Subject Code: **7210/TFU-ENG/GLE-III** 08 (12) Question Booklet No. 797805

परीक्षा केन्द्राध्यक्ष की मोहर Seal of Superintendent of Examination Centre C.G. SET- 2017 Paper - III English	परीक्षार्थी द्वारा बॉल-प्वाइण्ट पेन से भरा जाए To be filled in by Candidate by Ball-Point pen only अनुक्रमांक Roll No.	उत्तर-शीट का क्रमांक Sl. No. of Answer-Sheet
वीक्षक के हस्ताक्षर (Signature of Invigilator)..... वीक्षक के नाम (Name of Invigilator)	**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)	

Paper : III **Subject : ENGLISH** **Time : 2 Hour 30 Minutes** **Maximum Marks : 150**

इस प्रश्न-पुस्तिका में पृष्ठों की संख्या / Number of Pages in this Question Booklet } **24**

इस प्रश्न-पुस्तिका में प्रश्नों की संख्या / Number of Questions in this Question Booklet } **75**

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) ● (C) (D) **If (B) is correct answer.**
6. There are **75** 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 मिनिट में अनिवार्यत: मुख पृष्ठ पर अंकित पृष्ठों की संख्या एवं प्रश्नों की संख्या को पुस्तिका में पृष्ठों की संख्या एवं प्रश्नों की संख्या से मिलान कर लेवें। पृष्ठों/प्रश्नों का छूटना या पुन: मुद्रित हो जाना या क्रम में नहीं रहना या अन्य किसी विरोधाभास के कारण प्राप्त त्रुटिपूर्ण प्रश्न पुस्तिका को इन्हीं 5 मिनिट के अंदर बदलवा लेवें। 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 का क्रमांक लिखें तथा अपने हस्ताक्षर करें।
3. ओ.एम.आर. उत्तर-शीट में समस्त प्रविष्टियां दिये गये निर्देशानुसार करें 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-प्वाइण्ट पेन** से भरें।
5. सही उत्तर वाले गोले को अच्छी तरह से भरें, अन्यथा उत्तरों का मूल्यांकन नहीं होगा।

   उदाहरण : (A) ● (C) (D) **यदि (B) उत्तर सही है।**
6. प्रश्न-पुस्तिका में 75 वस्तुनिष्ठ प्रश्न दिए गए हैं। प्रत्येक प्रश्न के लिए 2 अंक निर्धारित है। सभी प्रश्न अनिवार्य है।
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.आर. उत्तर-शीट वीक्षक को सौंपा जाए। प्रश्न-पुस्तिका एवं उत्तर-शीट की 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 - III

Direction for Q. No. 1 to 4 :

Read the poem carefully and answer the questions that follow :

So we'll go no more a-roving
So late into the night,
Though the heart be still as loving,
And the moon be still as bright.

For the sword outwears its sheath,
And the soul wears out the breast,
And the heart must pause to breathe,
And love itself have rest.

Though the night was made for loving,
And the day returns too soon,
Yet we'll go no more a-roving
By the light of the moon.

1. The words 'Sword' and 'Soul' in the poem serve as example of :
   (A) allusion
   (B) irony
   (C) analogy
   (D) image

2. The anxiety expressed in the poem is due to :
   (A) The lover's inability to go for an outing
   (B) The quest for the outside world is lacking
   (C) The cold night disturbs the speaker
   (D) The speaker's intention to calm the restive spirit and sustain love within

3. The rhyme of the poem is :
   (A) a b a b
   (B) a a b b
   (C) b b a a
   (D) a b b a

4. The poem appears to be in :
   (A) confessional mode
   (B) romantic mode
   (C) elegiac mode
   (D) satiric mode

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Direction : Question No. 5 to 8 are based on Dylan Thomas's poem. Based on your reading of the poem do as directed.

The Force That Through The Green Fuse Drives The Flower :

The force that through the green fuse drives the flower
Drives my green age; that blasts the roots of trees
Is my destroyer.
And I am dumb to tell the crooked rose
My youth is bent by the same wintry fever.

The force that drives the water through the rocks
Drives my red blood; that dries the mouthing streams
Turns mine to wax.
And I am dumb to mouth unto my veins
How at the mountain spring the same mouth sucks.

The hand that whirls the water in the pool Stirs the quicksand; that ropes the blowing wind
Hauls my shroud sail.
And I am dumb to tell the hanging man
How of my clay is made the hangman's lime.

The lips of time leech to the fountain head;
Love drips and gathers, but the fallen blood shall calm her sores.
And I am dumb to tell a weather's wind
How time has ticked a heaven round the stars.

And I am dumb to lover's tomb
How at my sheet goes the same crooked worm.

Dylan Thomas

5. The themes of the above poem are :
   (a) Process, natural and creative
   (b) Helplessness
   (c) Love and death
   (d) Identification of man with Nature

   Codes :
   (A) (a) and (b)
   (B) (a), (c) and (d)
   (C) (c) and (a) only
   (D) (a), (b) and (d)

6. 'Wax' in the second stanza which symbolises 'dead flesh' is a :
   (A) conventional symbol
   (B) private symbol
   (C) natural symbol
   (D) traditional symbol

7. The rhythmical pause in the middle of the second line in all the four stanzas suggests :
   (a) interval of life between birth and death
   (b) life is like a short interval
   (c) life is full of sorrows that bring life to halts
   (d) a pause separating birth from death

   Codes :
   (A) (a), (b) and (c)
   (B) (a), (d) and (c)
   (C) (a), (b) and (d)
   (D) (b), (c) and (d)

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8. In dealing with the theme that art transcends time or death, the above poem reminds one of :

(A) "Death be not proud"

(B) "Ode to the Grecian Urn"

(C) "Elegy written in the Country Churchyard"

(D) "Immortality Ode"

9. Which historical chronology of the following is **correct** ?

(A) Publication of Canterbury Tales
Chaucer in French war
Beginning of Hundred years' war
Peasant Rebellion

(B) Peasant Rebellion
Chaucer in French war
Beginning of Hundred Years' war
Publication of Canterbury Tales

(C) Beginning of Hundred Years' war
Peasant Rebellion
Chaucer in French war
Publication of Canterbury Tales

(D) Beginning of Hundred Years' war
Chaucer in French war
Publication of Canterbury Tales
Peasant Rebellion

10. Choose the languages from which many words were borrowed during the Middle English Period.

(A) Old Norse and Latin

(B) Latin and French

(C) Latin and Spanish

(D) Latin and Greek

11. Match the works of the Old English/ Middle English Period (Column A) and the dialect (Column B) in which they were written :

	A		B
(a)	*Patience*	(i)	West Midland
(b)	*Canterbury Tales*	(ii)	West Saxon
(c)	*Beowulf*	(iii)	Kentish Dialect
(d)	*Ayenbite of Inwyt*	(iv)	East Midland

Codes :

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

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12. The original speakers of the Norman-French language which began to be spoken in the English court from 1042 onwards during the Middle English Period were from :

(A) Scandinavia
(B) France
(C) Germany
(D) Rome

13. Choose the right connection :

Assertion (A) :
Jacobean dramatists were often preoccupied with the problem of evil.

Reason (R) :
It is a problem immanent in christianity.

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) **(A)** is false but **(R)** is true

14. Find out the correct chronology of the Publication of the following books :

(a) *Apologie for Poetrie*
(b) Chapman's translation of *Iliad*
(c) *King Lear*
(d) *Plutarch's Lives* by Thomas North

Codes :

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

15. **Statement :**

Dryden's poetry, alike in its imitations and in its merits, is thoroughly representative of his age. As a whole, it is marked by a general want of what we are accustomed to call the essentially poetic qualities.

Reasoning :

(a) Dryden's poetry had more merits and no limitations.
(b) His age influenced his thoughts.
(c) 'Essentially poetic qualities' were not found in Dryden's poems.
(d) Therefore, his poetry had both limitations and merits.

Codes :

(A) Only (d) is correct
(B) Only (b) and (c) are correct
(C) (b), (c) and (d) are correct
(D) Only (a) is correct

16. The poets of the metaphysical school are :

(a) Cowley and Dorne
(b) Crashaw and Vaughan
(c) Jeremy Taylor and Richard Baxter
(d) Thomas Fuller and Edward Hyde

Choose the most appropriate answer :

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

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17. Match the name of the critics in **column** 'A' with their views on Milton's *Paradise Lost* and the character of Satan.

Column A		Column B
(a) Shelley	(i)	The character of Satan is pride and sensual indulgence finding in self the sole motive of action
(b) Blake	(ii)	The poem is so good because it makes God so bad
(c) William Empson	(iii)	He (Milton) was a true poet and of the Devils party without knowing it
(d) Coleridge	(iv)	Nothing can exceed the energy and magnificence of the character of Satan

Codes :

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

18. Which of the following statements are true with reference to Webster's *The Tragedy of the Dutchesse of Malfy* ?

(a) Revenge motive is strong and taken as a sacred duty.

(b) The avengers are tragic heroes.

(c) The victim of the avengers is the heroine.

(d) The last act is devoted to the nemesis which falls upon the avengers.

Codes :

(A) (a) and (c)

(B) (b) and (d)

(C) (c) and (d)

(D) (a) and (d)

19. Arrange the following works o Beaumont and Fletcher in chronologica order :

(a) *Philaster*

(b) *Cupid's Revenge*

(c) *The Maides Tragedy*

(d) *The Faithful Shepherdesse*

Codes :

(A) (d), (a), (c), (b)

(B) (a), (c), (d), (b)

(C) (b), (d), (c), (a)

(D) (c), (a), (d), (b)

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20. "My vegetable love should grow
Vaster than Empires, and more slow"
'Vegetable' in the above lines from Andrew Marvell means :

(a) having the power of sense-perception
(b) dull
(c) passive
(d) like a plant

Codes :

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

21. Match the columns :

(a)	Alexander Pope	(i)	Drowned in a tub of Gold Fishes
(b)	John Dryden	(ii)	The Castle of Indolence
(c)	James Thomson	(iii)	An Evening's Love
(d)	Thomas Gray	(iv)	Eloisa to Abelard

Codes :

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

22. Here are sentences labelled as **Assertion (A)** and **Reason (R)** :

Assertion (A) :

During the age of Pope increasing attention was given to lucidity of expression and elegance of form.

Reason (R) :

The influence of the French literature of the day became more marked in the age of Pope.

In the light of **(A)** and **(R)** 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 and **(R)** is the correct explanation of **(A)**
(D) Both **(A)** and **(R)** are true, but **(R)** is not the correct explanation of **(A)**

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23. Here are sentences labelled as **Assertion (A)** and **Reason (R)** :

Assertion (A) :

Eighteenth century poetry is almost exclusively a 'town' poetry.

Reason (R) :

Eighteenth century poetry is in the main the product of the intelligence playing upon the surface of life .

In the light of **(A)** and **(R)** which of the following is **correct** ?

(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) **(A)** is false, but **(R)** is true

24. (a) "For fools rush in, where angels fear to tread"

(b) "To err is human, to forgive divine"

(c) "A little learning is a dangerous things"

The above lines occur in which work/ works of Alexander Pope (Choose the most appropriate answer) :

(A) "Essay on Criticism" and "Rape of the Lock"

(B) "The Dunciad" and "Essay on Man"

(C) Epistle to Dr. Arbuthnot

(D) Essay on Criticism

25. **Assertion (A) :** Eighteenth century literature is also known as Augustan Age.

Reason (R) : Pope, Addison, Swift, Johnson and Burke were seen as modern parallels to Horace, Virgil, Cicero and al that brilliant company who made Roman literature famous in the days of Augustus

In the context of the two statements **(A** and **(R)** which one of the following i correct ?

(A) Both **(A)** and **(R)** are true and **(R)** i the correct explanation of **(A)**

(B) Both **(A)** and **(R)** are true but **(R)** i not the correct explanation of **(A)**

(C) **(A)** is true but **(R)** is false

(D) **(A)** is false but **(R)** is true

26. The following four pastoral poems i English were published in different year Choose the proper chronological order

(a) Lycidas

(b) The Shepherds' calendar

(c) Adonais

(d) Thyrsis

Codes :

(A) (b), (a), (c), (d)

(B) (b), (c), (a), (d)

(C) (a), (c), (b), (d)

(D) (b), (a), (d), (c)

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27. **Assertion (A) :** To one enthusiastic later visitor to Italy, Shelley, Gibbon seemed in retrospect to be the possessor of a 'cold and unimpassioned spirit'. To another, Byron, swayed by the Kaleidoscopic beauty of Italy and by the massive splendour of the Alps, Gibbon was one of the tutelary spirits of Lake Geneva.

Reasoning (R) :

(a) To Shelley, Gibbon was a lesser spirit

(b) Byron was amazed at the Alps and Lake Geneva and accepted Gibbon's influence

(c) In some ways, Byron and Shelley agree with their ideas on Gibbon

Codes :

(A) Only (a) is correct

(B) Only (b) is correct

(C) Only (c) is correct

(D) Only (a) and (b) are correct

28. **Preface to Lyrical Ballads** was published in _____.

(A) 1804

(B) 1898

(C) 1798

(D) 1808

29. **Assertion (A) :**

'The child is father of the men' wrote Words worth in "My Heart Leaps UP".

Reason (R) :

A willingness to explore the less conscious aspects of feeling and interest was accompanied in the Romantic period by a more serious concern with the experience and insights of childhood than many previous periods would have thought reasonable.

In the context of the statements **(A)** and **(R)** which one of the following is **correct** ?

(A) Both **(A)** and **(R)** are true

(B) **(A)** is false **(R)** is true

(C) **(A)** is true **(R)** is false

(D) **(A)** is true, **(R)** is true but **(R)** is not the correct and exact explanation of **(A)**

30. Match the following :

	List-I (Poets)		**List-II (Pre-Raphaelite poems)**
(a)	Rossetti	(i)	"Golden Wings"
(b)	Morris	(ii)	"The Blessed Damozel"
(c)	Christina Rossetti	(iii)	"Christabee"
(d)	Coleridge	(iv)	"A Birthday"

Codes :

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

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31. Those talents, that were once my pride, I find it requisite to hide ; For what in man is most respected, In woman's form shall be rejected.

The above lines are written by :

(A) Clara Reeve

(B) Jane Austen

(C) Mary Shelly

(D) Frances Burney

32. Which journal did George Eliot edit in 1850's ?

(A) The Edinburgh Review

(B) The Ecletic Review

(C) The Cabinet

(D) The Westminister Review

33. "Come to the window, Sweet is the night - air!" is written :

(a) by Matthew Arnold

(b) in Scholar GIPSY

(c) in Dover Beach

(d) in A Summer Night

Codes :

(A) (a) and (b)

(B) (a) and (d)

(C) (a) and (c)

(D) None

34. **Assertion (A) :**

The Victorian era was a long period of peace, prosperity refined sensibility and national self - confidence.

Reason (R) :

Victorians believed in the necessity and importance of the ethics of co-existence.

Find the right connection :

(A) Both **(A)** and **(R)** are correct 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) **(A)** is false but **(R)** is true

35. Find the odd pair from the following prose works :

(A) History of England + Culture and Anarchy

(B) On Heroes + Sartor Resartus

(C) Past and Present + Life of Schillar

(D) French Revolution + Chartism

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36. Find the odd pair from the following prose works :

(A) Dombey and Son + The History of Pendennis

(B) Our mutual friend + The pickwick papers

(C) Nicholas Nickleby + The old curiosity shop

(D) A Tale of Two Cities + Bleak House

37. Match the items in **List-I** with items in **List-II** according to the codes given :

	List-I		**List-II**
(a)	Anne Bronte	(i)	Goblin Market and other poems
(b)	Charles SwinSurne	(ii)	The Ring and The Book
(c)	Christina Rossetti	(iii)	Agnes Grey
(d)	Robert Browning	(iv)	Poems and Ballads

Codes :

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

38. Choose the correct sequence of five parts of **The Waste Land** :

(a) The Burial of the Dead

(b) Death by water

(c) What the Thunder Said

(d) A Game of chess

(e) The Fire Sermon

Codes :

(A) (a), (c), (e), (d), (b)

(B) (a), (d), (e), (b), (c)

(C) (b), (a), (c), (d), (e)

(D) (a), (d), (b), (c), (e)

39. The following four books were published in different years. Choose the correct sequence beginning with the earliest to the latest :

(a) *Brighton Rock*

(b) *The Power and the Glory*

(c) *The Heart of the Matter*

(d) *The End of the Affair*

Codes :

(A) (b), (c), (a), (d)

(B) (b), (a), (c), (d)

(C) (c), (a), (d), (b)

(D) (a), (b), (c), (d)

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40. Following are names of four authors and their works. Match the individual author and his work :

	List - I		List - II
(a)	D.H. Lawrence	(i)	*Dubliners*
(b)	James Joyce	(ii)	*Juno and the Paycock*
(c)	J.B. Priestley	(iii)	*The Plumed Serpent*
(d)	Sean O' Casey	(iv)	*When we are married*

Codes :

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

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

	List-I		List-II
(a)	Samuel Butler	(i)	The odd women
(b)	George Gissing	(ii)	Tono Bungay
(c)	H.G. Wells	(iii)	The Lost world
(d)	Conan Doyle	(iv)	Erwhon

Codes :

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

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

	List-I		List-II
(a)	Colonel Creighton	(i)	Nostromo
(b)	Bernard	(ii)	KIM
(c)	Decoud	(iii)	Under Western Eyes
(d)	Razumor	(iv)	The waves

Codes :

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

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

	List-I		List-II
(a)	E. Houseman	(i)	Memories of Fox Hunting Man
(b)	W.B. Yeats	(ii)	A Shropshire Lad
(c)	Siegfried Sassoon	(iii)	Hyra
(d)	Wilfred owen	(iv)	The Trembling of the veil

Codes :

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

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44. Match the correct pair of opposites :

	List-I		List-II
(a)	imaginary	(i)	rational
(b)	sensory	(ii)	dualistic
(c)	intuitive	(iii)	symbolic
(d)	holistic	(iv)	sensible

Codes :

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

45. Arrange the following texts chronologically :

(a) Critical Theory

(b) Dialectic of Enlightenment

(c) Negative Dialectics

(d) The structural transformation of public sphere

Codes :

(A) (b), (d), (c), (a)

(B) (c), (a), (b), (d)

(C) (d), (b), (a), (c)

(D) (a), (c), (b), (d)

46. Which of the following works have beer written by Sarah Waters ?

(a) *The Night Watch*

(b) *Fingersmith*

(c) *Cloud Atlas*

(d) *Wolf Hall*

Codes :

(A) (a) and (b)

(B) (a) and (c)

(C) (a) and (d)

(D) (b) and (d)

47. Which of the following statements are Aristotle's recommendations for a linguistic style ? (Choose the most appropriate answers from the following according to the codes given below)

(a) The perfection of style is to be clear without being mean

(b) Diction should be lofty and raised above the commonplace and employ unusual words

(c) The style should be wholly composed of such unusual words

(d) For poetic use the very language of men is recommended

Codes :

(A) (c) and (d)

(B) (a) and (d)

(C) (b) and (d)

(D) (a) and (b)

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

	List-I		List-II
(a)	Angela Carter	(i)	The Real Inspector Hound
(b)	Harold Pinter	(ii)	The Hill station
(c)	Tom Stoppard	(iii)	Wise Children
(d)	J.G. Farrell	(iv)	The Caretaker

Codes :

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

49. Arrange the following works in successive order of publication :

(a) Orientalism

(b) Culture and Imperialism

(c) Black skin, White Masks

(d) Nation and Narration

Codes :

(A) (b), (c), (a), (d)

(B) (d), (a), (b), (c)

(C) (a), (c), (d), (b)

(D) (c), (a), (d), (b)

50. Following are names of four literary critics and critical theories. Match the correct pair :

	List-I		List-II
(a)	Northrop Frye	(i)	Imagism
(b)	Jack Derrida	(ii)	Deconstruction
(c)	Steven Greenblatt	(iii)	Mysticism
(d)	Terry Eagleton	(iv)	New Historicism

Codes :

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

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51. **Assertion (A) :**
Aestheticism in England was "not a sudden development the nature of the trend from Keats through Tennyson and D.G. Rossetti was, even in Arnold's mid - career, not unapparent to the critic who passed the judgement on the great Romantics".

Reason (R) :

(a) Advent of aestheticism in English literature was continuous

(b) D.G. Rossetti was a known commentator on the previous poets

(c) The trend was marked from the Romantic poet Keats to Victorian poet Tennyson

Codes :

(A) Only (a) is correct

(B) Only (b) is correct

(C) Only (b) and (c) are correct

(D) All are correct

52. The business of criticism is neither to find fault nor to display the critic's own learning or influence, it is to know "the best which has been thought and said in the world" and by using this knowledge to create a current of fresh and free thought.

Who has given the above idea of criticism ?

(A) John Dryden

(B) William Black

(C) Matthew Arnold

(D) S.T. Coleridge

53. Who is not a Greek critic ?

(A) Aristotle

(B) Theophrastus

(C) Longinus

(D) Cicero

54. Match the names of the comedies as give in **Column (A)** with the type of comed they belong as given in **Column (B)** :

	Column A		**Column B**
(a)	The Tempest	(i)	Comedy of Manners
(b)	The Tamming of the Shrew	(ii)	Comedy of Ideas
(c)	Love's Labour Lost	(iii)	Tragi - Comedy
(d)	Man and Superman	(iv)	Farcical Comedy

Codes :

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

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55. **Assertion (A) :**

In the late seventeenth century, the critic emerged as a new figure on the public stage. He is charged with the task of defining literary value now that poetry and drama have moved from the court to the market place.

Reason (R) :

The growth of newspapers and magazines, especially with the lapse of the Licensing Act in 1695 made the idea of literary value too vague a notion to defend with any rigour.

(A) **(A)** is true, but **(R)** is false

(B) **(A)** is false, but **(R)** is true

(C) Both **(A)** and **(R)** are related and **(R)** explains the emerging role of critic

(D) Both **(A)** and **(R)** are true but not related

56. **Assertion (A) :**

Barthes suggests that myth is a language, a type of speech. It is a mode of signification. The structure of myth repeats the tridimensional pattern (signifier, signified and sign); it is a second order semiological system.

Reason (R) :

Barthes refers to a photo on the cover of a Parisian magazine in which a young Negro in French uniform is "saluting with his eyes uplifted".

(A) Both **(A)** and **(R)** are not correct

(B) Both **(A)** and **(R)** are true, but **(R)** does not illustrate **(A)**

(C) **(A)** is correct, but **(R)** is not related

(D) Both **(A)** and **(R)** are true and **(R)** illustrates **(A)**

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57. **Assertion (A) :**

Freud's emphasis on writer's childhood memories derives from his assumption that a creative work is a continuation of, and a substitute for, what was once the play of childhood.

Reason (R) :

Freud's understanding of play stresses on the writer's highly subjective entry into the system of language, an entry marked by psychological make - up as well as by social and political circumstances.

(A) Both **(A)** and **(R)** are correct and **(R)** supplements **(A)**

(B) **(A)** and **(R)** are correct but are not related

(C) **(A)** and **(R)** are correct

(D) **(A)** is wrong, but **(R)** is correct

58. Match the name of the writers given i **Column (A)** with their work as given i **Column (B)** :

	Column A		**Column B**
(a)	Elaine Showalter	(i)	*The Dialogic Imagination*
(b)	Mikhail Bakhtin	(ii)	*The Third Culture*
(c)	Philip Brockman	(iii)	*A Literature of Their Own*
(d)	Judith Butler	(iv)	*Gender Trouble*

Codes :

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

59. **Assertion (A) :**

The text is a tissue of quotations drawn from the innumerable centres of culture.

Reason (R) :

Originality is hypothetical.

Find the right connection :

(A) Both **(A)** and **(R)** are true and **(R)** is the correct explanation of **(A)**

(B) Both **(A)** and **(R)** are false

(C) Both **(A)** and **(R)** are correct but **(R)** is not the correct explanation of **(A)**

(D) **(R)** is correct but **(A)** is false

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60. Jurgen Habermas's 'communicative rationality' is :

(A) Calculative

(B) Strategic

(C) Emancipatory

(D) Enslaving

61. Where does Foucanlt write, "Where there is power, there is resistance" ?

(A) The Archaelogy of knowledge

(B) Discipline and Punish: The Birth of the Prison

(C) The Order of Things

(D) The History of Sexuality

62. Here are sentences labelled as **Assertion (A)** and **Reason (R)** :

Assertion (A) :

The Anglo - Saxon period is considered as "Dark Ages"

Reason (R) :

It was not a time of social and political development

In the light of **(A)** and **(R)** which of the following is **correct** ?

(A) Both **(A)** and **(R)** are true and **(R)** is the true explanation of **(A)**

(B) Both **(A)** and **(R)** are true, but **(R)** is not the true explanation of **(A)**

(C) **(A)** is true, but **(R)** is false

(D) **(A)** is false, but **(R)** is true

63. Which of the following characters who does/do not belong to silence! *The court is in session* ?

(a) Benare

(b) Moorthy

(c) Karnik

(d) Kapil

Codes :

(A) (a) and (d)

(B) (c) and (d)

(C) (b) and (d)

(D) (b) and (c)

64.

(a)	Shiv K Kumar	(i)	"Blood"
(b)	Keki N Daruwala	(ii)	"Female the species"
(c)	Kamla Das	(iii)	"Indian women"
(d)	Gauri Deshpande	(iv)	"Death by Burial"

Codes :

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

(D) None of the above

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65. Which Indian novelist was posthumously hailed as a **Rishi** ; and his novels appeared in translation in many regional languages and influenced novelists all over India ?

(A) Rabindranath Tagore

(B) Raja Rao

(C) Aurobindo Ghosh

(D) Bankim Chandra Chatterjee

66. Following are four novels and names of their protagonists. Match the correct pair :

(a)	*The Outsider*	(i)	Gregor Samsa
(b)	*The Metamorphosis*	(ii)	Raskolnikov
(c)	*The Magic Mountain*	(iii)	Meursalt
(d)	*Crime and Punishment*	(iv)	Hans Casport

Codes :

(A) (a) - (iii)

(B) (b) - (i)

(C) (c) - (iv)

(D) (d) - (ii)

67. **Assertion (A) :**

Leo Tolstoy wrote four novels in differer order. They are (a) **The death of Iva Ilych**, (b) **War and Peace**, (c) **Ann Karenina and** (d) **The Cossacs**

Reasoning (R) :

The Cossacs appeared before **War an Peace. The Death of Ivan Ilyc** appeared after **War and Peace** and **Ann Karnina**. **Anna Karenina** appeared eigh years after **War and Peace**

Choose the correct order :

(A) (a), (c), (b), (d)

(B) (d), (b), (c), (a)

(C) (b), (d), (c), (a)

(D) (a), (b), (d), (c)

68. "All for one, and one for all" is the famous rally-cry of three muskeleirs in the nove written by _____.

(A) Alexander Dumas

(B) Anton Chekhov

(C) Goethe

(D) Federico Fellini

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69. Which of the following statement/ statements is/are true regarding Aurobindo's **Savitri** ?

(a) It has three parts

(b) It is divided into twelve Books

(c) It contains about 24,000 lines

(d) It contains 49 cantos

Codes :

(A) (a), (b)

(B) (b), (c), (d)

(C) (a), (c), (d)

(D) All (a), (b), (c), (d)

70. Who among the following use myth as technique ?

(a) Girish Karnad

(b) Shiv K Kumar in his first two novels

(c) Raja Rao

(d) Kamla Das

Choose the most appropriate answer :

(A) (c) and (d)

(B) (a) and (c)

(C) (a) and (d)

(D) (b) and (d)

71. Arrange the following novels of Mulk Raj Anand in chronological order :

(a) *Across the Black waters*

(b) *Two Leaves and a Bud*

(c) *Coolie*

(d) *Untouchable*

Codes :

(A) (d), (c), (b), (a)

(B) (a), (b), (c), (d)

(C) (d), (b), (a), (c)

(D) (d), (c), (a), (b)

72. The author of the text, **The Unbearable Lightness of Being** is :

(A) Pablo Neruda

(B) Gabrel Garcia Marquez

(C) Garcia Lorca

(D) Milan Kundera

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73. The two poems of Pablo Neruda mentioned below are :

(a) Before the dawn

(b) If you forget me

(c) Balcony

(d) A dog has died

Codes :

(A) (a) and (b)

(B) (c) and (d)

(C) (b) and (d)

(D) (a) and (d)

74. Match the following :

(a)	Dostoevsky	(i)	Anna Karenina
(b)	Nietzsche	(ii)	Notes from the under ground
(c)	Tolstoy	(iii)	Huckle berry finn
(d)	Mark Twain	(iv)	The Birth of Tragedy

Codes :

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

75. Arrange the following works T.S. Eliot sequential order :

(a) Selected Essays

(b) The Frontiers of Criticism

(c) The sacred wood

(d) Homage to John Dryden

Codes :

(A) (d), (b), (c), (a)

(B) (c), (d), (a), (b)

(C) (a), (b), (d), (c)

(D) (b), (c), (d), (a)

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उत्तर अंकित करने का समय : 2 घंटा 30 मिनिट
Time for marking answers : 2 Hour 30 Minutes

अधिकतम अंक : 15
Maximum Marks : 15

नोट :

1. इस प्रश्न-पुस्तिका में 75 प्रश्न है - 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 या उसमें मोड़ या सिलवट आदि पड़ जाये जिसके फलस्वरूप वह खराब हो जाये।

Note :

1. This Question Booklet contains 75 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.

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Sub. Code - 7210/TFU-ENG/GLE-III (English)

Qu.	Ans.	Qu.	Ans.	Qu.	Ans.	Qu.	Ans.	Qu.	Ans.
1	C	16	C	31	A	46	A	61	D
2	D	17	C	32	D	47	D	62	C
3	A	18	C	33	C	48	B	63	C
4	B	19	A	34	B	49	D	64	C
5	B	20	C	35	A	50	B	65	D
6	B	21	A	36	A	51	D	66	✸
7	A	22	C	37	D	52	C	67	B
8	B	23	B	38	B	53	D	68	A
9	C	24	D	39	D	54	A	69	D
10	B	25	A	40	A	55	C	70	B
11	C	26	A	41	B	56	D	71	A
12	A	27	D	42	C	57	A	72	D
13	A	28	C	43	A	58	A	73	C
14	D	29	D	44	A	59	A	74	B
15	C	30	A	45	A	60	C	75	B

✸ द्वारा सूचित प्रश्नों को विलोपित किया गया।

16/11/2018

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