears to Prince Hamlet in the beginning of the play?
- (A) Yorick's
 - (B) Polonius's
 - (C) His father King Hamlet's
 - (D) Horatio's
36. Serial form influences the Eighteenth-century British novel by encouraging:
- (A) Compressed minimalism
 - (B) Episodic expansion and suspense
 - (C) Formal unity without digression
 - (D) Strict Aristotelian structure
37. Eliot's omniscient narration in *Middlemarch* is distinguished by:
- (A) Refusal to generalize philosophically
 - (B) Romantic lyricism without context
 - (C) Integration of sociological observation with psychological realism
 - (D) Melodramatic sensationalism
38. Matthew Arnold's celebrated poem 'Dover Beach' was first published in which collection?
- (A) *The Strayed Reveller and Other Poems* (1849)
 - (B) *Empedocles on Etna and Other Poems* (1852)
 - (C) *Poems* (1853)
 - (D) *New Poems* (1867)
39. In *David Copperfield*, what is the name of the obsequious, scheming clerk who plots against David and his aunt?
- (A) Uriah Heep
 - (B) Mr. Micawber
 - (C) James Steerforth
 - (D) Mr. Murdstone
40. Victorian realism in Eliot's *Middlemarch* is marked by:
- (A) Mythic abstraction and philosophizing
 - (B) Epic warfare
 - (C) Attention to provincial social structures and reform debates
 - (D) Lyric interior monologue
41. The web metaphor in *Middlemarch* by George Eliot suggests:
- (A) Radical individual autonomy
 - (B) Interdependence within social networks
 - (C) Mythic determinism
 - (D) Medieval fatalism
42. *Jude the Obscure* anticipates modernism by:
- (A) Exposing fragmentation of belief and institutional failure
 - (B) Embracing Victorian optimism
 - (C) Rejecting psychological depth
 - (D) Celebrating empire



43. Jude's aspiration toward Christminster in Hardy's *Jude the Obscure* critiques:
- (A) Institutional gatekeeping of education and class mobility
 - (B) Pastoral decline only
 - (C) Romantic nationalism
 - (D) Classical epic tradition
44. What is the full subtitle of *Vanity Fair* (1847-48)?
- (A) A Novel of Victorian England
 - (B) A Novel Without a Hero
 - (C) A Story of the Streets and Town
 - (D) A Tale of Two Families
45. In *As You Like It*, what is the name of the forest where most of the action takes place?
- (A) Forest of Dean
 - (B) Forest of Arden
 - (C) Birnam Wood
 - (D) Forest of Windsor
46. Who is the author of *Culture and Anarchy* (1869)?
- (A) John Ruskin
 - (B) Thomas Carlyle
 - (C) Walter Pater
 - (D) Matthew Arnold
47. Hardy's treatment of marriage interrogates:
- (A) Sacred permanence without irony
 - (B) Pastoral innocence
 - (C) Economic prosperity
 - (D) Victorian legal and moral rigidity
48. In *Middlemarch*, what is the full name of the idealistic young doctor who marries Rosamond Vincy?
- (A) Nicholas Bulstrode
 - (B) Edward Casaubon
 - (C) Tertius Lydgate
 - (D) Will Ladislav
49. What is the real birth name of the novelist who wrote under the pen name George Eliot?
- (A) Mary Ann Evans
 - (B) Mary Wollstonecraft
 - (C) Ann Radcliffe
 - (D) Elizabeth Gaskell
50. The refrain in "Easter 1916" by Yeats, "A terrible beauty is born" captures:
- (A) Unqualified celebration
 - (B) Strict condemnation
 - (C) Pastoral nostalgia
 - (D) Moral ambivalence toward revolutionary sacrifice





51. The gyre theory of Yeats situates him within:
- (A) Enlightenment rationalism
 - (B) Pastoral romanticism only
 - (C) Symbolic modernism blending myth and history
 - (D) Socialist realism
52. "The Second Coming" by Yeats structures history as :
- (A) Cyclical gyres spiraling into violent transformation
 - (B) Linear progress
 - (C) Stable democratic reform
 - (D) Pastoral continuity
53. When Yeats turns to Byzantium as a symbolic destination, it most directly reflects:
- (A) Nostalgia for the medieval European political order
 - (B) Nationalist revivalism rooted in Irish folklore
 - (C) A modernist strategy of escaping biological temporality through aesthetic idealization
 - (D) Romantic celebration of rural vitality
54. The compressed syntax and violent enjambment in the poem "Leda and the Swan" by Yeats formally reinforce:
- (A) Pastoral lyric continuity
 - (B) Mythological detachment from history
 - (C) Sudden historical rupture encoded in mythic violence
 - (D) Detached aesthetic contemplation
55. Jude the Obscure was written by:
- (A) George Eliot
 - (B) Charles Dickens
 - (C) Thomas Hardy
 - (D) William Thackeray
56. Wordsworth's The Prelude in its complete posthumous form was published in:
- (A) 1850
 - (B) 1849
 - (C) 1848
 - (D) 1851
57. The poem 'The Second Coming' by W.B. Yeats opens: 'Turning and turning in the widening____'
- (A) Storm
 - (B) Sea
 - (C) Gyre
 - (D) Void
58. The philosophical movement of the poem "Among School Children" exemplifies the late style of Yeats style by:
- (A) Rejecting symbolism in favor of realism
 - (B) Fusing autobiographical memory, Platonic thought, and embodied existence
 - (C) Advocating state-controlled education reform
 - (D) Embracing Victorian moral didacticism



59. The tower image in "The Tower" operates within the broader symbolic system of Yeats as:
- (A) A purely architectural detail from his residence
 - (B) An emblem of solitary artistic authority confronting historical decline
 - (C) A nationalist monument celebrating political sovereignty
 - (D) A pastoral retreat from modernity
60. What is the name of Prospero's daughter in *The Tempest*?
- (A) Ophelia
 - (B) Portia
 - (C) Miranda
 - (D) Ariel
61. What is the subtitle of Wordsworth's *The Prelude*?
- (A) 'A Poem in Two Books'
 - (B) 'Growth of a Poet's Mind'
 - (C) 'An Autobiographical Poem'
 - (D) 'Songs of Experience'
62. Compared to "Sailing to Byzantium," the poem "Byzantium" intensifies the modernism of Yeats by:
- (A) Presenting a more abstract, disembodied vision of artistic eternity
 - (B) Abandoning symbol for narrative clarity
 - (C) Returning to romantic nature imagery
 - (D) Privileging nationalist political rhetoric
63. The apocalyptic tone of "Meru" reflects the engagement of Yeats with:
- (A) Enlightenment belief in steady progress
 - (B) Empirical historiography
 - (C) Marxist dialectical materialism
 - (D) Cyclical historical theory articulated through gyres
64. Shelley's 'Ode to the West Wind' was composed in October 1819 in the woods beside which Italian city?
- (A) Venice
 - (B) Florence
 - (C) Rome
 - (D) Naples
65. William Hazlitt's *The Spirit of the Age; or Contemporary portraits* was published in:
- (A) 1823
 - (B) 1824
 - (C) 1825
 - (D) 1826
66. The epigraph to T.S. Eliot's *The Waste Land*, taken from Petronius's *Satyricon*, is written in which languages?
- (A) Latin only
 - (B) Greek only
 - (C) Both Latin and Greek
 - (D) Latin and Italian



67. In "A Prayer for My Daughter," the storm imagery at the beginning of the poem most accurately functions as:

- (A) A literal meteorological backdrop establishing pastoral realism
- (B) A romantic celebration of sublime nature
- (C) An objective correlative for post-World War I political instability and civilizational anxiety
- (D) A symbolic rejection of domestic life

68. Fragmentation in the poem "The Waste Land" by T.S. Elliot enacts:

- (A) Structural incompetence
- (B) Cultural disintegration and fractured consciousness
- (C) Epic continuity
- (D) Narrative closure

69. Coleridge's *Biographia Literaria* was published in:

- (A) 1815
- (B) 1817
- (C) 1819
- (D) 1821

70. Tennyson became Poet Laureate in which year, succeeding William Wordsworth?

- (A) 1850
- (B) 1849
- (C) 1851
- (D) 1848

71. W.B. Yeats's poem 'Among School Children' was published in which collection?

- (A) Michael Robartes and the Dancer (1921)
- (B) The Tower (1928)
- (C) The Winding Stair (1933)
- (D) Last Poems (1939)

72. In "The Waste Land", the "mythic method" most precisely functions as:

- (A) A structural framework that juxtaposes archetypal patterns with contemporary fragmentation to expose cultural sterility
- (B) A Nostalgic restoration of classical coherence to modern experience
- (C) An ornamental device designed to display erudition
- (D) A rejection of historical consciousness in favor of timeless symbolism

73. The defining stylistic shift that places early twentieth-century poetry within literary modernism is best described as:

- (A) Fragmentation, intertextual density and formal experimentation reflecting crisis in epistemology and tradition
- (B) Reaffirmation of Victorian moral didacticism and linear narrative clarity
- (C) Exclusive return to Romantic subjectivity and nature worship, nostalgia
- (D) Strict adherence to classical unity and rhetorical decorum



74. In Hamlet, who responds to the play-within-a-play with 'The lady doth protest too much, methinks'?

- (A) Hamlet
- (B) Ophelia
- (C) Gertrude
- (D) Horatio

75. 'Ode to a Nightingale' was written by which Romantic poet?

- (A) Percy Bysshe Shelley
- (B) Samuel Taylor Coleridge
- (C) William Wordsworth
- (D) John Keats

76. Generational shifts in the novel "The Rainbow" by D.H. Lawrence reveal:

- (A) Static rural life
- (B) Changing consciousness under industrial modernity
- (C) Pure pastoral idealization
- (D) Comic satire

77. Sexual relationships in Lawrence's "The Rainbow" function as:

- (A) Sensational episodes only to capture readers
- (B) Arenas for negotiating power, identity and spiritual fulfillment
- (C) Allegory without psychological depth, just for ornamentation
- (D) Economic transactions exclusively

78. The play 'Dr Faustus' is based in _____.

- (A) Britain
- (B) Germany
- (C) France
- (D) Italy

79. In Shakespeare's Henry IV Part I, who is the fat, witty knight and companion of Prince Hal?

- (A) Pistol
- (B) Bardolph
- (C) Sir John Falstaff
- (D) Poins

80. Milton's Paradise Regained, the sequel to Paradise Lost, was first published in:

- (A) 1671
- (B) 1667
- (C) 1674
- (D) 1678

81. The Rainbow engages modernist concerns by:

- (A) Privileging plot over consciousness and structure
- (B) Foregrounding interiority and critique of mechanized society
- (C) Imitating victorian omniscience uncritically
- (D) Rejecting symbolism and imagery completely

82. In The Waste Land, which section contains the Thames Daughters' refrain Weialala leia/ Wallala leialala?

- (A) The Burial of the Dead
- (B) A Game of Chess
- (C) The Fire Sermon
- (D) What the Thunder Said



83. In *As You Like It*, who delivers the famous 'All the world's a stage' speech in Act II, Scene VII?
- (A) Orlando
 - (B) Duke Senior
 - (C) Fernando
 - (D) Jaques
84. The treatment of impending catastrophe in the poem "Lapis Lazuli," aligns Yeats with which modernist tendency?
- (A) Documentary realism focused on contemporary reportage
 - (B) Existential nihilism rejecting aesthetic value
 - (C) Tragic affirmation that art persists beyond civilizational collapse
 - (D) Sentimental pacifism
85. Who wrote the influential "Preface" to the 1800 second edition of *Lyrical Ballads*?
- (A) Samuel Taylor Coleridge
 - (B) William Wordsworth
 - (C) Wordsworth and Coleridge jointly
 - (D) Robert Southey
86. In *Jude the Obscure*, what fictional name is given to Oxford?
- (A) Mellstock
 - (B) Casterbridge
 - (C) Christminster
 - (D) Weatherbury
87. W.B. Yeats's poem 'Byzantium' first appeared in which collection?
- (A) *The Tower* (1928)
 - (B) *Michael Robartes and the Dancer* (1921)
 - (C) *The Winding Stair and Other Poems* (1933)
 - (D) *Last Poems* (1939)
88. In which year was D.H. Lawrence's *The Rainbow* published and immediately suppressed for obscenity?
- (A) 1913
 - (B) 1914
 - (C) 1915
 - (D) 1916
89. "In Memoriam A.H.H." was written by:
- (A) Matthew Arnold
 - (B) Robert Browning
 - (C) Alfred Lord Tennyson
 - (D) John Keats
90. *The Rainbow* was written by:
- (A) Thomas Hardy
 - (B) D.H. Lawrence
 - (C) Joseph Conrad
 - (D) Henry James
91. Shakespeare's *Hamlet* is set in which country?
- (A) England
 - (B) France
 - (C) Denmark
 - (D) Italy



92. Walter Pater's *Studies in the History of the Renaissance* was first published in:

- (A) 1871
- (B) 1873
- (C) 1875
- (D) 1877

93. Robert Browning's dramatic monologue 'My Last Duchess' first appeared in which publication?

- (A) *Paracelsus* (1835)
- (B) *Dramatic Lyrics in Bells and Pomegranates No. III* (1842)
- (C) *Men and Women* (1855)
- (D) *Dramatis Personae* (1864)

94. In which year was *Lyrical Ballads* by Wordsworth and Coleridge first published?

- (A) 1795
- (B) 1802
- (C) 1800
- (D) 1798

95. Which Keats poem ends : 'Beauty is truth, truth beauty, _____ that is all/ Ye know on earth, and all ye need to know'?

- (A) *Ode to a Nightingale*
- (B) *Ode on Melancholy*
- (C) *Ode on a Grecian Urn*
- (D) *To Autumn*

96. In *Middlemarch*, what is the name of Dorothea Brooke's first husband?

- (A) Will Ladislaw
- (B) Edward Casaubon
- (C) Nicholas Bulstrode
- (D) Tertius Lydgate

97. Coleridge's celebrated phrase 'willing suspension of disbelief' first appeared in which work?

- (A) The preface to *Lyrical Ballads*
- (B) *Biographia Literaria*
- (C) *Aids to Reflection*
- (D) *The Friend*

98. Who wrote the novel *Vanity Fair*?

- (A) Charles Dickens
- (B) George Eliot
- (C) William Makepeace Thackeray
- (D) Thomas Hardy

99. *Middlemarch : A Study of Provincial Life* was written by:

- (A) Thomas Hardy
- (B) Jane Austen
- (C) Charlotte Bronte
- (D) George Eliot

100. The first edition of *Paradise Lost* (1667) contained how many books before Milton revised it to twelve in 1674?

- (A) Ten
- (B) Eleven
- (C) Eight
- (D) Fourteen





उम्मीदवार का अनुक्रमांक

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प्रश्न-पुस्तिका

अंग्रेजी भाषा और साहित्य

समय : 2 घण्टे

पूर्णांक : 100

प्रश्नों के उत्तर देने से पहले नीचे लिखे अनुदेशों को ध्यान से पढ़ लें।

महत्वपूर्ण अनुदेश

1. इस प्रश्न-पुस्तिका में कुल 100 प्रश्न हैं।
2. सभी प्रश्नों के अंक समान हैं।
3. सभी प्रश्नों के उत्तर दें।
4. प्रश्नों के उत्तर देने के लिए आपको उत्तर पत्रक प्रश्न पुस्तिका के अन्दर दिया गया है। अपने उत्तर पत्रक के निर्धारित स्थान में अपना अनुक्रमांक लिखें एवं कूटबद्ध करें तथा अन्य विवरण अवश्य लिखें अन्यथा आपका उत्तर पत्रक जाँचा नहीं जायेगा।
5. परीक्षा आरम्भ होते ही आप अपनी प्रश्न-पुस्तिका एवं संलग्न उत्तर पत्रक की जाँच कर देख लें कि प्रश्न-पुस्तिका के ऊपर दायीं ओर मुद्रित शृंखला एवं उत्तर पत्रक पर मुद्रित शृंखला समान है। कृपया यह भी जाँच लें कि प्रश्न-पुस्तिका में रफ़ कार्य हेतु दो पृष्ठ (पृष्ठ सं. 14 और 15) सहित पूरे 16 मुद्रित पृष्ठ हैं और कोई प्रश्न या पृष्ठ बिना छपा हुआ या फटा हुआ या दोबारा आया हुआ या प्रश्न-पुस्तिका एवं उत्तर पत्रक में मुद्रित शृंखला में अन्तर तो नहीं है। प्रश्न-पुस्तिका एवं संलग्न उत्तर पत्रक में किसी प्रकार की त्रुटि पाने पर तत्काल इसके बदले, इसी शृंखला की दूसरी सही प्रश्न-पुस्तिका एवं ओ.एम.आर. पत्रक ले लें।
6. इस पृष्ठ के ऊपर निर्धारित स्थान में अपना अनुक्रमांक अवश्य लिखें। प्रश्न-पुस्तिका पर और कुछ न लिखें।
7. इस प्रश्न-पुस्तिका में सभी प्रश्न और उनके उत्तर अंग्रेजी में मुद्रित हैं। प्रत्येक प्रश्न के चार उत्तर - (A), (B), (C) और (D) क्रम पर दिये गये हैं। उनमें से आप सबसे सही केवल एक उत्तर को चुनें और अपने उत्तर पत्रक पर अंकित करें। यदि आपको ऐसा लगे कि किसी प्रश्न के एक से अधिक उत्तर सही हैं, तो आप अपने उत्तर पत्रक में उस उत्तर को अंकित करें जो आपको सर्वोत्तम लगे। प्रत्येक प्रश्न के लिए केवल एक ही उत्तर चुनना है।
8. उत्तर पत्रक में प्रत्येक प्रश्न संख्या के सामने चार वृत्त इस प्रकार बने हुए हैं - (A), (B), (C) और (D)। प्रश्नों के उत्तर देने के लिए आपको अपनी पसन्द के केवल एक वृत्त को काली/नीली स्याही के बॉल-पॉइंट पेन से चिह्नित करना है। प्रत्येक प्रश्न के लिए केवल एक उत्तर को चुनें और उसे अपने उत्तर पत्रक में चिह्नित करें। आप उत्तर पत्रक में यदि एक प्रश्न के लिए एक से अधिक वृत्त में निशान लगाते हैं, तो आपका उत्तर गलत माना जायेगा। उत्तर पत्रक में उत्तर को चिह्नित करने के लिए केवल काली/नीली स्याही के बॉल पॉइंट पेन का ही प्रयोग करें। किसी भी प्रकार का काट-कूट अथवा परिवर्तन मान्य नहीं है।
9. प्रश्न-पुस्तिका से कोई पन्ना फाड़ना या अलग करना मना है। प्रश्न-पुस्तिका और उत्तर पत्रक को परीक्षा की अवधि में परीक्षा भवन से बाहर कदापि न ले जायें। परीक्षा के समापन पर उत्तर पत्रक वीक्षक को अवश्य सौंप दें। उसके बाद आपको अपनी प्रश्न-पुस्तिका अपने साथ ले जाने की अनुमति है।
10. ऊपर के अनुदेशों में से किसी एक का भी पालन नहीं करने पर आप पर आयोग के विवेकानुसार कार्रवाई की जा सकती है अथवा आपको दण्ड दिया जा सकता है।
11. अभ्यर्थी उत्तर पत्रक को अपनी उपस्थिति में Self Adhesive LDPE Bag में पूरी तरह से पैक/सील करवाने के उपरांत ही परीक्षा कक्ष को छोड़ें।

Note : English version of the instructions is printed on the First Page of this Booklet.