

Roll. No.

Question Booklet Number

O.M.R. Serial No.

--	--	--	--	--	--	--	--

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

ENGLISH

(South Asian Literature)

Paper Code

A	0	4	0	9	0	3	T
---	---	---	---	---	---	---	---

**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 Indus Valley civilisation's urban design is significant because it:
 - (A) Represented the world's first written constitution
 - (B) Anticipated later South Asian city planning and trade networks
 - (C) was fully isolated from neighbouring regions
 - (D) was built entirely by nomadic groups
2. The British colonial census contributed to:
 - (A) Abolishing linguistic diversity
 - (B) Codifying caste and communal categories in new rigid forms
 - (C) Expanding indigenous crafts
 - (D) Softening religious distinctions
3. Convergences in South Asian culture can be traced to:
 - (A) European settler colonies
 - (B) Exclusive monotheism and linguistic uniformity
 - (C) Shared Indic religious traditions, trade networks, and philosophical ideas
 - (D) Absence of migration
4. A key specificity distinguishing post-independence South Asian nations is:
 - (A) Diverse national identities shaped by unique historical experiences
 - (B) Homogeneous ethnic composition
 - (C) Uniform constitutional frameworks
 - (D) Identical colonial trajectories
5. South Asia's religious landscape is best described as:
 - (A) A region without syncretism
 - (B) A monolithic Hindu bloc
 - (C) A pluralistic field of overlapping faiths including Hinduism, Islam, Buddhism, Sikhism, Christianity, and tribal beliefs
 - (D) A recent invention of colonial policy
6. The caste system traditionally classified society on the basis of:
 - (A) Voluntary membership
 - (B) Hereditary occupation and ritual status
 - (C) Colonial administrative districts
 - (D) Purely linguistic affiliation
7. Which statement about South Asia's linguistic mosaic is most accurate?
 - (A) It was created solely by colonial rules.
 - (B) It eliminated vernacular literature.
 - (C) It reflects centuries of migrations and cultural contacts among multiple language families.
 - (D) It is confined to two major languages only.

8. The social geography of South Asia is shaped by :
- (A) Total rejection of migration
 - (B) Uniform terrain across the subcontinent
 - (C) Distinct physical zones like river valleys, mountains, coasts influencing settlement and culture
 - (D) Absence of urbanisation
9. Sanskrit and Tamil are considered foundational because they:
- (A) Replaced all regional languages
 - (B) Originated only in the colonial period
 - (C) Provided classical literary and philosophical traditions influencing later South Asian cultures
 - (D) Were spoken exclusively by European traders
10. One major image of South Asia in postcolonial literature is:
- (A) Purely pastoral Utopias
 - (B) Uniform prosperity and lack of conflict
 - (C) Absence of social change
 - (D) Displacement, partition trauma, and negotiation of hybrid identities
11. A defining trend of modern South Asian prose is:
- (A) Engagement with social reform, nationalism, diaspora, and identity politics
 - (B) Exclusive reliance on epics
 - (C) Total detachment from politics
 - (D) Complete rejection of realism
12. Contemporary South Asian drama and fiction often:
- (A) Ignore caste, gender, and communal tensions
 - (B) Confine themselves to classical Sanskrit models only
 - (C) Experiment with form while addressing social and political issues
 - (D) Restrict themselves to courtly romance
13. Sen critiques Western perceptions of India primarily for:
- (A) Overstating India's technological achievements
 - (B) Reducing Indian tradition to static stereotypes
 - (C) Ignoring European colonialism
 - (D) Romanticising Western modernity
14. According to Sen, Indian tradition historically shows:
- (A) Openness to external influences and internal pluralism
 - (B) Total rejection of foreign ideas
 - (C) A unified, monolithic culture
 - (D) A lack of philosophical debate

15. Sen proposes a dialogical approach between Indian and Western traditions to:
- (A) Reinforce East-West binaries
 - (B) Promote mutual learning and nuanced understanding
 - (C) Preserve colonial frameworks
 - (D) Limit cross-cultural exchange
16. The editors emphasise South Asian literatures as:
- (A) Confined within nation-state boundaries
 - (B) Transnational and multilingual networks
 - (C) Entirely diasporic products
 - (D) Exclusively written in English
17. A key contribution of the book is its focus on:
- (A) Colonial administrators' travelogues
 - (B) Diasporic and marginalised voices
 - (C) Military histories of South Asia
 - (D) Purely ancient Sanskrit texts
18. According to the editors, translation in South Asian literatures is:
- (A) A threat to authenticity
 - (B) A political and creative act bridging linguistic divides
 - (C) Only relevant for poetry
 - (D) Unnecessary because English dominates
19. Gunesekera's essay is set against the backdrop of:
- (A) British industrialisation
 - (B) Indian independence movement
 - (C) Sri Lanka's civil conflict and displacement
 - (D) Caribbean decolonisation
20. The "descent into hell" in the title symbolises:
- (A) A mythological journey
 - (B) The gradual erosion of hope, identity, and dignity under conflict
 - (C) A religious pilgrimage
 - (D) Sudden natural disasters
21. In the essay, 'A Long, Slow Descent into Hell' displacement functions as:
- (A) A purely economic issue
 - (B) A metaphor for tourism
 - (C) The central existential condition of the characters
 - (D) A temporary inconvenience quickly resolved
22. Kureishi contrasts literature with journalism by stressing that literature:
- (A) Avoids emotional engagement
 - (B) Relies entirely on factual accuracy
 - (C) Thrives on the author's distinctive voice and sensibility
 - (D) Effaces the author's personality
23. In discussing his first novel, Kureishi highlights:
- (A) The discipline and endurance required amidst self-doubt
 - (B) The irrelevance of personal experience
 - (C) The certainty of immediate success
 - (D) The rejection of all influences

24. The phrase 'something given' in Kureish is essay refers to:
- (A) A book advance from a publisher
 - (B) The first copy of a finished novel
 - (C) The mysterious moments of inspiration earned through hard work
 - (D) A material reward for writing
25. The expression 'half-inch Himalayas' in Agha Shahid Ali's poem symbolizes :
- (A) A miniature postcard representation of vast Kashmir
 - (B) The height of the Himalayas
 - (C) Geographical distortion in maps
 - (D) A metaphor for personal relationships
26. The tone of "Postcard from Kashmir" is best described as:
- (A) Satirical and humorous
 - (B) Reflective and nostalgic
 - (C) Angry and polemical
 - (D) Didactic and prescriptive
27. The metaphor of a 'giant negative ... still undeveloped' refers to:
- (A) Undeveloped political institutions
 - (B) Incomplete or blurred memories of home
 - (C) Photography courses taken by the poet
 - (D) Censorship of photographs
28. Agha Shahid Ali's reputation in English poetry rests partly on:
- (A) Introducing Urdu ghazals into English with strict form
 - (B) Inventing free verse in South Asia
 - (C) Translating only Sanskrit texts
 - (D) Composing American haiku
29. The line 'selling you socks and shoes' in the poem points to:
- (A) A satire on Western advertising
 - (B) The commodification and objectification of women
 - (C) Women's employment in factories
 - (D) A real shop in Lahore
30. The phrase 'walls of stone' metaphorically conveys:
- (A) Medieval architecture
 - (B) Patriarchal restrictions on women
 - (C) Himalayan mountains
 - (D) Ancient fortresses of Kashmir
31. The assertion 'a nation of captive minds cannot be free' implies:
- (A) Women's subjugation affects national freedom
 - (B) Only political prisoners matter
 - (C) Economic independence guarantees freedom
 - (D) Captive animals symbolise women
32. "I can walk on water when I am drowning" expresses:
- (A) A miracle in a sacred river
 - (B) Women's resilience under oppression
 - (C) A literal athletic feat
 - (D) A critique of superstition

33. Gooneratne's poem critiques:
- (A) Asian poets for neglecting tradition
 - (B) American literary appropriation of Asian poetry
 - (C) South Asian translators in Asia
 - (D) British imperial archives
34. The 'Puritan grimace' stands for:
- (A) A smile of Puritan ancestors
 - (B) Moral rigidity stifling creativity
 - (C) A famous sculpture in New England
 - (D) An Asian poetic device
35. The Shakespearean phrase 'gathering samphire—dreadful trade' symbolises:
- (A) A safe and easy livelihood
 - (B) Risky compromise of Asian poets in American markets
 - (C) Herbal medicine traditions
 - (D) Fishermen in Sri Lanka
36. The closing image 'graveyard of art' depicts America as:
- (A) A nurturing ground for poetry
 - (B) A place where authentic art dies
 - (C) A memorial to western classics
 - (D) A tourist site for Asians
37. The poem 'My Daughter's Boyfriend' mainly explores:
- (A) Intergenerational tensions in changing South Asian societies
 - (B) Travel to foreign countries
 - (C) Political satire on elections
 - (D) A dispute over property
38. Razia Khan's poem reflects a Bangladeshi context of:
- (A) Industrialisation and labour strikes
 - (B) Conservative values encountering modern youth culture
 - (C) Tourism and heritage preservation
 - (D) Epic folk ballads only
39. The speaker's ambivalence towards the boyfriend indicates:
- (A) Unquestioned approval of Western lifestyles
 - (B) A negotiation between parental concern and social change
 - (C) An allegory of colonialism
 - (D) A nostalgic look at childhood
40. The poem's style is characterised by:
- (A) Purely abstract symbolism
 - (B) Straightforward narrative with irony and understatement
 - (C) Rhymed couplets imitating Urdu ghazal
 - (D) Epic blank verse
41. Nadia Anjuman's life and work are emblematic of:
- (A) Post-apartheid South Africa
 - (B) Afghan women's struggle for expression under repression
 - (C) Sri Lankan civil war
 - (D) Maldivian folklore

42. The image of 'smoke bloom' suggests:
- (A) A pleasant flower garden
 - (B) Beauty emerging from suffocation and destruction
 - (C) A chemical laboratory experiment
 - (D) A celebration with fireworks
43. Her poetry is noted for:
- (A) Celebrating Taliban restrictions
 - (B) Mixing lyrical beauty with political anguish
 - (C) Adopting Victorian meter
 - (D) Translating Urdu humour
44. Anjuman's untimely death in 2005:
- (A) Was unrelated to gender issues
 - (B) Highlighted the risks faced by outspoken Afghan women
 - (C) Occurred in New York
 - (D) Led to the banning of poetry in Afghanistan
45. In 'Lunatic,' Devkota redefines madness as:
- (A) A purely medical condition
 - (B) A visionary protest against societal hypocrisy
 - (C) A political slogan
 - (D) A Himalayan folk belief
46. The speaker in "Lunatic" claims he sees the world :
- (A) Through the eyes of a realist politician
 - (B) Differently, perceiving injustice and suffering others ignore
- (C) Only in black and white
- (D) As a perfect utopia
47. Abdullah Sadiq's 'I Saw It in My Dream' reflects:
- (A) A Maldivian perspective on environmental fragility and human vulnerability
 - (B) A medieval European allegory
 - (C) A love letter to an island
 - (D) A science fiction narrative
48. Both Devkota and Sadiq use dreams and visions to:
- (A) Escape from artistic responsibility
 - (B) Challenge the accepted social or political order
 - (C) Create purely romantic poetry
 - (D) Abandon all cultural identity
49. The central conflict in *The Mother Country* revolves around:
- (A) A property dispute in Karachi
 - (B) A generational clash within a British-Pakistani immigrant family
 - (C) A legal case about citizenship
 - (D) A romantic triangle in London
50. The father in *The Mother Country* symbolises :
- (A) Assimilation into British culture
 - (B) Preservation of heritage and sacrifices of the first generation
 - (C) A purely comic stereotype
 - (D) Political activism in Westminster

51. A turning point in *The Mother Country* occurs when the family experiences:
- (A) A racist incident disrupting their lives
 - (B) A sudden lottery win
 - (C) A government award for integration
 - (D) An arranged marriage celebration
52. The tentative reconciliation at the end of *The Mother Country* suggests:
- (A) Mutual understanding across generations despite ongoing tensions
 - (B) Total rejection of cultural roots
 - (C) A legal resolution of immigration status
 - (D) Permanent separation of father and son
53. Which feature best captures Kureishi's style in *The Mother Country*?
- (A) Use of fantasy and magic realism
 - (B) Sharp realism combining humour with social critique
 - (C) Historical epic of Mughal India
 - (D) A detective-style narrative
54. The father's decline in health in *The Mother Country* primarily functions as:
- (A) A purely medical subplot
 - (B) A symbol of the fading authority of the first generation
 - (C) A device to introduce a new character
 - (D) A commentary on British healthcare policy
55. The play's title metaphor 'short distance traveller' signifies:
- (A) A tourist making quick trips
 - (B) A migrant caught between two worlds, never fully belonging
 - (C) A railway employee's job description
 - (D) A metaphor for athletic training
56. Macintyre's protagonist uses humour mainly to:
- (A) Mask and cope with alienation
 - (B) Promote stand-up comedy clubs
 - (C) Imitate Australian politicians
 - (D) Reject all social contact
57. Nostalgia in *The Loneliness of the Short Distance Traveller* is portrayed as :
- (A) Entirely romantic and idealised
 - (B) A double-edged feeling of comfort and pain
 - (C) Irrelevant to the migrant experience
 - (D) A tool for government propaganda
58. The play highlights the protagonist's alienation through:
- (A) Flashbacks and monologues connecting past and present
 - (B) Grand musical sequences
 - (C) Only newspaper headlines
 - (D) Interludes of dance and ritual

59. A key difference between Kureishi's and Macintyre's dramas is:
- (A) Kureishi focuses on colonial India while Macintyre writes science fiction
 - (B) Kureishi shows family tensions in Britain; Macintyre shows diaspora loneliness in Australia
 - (C) Kureishi uses verse drama; Macintyre writes prose dialogues
 - (D) Kureishi is apolitical; Macintyre is purely comic
60. Both plays share which thematic concern?
- (A) Tire hero's journey into mythological underworlds
 - (B) Migration, identity and the strains of cultural displacement
 - (C) Purely nationalist propaganda
 - (D) Time-travel narratives
61. The narrative of *A Thousand Splendid Suns* is mainly framed through the lives of:
- (A) Two Afghan women across decades of turmoil
 - (B) British aid workers in Kabul
 - (C) American journalists covering war
 - (D) A male warlord and his family
62. Mariam's status as '*harami*' (illegitimate child) is significant because it:
- (A) Grants her legal inheritance
 - (B) Intensifies her vulnerability and social marginalisation
 - (C) Gives her a higher dowry
 - (D) Symbolises post-war reconstruction
63. The Kabul setting under Taliban rule functions as:
- (A) A Utopian backdrop
 - (B) A neutral space outside politics
 - (C) A site of systemic violence shaping women's lives
 - (D) A retreat for western diplomats
64. The bond between Mariam and Laila can best be read as:
- (A) A metaphor for the international community
 - (B) A rare female solidarity defying patriarchal oppression
 - (C) A traditional teacher-student tie
 - (D) A representation of Afghanistan-Pakistan relations
65. In *Broken Verses*, Aasmaani's quest is triggered by:
- (A) Discovery of coded letters from her missing mother
 - (B) A new government job in Islamabad
 - (C) A televised poetry competition
 - (D) A British Council grant
66. Karachi in *Broken Verses* is portrayed as:
- (A) A purely idyllic city of modernity
 - (B) A vibrant yet politically repressive environment
 - (C) A depopulated ghost town
 - (D) An island of unbroken stability

67. The novel's title 'Broken Verses' metaphorically refers to:
- (A) Fragmented poetry manuscripts only
 - (B) Fractured lives and silenced voices under dictatorship
 - (C) A literal broken typewriter
 - (D) A translation of ancient Persian hymns
68. The role of Samina Akram (*Aasmaani's mother*) embodies :
- (A) Passive domesticity
 - (B) Risks and sacrifices of feminist activism
 - (C) A government censor
 - (D) A novelist in exile
69. Anil Tissera returns to Sri Lanka as:
- (A) A forensic anthropologist investigating human rights abuses
 - (B) A war photographer
 - (C) A diplomat mediating peace
 - (D) A novelist researching colonial history
70. The skeleton 'Sailor' unearthed in the novel symbolises:
- (A) An ancient mythological hero
 - (B) The anonymous victims of state violence
 - (C) A European explorer
 - (D) A fictional ancestor of Anil
71. Ananda's reconstruction of the victim's face echoes:
- (A) Buddhist rituals of restoration and compassion
 - (B) Greek tragedy masks
 - (C) Victorian death portraits
 - (D) Islamic miniature painting
72. Sarath's ambiguous death underscores:
- (A) The dangers faced by those seeking truth
 - (B) Triumph of bureaucracy over science
 - (C) A romantic subplot
 - (D) An allegory for Buddhist rebirth
73. Tsomo's decision to become a nun reflects:
- (A) A bid for political office
 - (B) A path to spiritual autonomy beyond patriarchal constraints
 - (C) Western missionary influence
 - (D) Escape into wealth
74. The 'circle' in the title signifies:
- (A) Women's support groups
 - (B) Cycles of karma and interconnectedness of actions
 - (C) A literal mountain ring in Bhutan
 - (D) A royal emblem
75. The novel highlights Bhutanese society's:
- (A) Gendered restrictions and gradual social change
 - (B) Purely urban cosmopolitan life
 - (C) Exclusive celebration of monarchy
 - (D) Absence of religion

76. Tsomo's journey to India in the novel primarily shows:
- (A) Cross-border migration shaping identity
 - (B) A pilgrimage to a Catholic shrine
 - (C) A business trip for trade
 - (D) A diplomatic mission
77. Nazneen's migration to London dramatizes:
- (A) The glamour of global cities
 - (B) The dislocation and adaptation of an immigrant woman
 - (C) A study in British colonial policy
 - (D) A futuristic dystopia
78. Chanu in *Brick Lane* is best described as:
- (A) A British aristocrat
 - (B) A disillusioned immigrant intellectual
 - (C) A radical terrorist leader
 - (D) A shopkeeper of traditional crafts
79. Monica Ali's narrative technique in *Brick Lane* blends:
- (A) Letters and third-person narration to trace inner lives
 - (B) Magic realism with epic poetry
 - (C) Detective-style clues
 - (D) Stage directions for theatre
80. The novel's portrayal of female friendships implies:
- (A) Solidarity as a means to negotiate restrictive structures
 - (B) Complete erasure of tradition
 - (C) Total assimilation into British culture
 - (D) Irrelevance of gender in diaspora life
81. The narrative structure of *Slumdog Millionaire* mainly depends on:
- (A) Linear chronological storytelling
 - (B) Parallel storylines without flashbacks
 - (C) Game show questions triggering flashbacks to Jamal's life
 - (D) An omniscient narrator explaining the plot
82. The film *Slumdog Millionaire* challenges conventional ideas of knowledge by showing:
- (A) Academic learning as the only route to success
 - (B) Jamal's answers coming from lived experience rather than formal education
 - (C) The futility of all forms of knowledge
 - (D) Luck and superstition as the real factors
83. The vibrant Mumbai setting in *Slumdog Millionaire* symbolises:
- (A) The shrinking of rural India
 - (B) A sterile backdrop with no social meaning
 - (C) The chaos and opportunity shaping Jamal's life
 - (D) Only Bollywood glamour

84. Which aspect was intensified in the film compared to Vikas Swarup's novel *Q & A*?
- The cricket match subplot
 - The romantic arc between Jamal and Latika
 - The trivia questions' difficulty level
 - The presence of magical realism
85. The café conversation in Lahore frames the film as:
- A courtroom drama
 - A detective thriller with no dialogue
 - A tense, ambiguous exchange between Changez and an American
 - A musical interlude
86. Changez's experience after 9/11 reflects:
- Increased acceptance and promotion at his firm
 - Suspicion, profiling, and alienation in the US
 - A complete withdrawal from Pakistani identity
 - The absence of any political consequences
87. The film contrasts Lahore and New York primarily to:
- Show two tourist destinations
 - Emphasise Changez's shifting identity between home and diaspora
 - Indicate technological advancement
 - Present a science fiction setting
88. Erica's character in the film symbolises :
- American nostalgia only
 - A bridge and barrier between Changez and American society
 - The rise of wall street banks
 - Pakistani family traditions
89. Malalai Joya's candidacy in Afghanistan's 2005 elections mainly represents:
- Support for the warlords' policies
 - Women's resistance and democratic activism in a patriarchal society
 - A government-sponsored publicity stunt
 - A foreign NGO project
90. A key technique in Mulvad's documentary is :
- Heavy narration by the director
 - Cinéma vérité observational style following Joya on the campaign trail
 - A scripted fictionalised portrayal
 - Use of animated cartoons to depict warlords
91. One major obstacle depicted in *Enemies of Happiness* is :
- Women voters' overwhelming participation without challenge
 - Threats, intimidation, and entrenched power of warlords
 - Total absence of cultural restrictions
 - Unlimited media freedom

92. The film challenges Western stereotypes of Afghan women by showing Joya as:
- (A) A passive figure needing rescue
 - (B) An active, articulate leader confronting power
 - (C) A traditional folkloric character
 - (D) An apolitical artist
93. The core theme of *Simantorekha* is :
- (A) The benefits of border militarisation
 - (B) The human cost of India-Bangladesh border divisions
 - (C) The rise of Bollywood in Bangladesh
 - (D) Urban life in Dhaka
94. Mokammel's film portrays border communities as:
- (A) Abstract victims without agency
 - (B) Active agents preserving culture and negotiating hardship
 - (C) Mere smugglers in a crime drama
 - (D) Politically powerful elites
95. Which cinematic strategy reinforces the contrast between nature and imposed borders?
- (A) Studio shooting with green screens
 - (B) Bright interiors only
 - (C) Juxtaposition of lush landscapes with fences and patrol towers
 - (D) Animated sequences of maps only
96. Women in *Simantorekha* are depicted as:
- (A) Central to maintaining cultural continuity despite marginalisation
 - (B) Entirely excluded from community life
 - (C) Smugglers leading raids across the border
 - (D) Government security officers
97. The annual salt caravan in *Himalaya* symbolises :
- (A) A recreational trek
 - (B) A fading tradition that sustains community survival and identity
 - (C) An imported tourist attraction
 - (D) A festival unrelated to trade
98. The leadership tension between Tinle and Karma represents:
- (A) A myth about mountain Gods
 - (B) Generational conflict between tradition and change
 - (C) A rivalry over foreign tourists
 - (D) A local election campaign
99. Which cinematographic feature gives *Himalaya* its ethnographic authenticity?
- (A) Use of local villagers, on-location shooting, and natural lighting
 - (B) Heavy reliance on CGI landscapes
 - (C) Filming entirely in studio backlots
 - (D) A comic book animation style
100. The Himalayan landscape in the film functions as:
- (A) A neutral backdrop unrelated to the story
 - (B) A metaphorical and literal test of endurance, shaping the community's values
 - (C) A futuristic sci-fi setting
 - (D) A place of perpetual summer

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।