

Roll. No.

Question Booklet Number

O.M.R. Serial No.

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M.A. (SEM.-III) (NEP) (SUPPLE.) EXAMINATION, 2024-25

ENGLISH

(African and Caribbean Literature)

Paper Code

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**Question Booklet
Series**

A

Time : 1 : 30 Hours

Max. Marks : 75

Instructions to the Examinee :

1. Do not open the booklet unless you are asked to do so.
2. The booklet contains 100 questions. Examinee is required to answer 75 questions in the OMR Answer-Sheet provided and not in the question booklet. All questions carry equal marks.
3. Examine the Booklet and the OMR Answer-Sheet very carefully before you proceed. Faulty question booklet due to missing or duplicate pages/questions or having any other discrepancy should be got immediately replaced.
4. Four alternative answers are mentioned for each question as - A, B, C & D in the booklet. The candidate has to choose the correct / answer and mark the same in the OMR Answer-Sheet as per the direction :

(Remaining instructions on last page)

परीक्षार्थियों के लिए निर्देश :

1. प्रश्न-पुस्तिका को तब तक न खोलें जब तक आपसे कहा न जाए।
2. प्रश्न-पुस्तिका में 100 प्रश्न हैं। परीक्षार्थी को 75 प्रश्नों को केवल दी गई OMR आन्सर-शीट पर ही हल करना है, प्रश्न-पुस्तिका पर नहीं। सभी प्रश्नों के अंक समान हैं।
3. प्रश्नों के उत्तर अंकित करने से पूर्व प्रश्न-पुस्तिका तथा OMR आन्सर-शीट को सावधानीपूर्वक देख लें। दोषपूर्ण प्रश्न-पुस्तिका जिसमें कुछ भाग छपने से छूट गए हों या प्रश्न एक से अधिक बार छप गए हों या उसमें किसी अन्य प्रकार की कमी हो, उसे तुरन्त बदल लें।
4. प्रश्न-पुस्तिका में प्रत्येक प्रश्न के चार सम्भावित उत्तर- A, B, C एवं D हैं। परीक्षार्थी को उन चारों विकल्पों में से सही उत्तर छानना है। उत्तर को OMR उत्तर-पत्रक में सम्बन्धित प्रश्न संख्या में निम्न प्रकार भरना है :

(शेष निर्देश अन्तिम पृष्ठ पर)

1. The Berlin Conference of 1884-85 is significant for:
 - (A) Ending the transatlantic slave trade
 - (B) Formalizing the partition of Africa among European powers without African representation
 - (C) Establishing Pan-African unity
 - (D) Creating the League of Nations
2. British colonialism in Africa often used which administrative system?
 - (A) Direct rule
 - (B) Indirect rule through local leaders
 - (C) Assimilationist policy
 - (D) Charter companies only
3. French colonial policy of "assimilation" in Africa and the Caribbean aimed to:
 - (A) Eliminate European languages
 - (B) Turn colonial subjects into French citizens through culture and education
 - (C) Decentralize governance
 - (D) Promote only indigenous languages
4. In African and Caribbean contexts, "race" is best understood as:
 - (A) A fixed biological essence
 - (B) A socially constructed category used to justify hierarchy and exploitation
 - (C) A synonym for nationality
 - (D) A spiritual caste system
5. "Ethnicity" differs from "race" because it refers primarily to:
 - (A) Skin colour alone
 - (B) Shared cultural traits such as language, religion, and ancestry
 - (C) Political citizenship
 - (D) Biological classification
6. Colonial administrations' "divide and rule" strategy often exploited:
 - (A) Ethnic divisions within colonized societies
 - (B) European rivalries
 - (C) Natural resource distribution
 - (D) Geographic borders only
7. The Negritude Movement originated among:
 - (A) Black intellectuals in Paris in the 1930s
 - (B) Caribbean plantation workers in the 1890s
 - (C) African chiefs during Berlin Conference
 - (D) Indian indentured labourers in the Caribbean
8. Aimé Césaire's *Notebook of a Return to the Native Land* is foundational because it:
 - (A) Celebrates assimilation to French culture
 - (B) Rejects colonial racism and affirms Black identity
 - (C) Explores only European modernism
 - (D) Ignores African heritage

9. Léopold Sédar Senghor's vision of Negritude emphasized:
 - (A) African communal values and aesthetics as vital to universal culture
 - (B) Complete rejection of European languages
 - (C) Militarization of independence movements
 - (D) Depoliticization of literature
10. In African and Caribbean literature, "displacement" refers to:
 - (A) Only geographical relocation
 - (B) Physical, cultural, psychological, and existential uprooting caused by slavery, colonialism, and migration
 - (C) Changes in poetic metre
 - (D) Urbanization trends only
11. Derek Walcott's *Omeros* exemplifies displacement by:
 - (A) Rewriting Homeric epics with displaced Caribbean characters^.
 - (B) Celebrating British colonial heroes
 - (C) Retelling African folklore without change
 - (D) Ignoring migration themes
12. "Creolization" in the African and Caribbean context means:
 - (A) The dilution of pure cultures
 - (B) The dynamic blending of African, European, Indigenous, and other cultural elements creating new identities
 - (C) The extinction of local languages
 - (D) A legal system of colonial courts
13. In postcolonial studies, creolization challenges:
 - (A) Essentialist and binary notions of culture
 - (B) The use of vernacular speech in literature
 - (C) Political independence movements
 - (D) Globalization
14. Chinua Achebe's *Things Fall Apart* is frequently cited in discussions of:
 - (A) The clash between traditional Igbo society and colonial disruption
 - (B) Magical realism in Latin America
 - (C) Industrial revolution in Africa
 - (D) Caribbean sugar economies
15. The term "African Diaspora" refers to:
 - (A) Only contemporary African students abroad
 - (B) The worldwide communities descended from native Africans dispersed by slavery and migration
 - (C) A new African trade bloc
 - (D) A linguistic movement
16. Syncretic religions like Vodou and Santeria exemplify:
 - (A) Post-apartheid legal reforms
 - (B) The religious dimension of African diasporic and creolized culture
 - (C) Neocolonial economic policies
 - (D) Purely European traditions

17. Post-apartheid literature in South Africa frequently addresses:
- (A) Reconciliation, memory, identity, and persistent inequality after 1994
 - (B) Celebrations of colonial administrators
 - (C) Ancient Egyptian mythology exclusively
 - (D) Only environmental issues
18. Anglo-Caribbean and West Indian literature is distinguished by:
- (A) Its isolation from global themes
 - (B) Engagement with identity, colonial legacy, displacement, and use of Creole or vernacular speech
 - (C) Complete adherence to British literary forms without innovation
 - (D) Avoidance of diaspora themes
19. In "In the Beginning," George Lamming uses the idea of "exile" primarily to signify:
- (A) Only physical migration to Europe
 - (B) The psychological and cultural dislocation produced by colonialism
 - (C) The nostalgia for pre-colonial Africa
 - (D) A voluntary artistic retreat
20. According to Lamming, colonial education in the Caribbean:
- (A) Centered local heroes and traditions
 - (B) Created a divided self alienated from indigenous culture
 - (C) Promoted multilingualism and local languages
 - (D) Eliminated social hierarchies
21. Lamming's reference to Shakespeare's *The Tempest* in *The Pleasures of Exile* serves to:
- (A) Celebrate European cultural dominance
 - (B) Present Caliban as a symbol of the colonized subject appropriating the colonizer's language
 - (C) Show Prospero as a benevolent ruler
 - (D) Argue for abandoning English entirely
22. One positive outcome Lamming identifies in colonial education is:
- (A) The colonized subject's complete assimilation to British norms
 - (B) Access to English as a tool for critique and artistic expression
 - (C) The erasure of Caribbean dialects
 - (D) An end to displacement
23. Coetzee defines "apartheid thinking" as:
- (A) A mere set of political laws
 - (B) An epistemological system obsessed with classification and control
 - (C) A literary genre in South Africa
 - (D) A style of liberal critique
24. In "Apartheid Thinking," censorship under apartheid is seen as:
- (A) Marginal and optional
 - (B) Central to the regime's logic of fixing meaning and suppressing ambiguity
 - (C) A harmless administrative task
 - (D) Encouraging experimental writing

25. Coetzee suggests apartheid censors especially feared literature because:
- (A) It lacked commercial value
 - (B) Its ambiguity and multiplicity undermined rigid ideological categories
 - (C) It used only foreign languages
 - (D) It glorified European history
26. According to Coetzee, “apartheid thinking” damaged the imagination by:
- (A) Encouraging hybridity and pluralism
 - (B) Creating paranoia, self-censorship, and intellectual rigidity
 - (C) Producing global readership
 - (D) Funding literary prizes
27. In *A Small Place*, Kincaid addresses the reader in the second person to:
- (A) Create a tourist guidebook
 - (B) Directly implicate Western tourists in colonial legacies
 - (C) Offer a neutral historical overview
 - (D) Distance herself from the narrative
28. Kincaid critiques tourism in Antigua as:
- (A) An economic equalizer
 - (B) A continuation of colonial exploitation and erasure
 - (C) A harmless cultural exchange
 - (D) A means of promoting local history
29. In *A Small Place*, Kincaid portrays colonial education as:
- (A) Empowering Antiguan to value their own heritage
 - (B) Glorifying British culture while marginalizing local identity
 - (C) Eliminating corruption in governance
 - (D) Encouraging African language revival
30. A central theme uniting Kincaid’s *A Small Place* with Lamming’s *In the Beginning* is:
- (A) The romanticization of pre-colonial life
 - (B) The critique of colonial education and its role in shaping a divided consciousness
 - (C) Support for British imperial values
 - (D) Advocacy for mass tourism
31. Dennis Brutus’s “A Common Hate Enriched Our Love and Us” is written against the backdrop of:
- (A) The Mau Mau Rebellion
 - (B) Apartheid South Africa
 - (C) The American Civil Rights Movement
 - (D) The Negritude Congress
32. In Brutus’s poem, the phrase “common hate” refers to:
- (A) Shared resentment of personal rivals
 - (B) Mutual rejection of apartheid and privilege
 - (C) Political indifference
 - (D) Romantic jealousy
33. Which traditional form does Brutus subtly adapt for political purposes in this poem?
- (A) Ballad
 - (B) Villanelle
 - (C) Sonnet
 - (D) Haiku

34. The poem's imagery of food turning into "revolting clots" primarily symbolizes :
- (A) Indigestion caused by illness
 - (B) Privilege corrupted by guilt and awareness of suffering
 - (C) Religious fasting
 - (D) Excessive celebration
35. In "The Mystic Drum," the drum represents:
- (A) Only romantic passion
 - (B) The inner spiritual and cultural pulse of African tradition
 - (C) A musical instrument used for tourism
 - (D) Political propaganda
36. The woman standing behind the tree is widely interpreted as:
- (A) A goddess of fertility
 - (B) A colonial or Western force disrupting African spirituality
 - (C) The speaker's mother
 - (D) A neutral observer with no symbolism
37. The repeated transformations (men to fishes, trees dancing) symbolize:
- (A) The fluid interconnectedness of traditional cosmology
 - (B) A surrealist dream with no cultural context
 - (C) Ecological imbalance caused by industrialization
 - (D) A scientific experiment
38. The ending of "The Mystic Drum" with the speaker packing away his drum indicates;
- (A) Triumph over colonialism
 - (B) Spiritual withdrawal and cultural silencing
 - (C) Physical relocation to Europe
 - (D) Mastery of Western music
39. Birago Diop's refrain "The dead are not dead" expresses:
- (A) The impossibility of biological death
 - (B) The ancestral presence permeating nature and daily life
 - (C) Reincarnation in a different form
 - (D) Denial of mortality
40. "Listen more often to things than to beings" urges readers to:
- (A) Ignore human society
 - (B) Perceive the spiritual voices of nature and elements
 - (C) Study only inanimate objects
 - (D) Reject oral traditions
41. Diop's poem draws heavily on which African philosophical idea?
- (A) Total separation of material and spiritual
 - (B) Animism and ancestral continuity
 - (C) Western empiricism
 - (D) The industrial revolution
42. Edward Kamau Brathwaite's poetry is best known for its:
- (A) Use of Standard British English exclusively
 - (B) Integration of Caribbean oral rhythms, nation language, and historical consciousness
 - (C) Imitation of American Beat poetry
 - (D) Focus on European medievalism

43. In "Colombe," Brathwaite reimagines Caribbean identity through:
- (A) A colonial official's diary
 - (B) Mythic and folkloric images combined with postcolonial critique
 - (C) Classical Greek drama
 - (D) Purely urban industrial imagery
44. Brathwaite's concept of "nation language" refers to:
- (A) A new standardized Caribbean language
 - (B) The oral, rhythmic, Creole-based speech of Caribbean peoples used in literature
 - (C) French as a colonial lingua franca
 - (D) Only musical lyrics
45. Edward Baugh's "The Carpenter's Complaint" addresses:
- (A) A mythic Caribbean storm
 - (B) The alienation and exploitation of skilled working-class labourers under colonial and postcolonial conditions
 - (C) A shipbuilder's design flaws
 - (D) Purely religious allegory
46. The poem, *The Carpenter's Complaint*, 's tone combines;
- (A) Humour and resignation with social critique
 - (B) Abstract metaphysics only
 - (C) Militaristic patriotism
 - (D) Gothic horror
47. Mervyn Morris is regarded as:
- (A) Jamaica's first Poet Laureate and a leading figure of Caribbean literary criticism
 - (B) A Nigerian novelist
 - (C) A South African dramatist
 - (D) A French surrealist
48. In "Literary Evening, Jamaica," Morris critiques:
- (A) The uncritical celebration of imported literary culture
 - (B) Rural festivals
 - (C) Environmental pollution
 - (D) Biblical literalism
49. The poem, *The Carpenter's Complaint's* humour and irony highlight:
- (A) The tension between metropolitan literary standards and local Caribbean realities
 - (B) A purely romantic relationship
 - (C) The benefits of globalization without drawbacks
 - (D) The history of cricket in Jamaica
50. A key unifying feature of these six poets is their:
- (A) Exclusive use of European myths
 - (B) Engagement with colonial/postcolonial realities, oral traditions, and cultural identity
 - (C) Avoidance of social themes in favour of nature description only
 - (D) Rejection of ancestral memory
51. In *Master Harold and the Boys*, ballroom dancing serves as a metaphor for:
- (A) Romantic escapism
 - (B) A world of harmony without racial collisions
 - (C) Colonial nostalgia
 - (D) The power of sport

52. The kite-flying memory in Fugard's play symbolizes:
- (A) Sam's attempt to lift Hally's spirits beyond apartheid limitations
 - (B) Willie's childhood hobby
 - (C) The freedom of South Africa's beaches
 - (D) Pilkings' admiration of Hally
53. The turning point of *Master Harold and the Boys* occurs when:
- (A) Sam leaves the tea shop
 - (B) Hally spits in Sam's face and calls him "Master Harold"
 - (C) Willie wins a dance competition
 - (D) Hally's father dies
54. Fugard's dramatic style in this play is best described as:
- (A) Epic theatre with Brechtian alienation
 - (B) Intimate, semi-autobiographical protest theatre focusing on moral choice
 - (C) High comedy of manners
 - (D) Expressionist dream play
55. In Soyinka's play, Elesin Oba's ritual suicide is necessary to:
- (A) Uphold the continuity between the world of the living and the ancestors
 - (B) Gain political power in the kingdom
 - (C) Impress the British colonial authorities
 - (D) Establish a new religion
56. The British District Officer Pilkings intervenes in Elesin's ritual because he :
- (A) Understands Yoruba cosmology deeply
 - (B) Believes he is saving a life and enforcing colonial law
 - (C) Wants Elesin to travel to England
 - (D) Has been ordered by the king's ghost
57. Olunde's suicide in place of his father represents:
- (A) A rejection of tradition
 - (B) The restoration of cosmic order and filial honour
 - (C) A protest against Pilkings' arrest
 - (D) The collapse of Yoruba spirituality
58. Iyaloja's role in the play is to:
- (A) Serve as the colonial interpreter
 - (B) Voice the communal conscience and moral authority of the Yoruba people
 - (C) Provide comic relief
 - (D) Organize the British costume ball
59. The young bride given to Elesin before his death symbolizes:
- (A) Earthly temptation delaying spiritual duty
 - (B) A gift from the British
 - (C) A new colonial policy
 - (D) A European diplomatic alliance
60. Walcott's play *Dream on Monkey Mountain* blends:
- (A) Caribbean folklore, surreal dreamscapes, and postcolonial critique
 - (B) Strict classical unities and realism
 - (C) Shakespearean history with African epic
 - (D) Journalism and documentary theatre

61. The central character Makak dreams of:
- (A) Returning to Africa to reclaim a sense of identity and kingship
 - (B) Sailing to Europe to study law
 - (C) Becoming a missionary in Jamaica
 - (D) Destroying all colonial buildings
62. The “dream” framework of Walcott’s play allows him to:
- (A) Escape narrative coherence
 - (B) Reconfigure colonial and racial hierarchies in a symbolic realm
 - (C) Focus exclusively on tourism
 - (D) Ignore history
63. In *Dream on Monkey Mountain*, the monkey mountain itself represents:
- (A) A literal tourist site in St. Lucia
 - (B) A mythic and psychological space of transformation
 - (C) A plantation economy
 - (D) A colonial prison
64. A common theme uniting all three plays (*Master Harold, Death and the King’s Horseman, and Dream on Monkey Mountain*) is:
- (A) The celebration of British imperialism
 - (B) The psychological and cultural effects of colonialism on individual lives and communal identity
 - (C) The rejection of all ritual and tradition
 - (D) The use of slapstick comedy to mock colonizers
65. All three dramatists share which of the following stylistic features?
- (A) Heavy reliance on spectacle over dialogue
 - (B) Integration of myth, ritual, and socio-political critique to explore postcolonial identity
 - (C) Exclusive use of blank verse in English
 - (D) Avoidance of symbolism
66. In “Summer Lightning,” Grandma Del’s silence during storms reflects:
- (A) Ancestral respect for natural forces in Jamaican folk belief
 - (B) A colonial ordinance on noise
 - (C) A new school rule
 - (D) A medical superstition about thunder
67. The child narrator’s fascination with lightning primarily symbolizes:
- (A) Revelation and hidden knowledge in a repressive environment
 - (B) Scientific curiosity only
 - (C) A foreshadowing of migration
 - (D) A nostalgic game
68. The rural Jamaican setting in “Summer Lightning” highlights:
- (A) Industrialization’s impact
 - (B) The persistence of oral tradition and superstition shaping community life
 - (C) Complete secularization of society
 - (D) A Utopian colony free from conflict

69. The "advance" offered to the writer signifies:
- (A) A literary award from UNESCO
 - (B) Political patronage undermining intellectual independence
 - (C) An educational scholarship
 - (D) A personal inheritance
70. The protagonist's hesitation in accepting the advance dramatizes:
- (A) The tension between personal integrity and state co-optation
 - (B) A lack of interest in writing
 - (C) His desire to emigrate
 - (D) Religious objections to money
71. Lopes's portrayal of the minister's entourage underscores:
- (A) Ritualized power dynamics and clientelism in postcolonial governance
 - (B) The neutrality of bureaucrats
 - (C) Village festival traditions
 - (D) The success of African literature abroad
72. The egwugwu in *Things Fall Apart* symbolize:
- (A) Colonial court officials
 - (B) Ancestral spirits dispensing communal justice
 - (C) Missionary catechists
 - (D) A theatrical troupe
73. Okonkwo's participation in Ikemefuna's death reveals:
- (A) His determination to suppress perceived weakness and uphold masculine image
 - (B) His rejection of Igbo tradition
 - (C) His conversion to Christianity
 - (D) His humane reluctance
74. Achebe's integration of proverbs and Igbo idioms serves to:
- (A) Validate indigenous epistemologies and oral tradition within English prose
 - (B) Slow down the narrative
 - (C) Provide comic relief only
 - (D) Mask historical accuracy
75. Gordimer's *My Son's Story* explores:
- (A) A family saga devoid of politics
 - (B) The intersection of private betrayals and public resistance under apartheid
 - (C) Colonial adventure
 - (D) Purely economic reform
76. The son's narration highlights :
- (A) The generational impact of activism and secrecy on youth identity
 - (B) Nostalgia for rural life
 - (C) A rejection of political struggle
 - (D) The triumph of European culture

77. The father's double life mirrors:
- (A) Psychological duplicity forced by racial oppression
 - (B) A detective thriller plot
 - (C) Traditional marriage customs
 - (D) Environmental disaster metaphors
78. Ralph Singh narrates his memoir from:
- (A) A London hotel in exile
 - (B) His Caribbean island home
 - (C) Parliament in Port of Spain
 - (D) A university lecture hall
79. Naipaul's concept of "mimic men" critiques:
- (A) Postcolonial elites imitating colonial power structures while feeling alienated
 - (B) The unchanging stability of island nations
 - (C) Emergent authentic nationalism
 - (D) Disappearance of class distinctions
80. Singh's reflections on Isabella emphasize:
- (A) Its fragmentation and dependence on colonial frameworks
 - (B) Its stability and rooted identity
 - (C) Its purely mythic existence
 - (D) Its Utopian rural democracy
81. In "Summer Lightning," the boy's secret transgression into forbidden spaces reflects:
- (A) Initiation into adult knowledge and hidden power
 - (B) A church ritual
 - (C) A colonial school inspection
 - (D) A neutral prank
82. In *The Advance*, the minister's offer of support represents:
- (A) The seductive power of state patronage over creative freedom
 - (B) A neutral gift to encourage tourism
 - (C) A folklore prize
 - (D) A family scholarship
83. In *Things Fall Apart*, Nwoye's conversion to Christianity illustrates:
- (A) The younger generation's attraction to alternative moral frameworks amid social upheaval
 - (B) The revival of Igbo polytheism
 - (C) A diplomatic alliance with Britain
 - (D) A personal attempt to overthrow his father
84. *Tsotsi* is adapted from a novel by:
- (A) Nadine Gordimer
 - (B) Athol Fugard
 - (C) Bessie Head
 - (D) Alan Paton

85. In *Tsotsi*, the kidnapped baby functions primarily as:
- (A) A ransom device
 - (B) A catalyst for Tsotsi's moral awakening
 - (C) A symbol of criminality
 - (D) A political pawn
86. Director Gavin Hood blends documentary techniques into *Tsotsi* mainly by:
- (A) Using authentic township locations and naturalistic cinematography
 - (B) Adding archival news footage
 - (C) Filming entirely in studios
 - (D) Relying solely on CGI
87. *Half of a Yellow Sun* dramatizes which historical event?
- (A) Mau Mau Uprising
 - (B) Nigerian Civil War / Biafran War
 - (C) Rwandan Genocide
 - (D) Boer War
88. In *Half of a Yellow Sun*, the character Ugwu's trajectory from rural boy to war witness reflects:
- (A) The generational indifference to politics
 - (B) The transformation of ordinary Nigerians by war
 - (C) A purely comic sub-plot
 - (D) The elite's detachment from conflict
89. The title "Half of a Yellow Sun" refers to:
- (A) A Biafran flag symbolizing hope and self-determination
 - (B) A Nigerian newspaper
 - (C) A myth in Igbo folklore
 - (D) A solar eclipse witnessed in 1967
90. *Beasts of No Nation* centers on :
- (A) A child soldier named Agu in an unnamed African country
 - (B) A Nigerian civil servant in Lagos
 - (C) A South African journalist during apartheid
 - (D) A Ghanaian student abroad
91. Cary Joji Fukunaga underscores realism in *Beasts of No Nation* through:
- (A) On-location shooting, handheld cameras, and non-professional actors
 - (B) Studio-built sets and heavy CGI
 - (C) Stock footage of Europe
 - (D) Musical interludes only
92. Idris Elba's Commandant" in *Beasts of No Nation* represents:
- (A) A benign mentor
 - (B) A ruthless warlord embodying power and manipulation
 - (C) A UN peacekeeper
 - (D) A symbolic father figure from folklore

93. *Cry Freedom* dramatizes the friendship between:
- (A) Steve Biko and Nelson Mandela
 - (B) Steve Biko and Donald Woods
 - (C) Desmond Tutu and Donald Woods
 - (D) Robert Sobukwe and Alan Paton
94. The Black Consciousness Movement in *Cry Freedom* emphasizes:
- (A) Psychological liberation and black pride under apartheid
 - (B) Economic liberalization for whites
 - (C) Political neutrality
 - (D) Adoption of British culture
95. Richard Attenborough's *Cry Freedom* primarily aims to:
- (A) Portray post-apartheid reconciliation only
 - (B) Expose apartheid's brutality and the risks of dissent
 - (C) Celebrate colonial administration
 - (D) Reenact a war epic
96. *Home Again* directed by Sudz Sutherland focuses on:
- (A) Jamaican deportees sent back from foreign countries
 - (B) A Nigerian civil war refugee
 - (C) A South African gang leader
 - (D) A Ghanaian president's memoir
97. The main social issue highlighted in *Home Again* is:
- (A) The challenge of reintegration and identity among deportees
 - (B) The rise of reggae music
 - (C) A tourist scandal
 - (D) Colonial nostalgia
98. Sudz Sutherland uses multiple interwoven stories in *Home Again* to:
- (A) Illustrate diverse experiences of deportation and belonging
 - (B) Depict one politician's career
 - (C) Recreate a famous novel
 - (D) Focus only on Jamaican folklore
99. All five films share which core postcolonial theme?
- (A) Displacement and the search for identity in conditions shaped by colonial legacies
 - (B) Celebration of colonial governance
 - (C) Avoidance of political issues
 - (D) Purely comedic depictions of migration
100. Compared to their literary sources, these adaptations primarily strive to:
- (A) Translate complex social and psychological issues into cinematic language with authenticity
 - (B) Omit all historical context
 - (C) Focus only on Western characters
 - (D) Replace realism with fantasy

Rough Work

Example :

Question :

Q.1 (A) ● (C) (D)

Q.2 (A) (B) ● (D)

Q.3 (A) ● (C) (D)

5. Each question carries equal marks. Marks will be awarded according to the number of correct answers you have.
6. All answers are to be given on OMR Answer Sheet only. Answers given anywhere other than the place specified in the answer sheet will not be considered valid.
7. Before writing anything on the OMR Answer Sheet, all the instructions given in it should be read carefully.
8. After the completion of the examination, candidates should leave the examination hall only after providing their OMR Answer Sheet to the invigilator. Candidate can carry their Question Booklet.
9. There will be no negative marking.
10. Rough work, if any, should be done on the blank pages provided for the purpose in the booklet.
11. To bring and use of log-book, calculator, pager & cellular phone in examination hall is prohibited.
12. In case of any difference found in English and Hindi version of the question, the English version of the question will be held authentic.

Impt. On opening the question booklet, first check that all the pages of the question booklet are printed properly. If there is any discrepancy in the question Booklet, then after showing it to the invigilator, get another question Booklet of the same series.

उदाहरण :

प्रश्न :

प्रश्न 1 (A) ● (C) (D)

प्रश्न 2 (A) (B) ● (D)

प्रश्न 3 (A) ● (C) (D)

5. प्रत्येक प्रश्न के अंक समान हैं। आपके जितने उत्तर सही होंगे, उन्हीं के अनुसार अंक प्रदान किये जायेंगे।
6. सभी उत्तर केवल ओ०एम०आर० उत्तर-पत्रक (OMR Answer Sheet) पर ही दिये जाने हैं। उत्तर-पत्रक में निर्धारित स्थान के अलावा अन्यत्र कहीं पर दिया गया उत्तर मान्य नहीं होगा।
7. ओ०एम०आर० उत्तर-पत्रक (OMR Answer Sheet) पर कुछ भी लिखने से पूर्व उसमें दिये गये सभी अनुदेशों को सावधानीपूर्वक पढ़ लिया जाये।
8. परीक्षा समाप्ति के उपरान्त परीक्षार्थी कक्ष निरीक्षक को अपनी OMR Answer Sheet उपलब्ध कराने के बाद ही परीक्षा कक्ष से प्रस्थान करें। परीक्षार्थी अपने साथ प्रश्न-पुस्तिका ले जा सकते हैं।
9. निगेटिव मार्किंग नहीं है।
10. कोई भी रफ कार्य, प्रश्न-पुस्तिका में, रफ-कार्य के लिए दिए खाली पेज पर ही किया जाना चाहिए।
11. परीक्षा-कक्ष में लॉग-बुक, कैल्कुलेटर, पेजर तथा सेल्युलर फोन ले जाना तथा उसका उपयोग करना वर्जित है।
12. प्रश्न के हिन्दी एवं अंग्रेजी रूपान्तरण में भिन्नता होने की दशा में प्रश्न का अंग्रेजी रूपान्तरण ही मान्य होगा।

महत्वपूर्ण: प्रश्नपुस्तिका खोलने पर प्रथमतः जाँच कर देख लें कि प्रश्नपुस्तिका के सभी पृष्ठ भलीभाँति छपे हुए हैं। यदि प्रश्नपुस्तिका में कोई कमी हो, तो कक्षनिरीक्षक को दिखाकर उसी सिरिज की दूसरी प्रश्नपुस्तिका प्राप्त कर लें।