

## PAPER-II ENGLISH LITERATURE

### Signature and Name of Invigilator

1. (Signature) \_\_\_\_\_  
(Name) \_\_\_\_\_
2. (Signature) \_\_\_\_\_  
(Name) \_\_\_\_\_

OMR Sheet No. : .....  
(To be filled by the Candidate)

Roll No. 

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(In figures as per admission card)

Roll No. \_\_\_\_\_  
(In words)

J 3 0 1 1

Time : 1 ¼ hours]

[Maximum Marks : 100

Number of Pages in this Booklet : 8

Number of Questions in this Booklet : 50

### Instructions for the Candidates

1. Write your roll number in the space provided on the top of this page.
2. This paper consists of fifty multiple-choice type of questions.
3. 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 :
  - (i) 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.
  - (ii) **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.**
  - (iii) After this verification is over, the OMR Sheet Number should be entered on this Test Booklet.
4. 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)
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where (C) is the correct response.
5. 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.
6. Read instructions given inside carefully.
7. Rough Work is to be done in the end of this booklet.
8. If you write your Name, Roll Number, Phone Number 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, or use abusive language or employ any other unfair means, you will render yourself liable to disqualification.
9. You have to return the test question booklet and OMR Answer sheet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall.
10. Use only Blue/Black Ball point pen.
11. Use of any calculator or log table etc., is prohibited.
12. There is no negative marks for incorrect answers.

### परीक्षार्थियों के लिए निर्देश

1. पहले पृष्ठ के ऊपर नियत स्थान पर अपना रोल नम्बर लिखिए ।
2. इस प्रश्न-पत्र में पचास बहुविकल्पीय प्रश्न हैं ।
3. 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 :
  - (i) 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 ।
  - (ii) **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 ।**
  - (iii) इस जाँच के बाद OMR पत्रक की क्रम संख्या इस प्रश्न-पुस्तिका पर अंकित कर दें ।
4. 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)
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जबकि (C) सही उत्तर है ।
5. 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 चिह्नानंकित करते हैं, तो उसका मूल्यांकन नहीं होगा ।
6. अन्दर दिये गये निर्देशों को ध्यानपूर्वक पढ़ें ।
7. कच्चा काम (Rough Work) इस पुस्तिका के अन्तिम पृष्ठ पर करें ।
8. यदि आप उत्तर-पुस्तिका पर नियत स्थान के अलावा अपना नाम, रोल नम्बर, फोन नम्बर या कोई भी ऐसा चिह्न जिससे आपकी पहचान हो सके, अंकित करते हैं अथवा अभद्र भाषा का प्रयोग करते हैं, या कोई अन्य अनुचित साधन का प्रयोग करते हैं, तो परीक्षा के लिये अयोग्य घोषित किये जा सकते हैं ।
9. आपको परीक्षा समाप्त होने पर प्रश्न-पुस्तिका एवं OMR उत्तर-पत्रक निरीक्षक महोदय को लौटाना आवश्यक है और परीक्षा समाप्ति के बाद उसे अपने साथ परीक्षा भवन से बाहर न लेकर जायें ।
10. केवल नीले/काले बाल प्वाइंट पेन का ही इस्तेमाल करें ।
11. किसी भी प्रकार का संगणक (कैलकुलेटर) या लाग टेबल आदि का प्रयोग वर्जित है ।
12. गलत उत्तरों के लिए कोई अंक काटे नहीं जाएँगे ।

**ENGLISH LITERATURE**  
**Paper – II**

**Note :** This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

- | <p>1. Little Nell is a character in Dickens's</p> <p>(A) <i>Hard Times</i></p> <p>(B) <i>Great Expectations</i></p> <p>(C) <i>Oliver Twist</i></p> <p>(D) <i>The Old Curiosity Shop</i></p> <p>2. Who, among the following Indian writers in English, has created an identifiable imagined locale ?</p> <p>(A) Mulk Raj Anand</p> <p>(B) Raja Rao</p> <p>(C) R.K. Narayan</p> <p>(D) Anita Desai</p> <p>3. Who among the following is not a formalist critic ?</p> <p>(A) Allen Tate</p> <p>(B) Cleanth Brooks</p> <p>(C) Stanley Fish</p> <p>(D) William Empson</p> <p>4. The rhyme scheme of the Spenserian sonnet is</p> <p>(A) abab bcbc cdcd ee</p> <p>(B) abab cdcd efef gg</p> <p>(C) abba cddc effe gg</p> <p>(D) abba abba cde cde</p> <p>5. Who among the following Marlovian characters is consumed by greed ?</p> <p>(A) <i>Barabas</i></p> <p>(B) <i>Tamburlaine</i></p> <p>(C) <i>Doctor Faustus</i></p> <p>(D) <i>Mephistopheles</i></p> | <p>6. The plan of Arthurian stories has influenced the composition of Tennyson's</p> <p>(A) <i>In Memoriam</i></p> <p>(B) <i>Idylls</i></p> <p>(C) "<i>Maud</i>"</p> <p>(D) "<i>Locksley Hall</i>"</p> <p>7. There are two lists given below. Match the authors in List – I with their nationality in List – II by choosing the right option against the code.</p> <table border="0" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="text-align: center;">List – I</th> <th style="text-align: center;">List – II</th> </tr> <tr> <th style="text-align: center;">(Author)</th> <th style="text-align: center;">(Nationality)</th> </tr> </thead> <tbody> <tr> <td>(I) Patrick White</td> <td>(1) Canada</td> </tr> <tr> <td>(II) Nadine Gordimer</td> <td>(2) New Zealand</td> </tr> <tr> <td>(III) Margaret Atwood</td> <td>(3) Australia</td> </tr> <tr> <td>(IV) Keri Hulme</td> <td>(4) South Africa</td> </tr> </tbody> </table> <p><b>Code :</b></p> <table border="0" style="margin-left: auto; margin-right: auto;"> <tr> <td></td> <td>(I)</td> <td>(II)</td> <td>(III)</td> <td>(IV)</td> </tr> <tr> <td>(A)</td> <td>(2)</td> <td>(1)</td> <td>(4)</td> <td>(3)</td> </tr> <tr> <td>(B)</td> <td>(4)</td> <td>(3)</td> <td>(2)</td> <td>(1)</td> </tr> <tr> <td>(C)</td> <td>(3)</td> <td>(4)</td> <td>(1)</td> <td>(2)</td> </tr> <tr> <td>(D)</td> <td>(3)</td> <td>(2)</td> <td>(4)</td> <td>(1)</td> </tr> </table> <p>8. A Shakespearean sonnet has the following rhyme scheme :</p> <p>(A) ABBA, ABBA, CDCDCD</p> <p>(B) ABAB, BCBC, CD CD EE</p> <p>(C) ABAB, CDCD, EFEF, GG</p> <p>(D) ABBA, ABBA, CDCD, EE</p> | List – I | List – II | (Author) | (Nationality) | (I) Patrick White | (1) Canada | (II) Nadine Gordimer | (2) New Zealand | (III) Margaret Atwood | (3) Australia | (IV) Keri Hulme | (4) South Africa |  | (I) | (II) | (III) | (IV) | (A) | (2) | (1) | (4) | (3) | (B) | (4) | (3) | (2) | (1) | (C) | (3) | (4) | (1) | (2) | (D) | (3) | (2) | (4) | (1) |
|---|---|----------|-----------|----------|---------------|-------------------|------------|----------------------|-----------------|-----------------------|---------------|-----------------|------------------|--|-----|------|-------|------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| List – I  | List – II   |          |           |          |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| (Author)  | (Nationality)   |          |           |          |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| (I) Patrick White   | (1) Canada  |          |           |          |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| (II) Nadine Gordimer  | (2) New Zealand   |          |           |          |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| (III) Margaret Atwood   | (3) Australia   |          |           |          |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| (IV) Keri Hulme   | (4) South Africa  |          |           |          |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|   | (I)   | (II)     | (III)     | (IV)     |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| (A)   | (2)   | (1)      | (4)       | (3)      |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| (B)   | (4)   | (3)      | (2)       | (1)      |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| (C)   | (3)   | (4)      | (1)       | (2)      |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| (D)   | (3)   | (2)      | (4)       | (1)      |               |                   |            |                      |                 |                       |               |                 |                  |  |     |      |       |      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |

9. "The future of poetry is immense, because in poetry.... our race, as time goes on, will find an ever surer and surer stay." – This claim for poetry is made in
- (A) Arnold's "The Study of Poetry"  
 (B) Shelley's "A Defence of Poetry"  
 (C) Sidney's "An Apology for Poetry"  
 (D) Eliot's of Poetry and Poets
10. Which of the following is not about a dystopia ?
- (A) George Orwell's *Nineteen Eighty-Four*  
 (B) Aldous Huxley's *Brave New World*  
 (C) William Golding's *Lord of the Flies*  
 (D) R.M. Ballantyne's *The Coral Island*
11. Who among the following is not associated with the translation of the Bible ?
- (A) Miles Coverdale  
 (B) William Tyndale  
 (C) John Wycliffe  
 (D) Thomas Browne
12. Arrange the following stages in a sequence in which all Shakespearean tragedies are structured. Use the code given below :
- I. Denouement  
 II. Conflict  
 III. Exposition  
 IV. Climax
- Code :**
- (A) III, II, IV, I  
 (B) III, IV, II, I  
 (C) II, IV, III, I  
 (D) II, IV, I, III
13. The term, 'curtal sonnet', was coined by
- (A) John Milton  
 (B) William Blake  
 (C) Gerald Manley Hopkins  
 (D) Matthew Arnold
14. The author of the pamphlet *Short View of Immorality and Profaneness of the English Stage* (1698) was
- (A) John Bunyan  
 (B) Jeremy Collier  
 (C) William Wycherley  
 (D) John Vanbrugh
15. Identify a play in the following list that is not written by Oscar Wilde :
- (A) *A Woman of No Importance*  
 (B) *The Importance of Being Earnest*  
 (C) *Saints and Sinners*  
 (D) *An Ideal Husband*
16. Put the following novels by Charles Dickens in a sequential order with the help of the code :
1. Great Expectations  
 2. Hard Times  
 3. Bleak House  
 4. A Tale of Two Cities
- Code :**
- (A) 3, 2, 4, 1  
 (B) 2, 4, 3, 1  
 (C) 1, 2, 4, 3  
 (D) 4, 2, 1, 3

17. Thomas Kyd's *The Spanish Tragedy* was influenced by
- (A) Seneca
  - (B) Tertullian
  - (C) Virgil
  - (D) Plautus
18. In its final published version, Eliot's *The Waste Land* contains a total of
- (A) 334 lines      (B) 433 lines
  - (C) 373 lines      (D) 423 lines
19. Jean Rhys's *Wide Sargasso Sea* is set in
- (A) The Congo region
  - (B) The Niger Delta
  - (C) The Caribbean
  - (D) The African Savannah
20. Hamlet, lying wounded, says to his friend, "Horatio, I am dead." This is an example of
- (A) protasis
  - (B) anacrusis
  - (C) prolepsis
  - (D) pun
21. *The Castle of Otranto* is an example of
- (A) Gothic fiction
  - (B) Romance
  - (C) Comic fiction
  - (D) *Bildungsroman*
22. "The City of Dreadful Night", a long poem depicting the late Victorian sense of gloom and despondency, is written by
- (A) Matthew Arnold
  - (B) Robert Browning
  - (C) James Thomson
  - (D) John Davidson
23. Which of the following novels by V.S. Naipaul is set in Africa and carries echoes of Joseph Conrad ?
- (A) *The Mystic Masseur*
  - (B) *A Bend in the River*
  - (C) *A House for Mr. Biswas*
  - (D) *The Mimic Men*
24. In *The Rape of the Lock*, Belinda's lapdog is named
- (A) Luck              (B) Shock
  - (C) Pluck             (D) Muck
25. *You Can't Do Both* is a novel by
- (A) John Fowles
  - (B) Doris Lessing
  - (C) Kingsley Amis
  - (D) Irish Murdoch
26. The character, Nathan Zuckerman, is associated with the fiction of
- (A) Norman Mailer
  - (B) Saul Bellow
  - (C) Philip Roth
  - (D) Bernard Malamud

27. Plato censured poetry because he believed it
- (A) eliminates the ego.
  - (B) promotes sensuality.
  - (C) distorts reality.
  - (D) cripples the imagination.
28. Which of the following Tennyson poems is a dramatic monologue ?
- (A) *In Memoriam*
  - (B) “*The Charge of the Light Brigade*”
  - (C) “*Crossing the Bar*”
  - (D) “*Tithonus*”
29. The character Giovanni features in one of the following texts :
- (A) John Cleland’s *Fanny Hill : Memoirs of a Woman of Pleasure*
  - (B) John Ford’s ‘*Tis Pity She’s a Whore*’
  - (C) John Braine’s *Room at the Top*
  - (D) John Evelyn’s *Diaries*
30. Which of the following poems features the phrase, “the still, sad music of humanity” ?
- (A) “Ode: Intimations of Immortality from Recollections of Early Childhood”
  - (B) “Michael : A Pastoral Poem”
  - (C) “The Solitary Reaper”
  - (D) “Tintern Abbey”
31. Molly Bloom is a character in James Joyce’s
- (A) *A Portrait of the Artist as a Young Man*
  - (B) *Dubliners*
  - (C) *Ulysses*
  - (D) *Exiles*
32. Eliot uses the term “objective correlative” in his essay.
- (A) “The Metaphysical Poets”
  - (B) “Hamlet”
  - (C) “Tradition and the Individual Talent”
  - (D) “Dante”
33. Seamus Heaney was awarded the Nobel Prize for literature in the year
- (A) 1995
  - (B) 1996
  - (C) 1997
  - (D) 1998
34. The pamphlet on the Irish condition, “An Address to the Irish People” was composed by
- (A) W.B. Yeats
  - (B) P.B. Shelley
  - (C) Jonathan Swift
  - (D) G.B. Shaw

35. Which of the following arrangements of English novels is in the correct chronological sequence ?
- (A) *Kim, A Passage to India, Sons and Lovers, Brave New World*
- (B) *Sons and Lovers, A Passage to India, Kim, Brave New World*
- (C) *Kim, Sons and Lovers, A Passage to India, Brave New World*
- (D) *Brave New World, Kim, Sons and Lovers, A Passage to India*
36. "Verses on the Death of Dr. Swift" is written by
- (A) Alexander Pope
- (B) Samuel Johnson
- (C) John Gay
- (D) Jonathan Swift
37. *Widowers' Houses* was written by
- (A) Oscar Wilde
- (B) T.S. Eliot
- (C) John Galsworthy
- (D) G.B. Shaw
38. Who among the following Marxist critics has reconsidered the classic problem of 'base and superstructure' in relation to literature ?
- (A) Edmund Wilson
- (B) Raymond Williams
- (C) Lucien Goldmann
- (D) Walter Benjamin
39. "Heteroglossia" refers to
- (A) the multiple readings of a text.
- (B) the juxtaposition of multiple voices in a text.
- (C) the comments on the margins of a text.
- (D) the gloss or commentary relating to a text.
40. Margaret Drabble is the author of
- (A) *The Memoirs of a Survivor*
- (B) *The Witch of Exmoor*
- (C) *The Service of Clouds*
- (D) *The Godless in Eden*
41. *MacFlecknoe* is an attack on Dryden's literary rival,
- (A) Richard Flecknoe
- (B) Thomas Shadwell
- (C) John Wilmot
- (D) Matthew Prior
42. Eighteenth century writers used satire frequently for
- (A) attacking human vices and follies.
- (B) inciting the reading public.
- (C) glorifying the culture of the upper classes.
- (D) pleasing their women readers.

43. Byron's "The Vision of Judgement" is a satire directed against
- (A) Charles Lamb
  - (B) John Keats
  - (C) Henry Hallam
  - (D) Robert Southey
44. Tom Paine's *The Rights of Man* was published in
- (A) 1790
  - (B) 1791
  - (C) 1792
  - (D) 1793
45. Andrew Marvell's "An Horatian Ode upon Cromwell's Return from Ireland" was written in
- (A) 1647
  - (B) 1649
  - (C) 1650
  - (D) 1648
46. "The Rime of Ancient Mariner" is about
- (A) a perilous adventure in the sea
  - (B) the accidental killing of an octopus
  - (C) the curse of a sea God
  - (D) the guilt and expiation of the Ancient Mariner
47. "To Daffodils" is a poem, written by
- (A) Robert Herrick
  - (B) William Wordsworth
  - (C) John Keats
  - (D) P.B. Shelley
48. Which of the following novels reconstructs the historical events of the Indian Mutiny ?
- (A) *The Jewel in the Crown*
  - (B) *The Siege of Krishnapur*
  - (C) *The Day of the Scorpion*
  - (D) *The Towers of Silence*
49. "England, my England" is a poem by
- (A) W.E. Henley
  - (B) A.E. Housman
  - (C) R.L. Stevenson
  - (D) Rudyard Kipling
50. Shelley was expelled from the Oxford University due to the publication of
- (A) *The Revolt of Islam*
  - (B) *The Necessity of Atheism*
  - (C) *The Triumph of Life*
  - (D) *The Masque of Anarchy*

**Space For Rough Work**