

# UGC NET 2022 ENGLISH SH1

Topic:- 30\_SH1\_PARTA\_S1

1) Identify the one that has not been paired correctly.

[Question ID = 10140][Question Description = 101\_30\_English\_OCT22\_Q01]

1. Criticism in Wilderness – Geoffrey Hartman

[Option ID = 10557]

2. Madness and Civilization – Roland Barthes

[Option ID = 10558]

3. Poetry and Repression – Harold Bloom

[Option ID = 10559]

4. Strangers to Ourselves – Julia Kristeva

[Option ID = 10560]

2) Which of the following Articles of the Indian Constitution made the provision for use of English, alongside Hindi, for official purposes, for fifteen years?

[Question ID = 10141][Question Description = 102\_30\_English\_OCT22\_Q02]

1. Article 351

[Option ID = 10561]

2. Article 344

[Option ID = 10562]

3. Article 343

[Option ID = 10563]

4. Article 348

[Option ID = 10564]

3) What is meant by "Corporate author" in research?

[Question ID = 10142][Question Description = 103\_30\_English\_OCT22\_Q03]

1. A writer who belongs to a corporate company

[Option ID = 10565]

2. A writer who writes on matters of corporate affairs

[Option ID = 10566]

3. A work produced by an institution, an association or a government agency

[Option ID = 10567]

4. A renowned author

[Option ID = 10568]

4) Which of the following theorists identifies "metonymy" and "metaphor" as two fundamental structures of language?

[Question ID = 10143][Question Description = 104\_30\_English\_OCT22\_Q04]

1. Ferdinand de Saussure

[Option ID = 10569]

2. Roland Barthes

[Option ID = 10570]

3. J.L. Austin

[Option ID = 10571]

4. Roman Jakobson

[Option ID = 10572]

- 5) Which of the following is not true about "Lyrical Ballads"?

[Question ID = 10144][Question Description = 105\_30\_English\_OCT22\_Q05]

1. It is a manifesto of Romantic poetry

[Option ID = 10573]

2. It turns English Poetry away from the social and intellectual sophistication of the seventeenth and the eighteenth century poetry

[Option ID = 10574]

3. It takes poetry out of the confines of reason and intellect to the unravished and unspoilt beauties of nature

[Option ID = 10575]

4. It is very particular about the form and structure of a poem

[Option ID = 10576]

- 6) J Hillis Miller, one of the leading exponents of deconstruction, makes a deconstructionist reading of which of the following poems of P.B. Shelley?

[Question ID = 10145][Question Description = 106\_30\_English\_OCT22\_Q06]

1. "The Triumph of Life"

[Option ID = 10577]

2. "Ode to the West Wind"

[Option ID = 10578]

3. "Revolt of Islam"

[Option ID = 10579]

4. "The Witch of Atlas"

[Option ID = 10580]

- 7) The Deserted Village by Oliver Goldsmith

[Question ID = 10146][Question Description = 107\_30\_English\_OCT22\_Q07]

1. Critiques the rural institutions

[Option ID = 10581]

2. Voices revolt of the individual man against institutions

[Option ID = 10582]

3. Reflects upon different views on the human soul

[Option ID = 10583]

4. Advocates urbanism over rural backwardness

[Option ID = 10584]

- 8) A. L. Tennyson in the following lines :

"Yet I doubt not through the ages one increasing purpose runs,  
And the thoughts of men are widen'd with the process of the suns"

[Question ID = 10147][Question Description = 108\_30\_English\_OCT22\_Q08]

1. Reflects upon secularism

[Option ID = 10585]

2. Reflects upon evolutionary faith

[Option ID = 10586]

3. Reflects upon utilitarianism

[Option ID = 10587]

4. Reflects upon materialism

[Option ID = 10588]

9) Philip Sidney's Arcadia was influenced by

[Question ID = 10148][Question Description = 109\_30\_English\_OCT22\_Q09]

1. The Spanish Romance of Montemayor

[Option ID = 10589]

2. The Italian Paintings of Veronese

[Option ID = 10590]

3. The Arthurian Legends

[Option ID = 10591]

4. The Metaphysical Poetry

[Option ID = 10592]

10) Who among the following has authored The Revenger's Tragadie?

[Question ID = 10149][Question Description = 110\_30\_English\_OCT22\_Q10]

1. Cyril Tourneur

[Option ID = 10593]

2. John Webster

[Option ID = 10594]

3. John Fletcher

[Option ID = 10595]

4. Thomas Heywood

[Option ID = 10596]

11) Besides being a playwright, who among the following has translated Homer?

[Question ID = 10150][Question Description = 111\_30\_English\_OCT22\_Q11]

1. Ben Jonson

[Option ID = 10597]

2. Thomas Dekker

[Option ID = 10598]

3. Thomas Heywood

[Option ID = 10599]

4. George Chapman

[Option ID = 10600]

12) Who among the following in the article, "Fleshly School of Poetry", attacked the Pre-Raphaelites, especially D.G. Rossetti?

[Question ID = 10151][Question Description = 112\_30\_English\_OCT22\_Q12]

1. **Robert Browning**

[Option ID = 10601]

2. **William Holeman Hunt**

[Option ID = 10602]

3. **Robert Buchanan**

[Option ID = 10603]

4. **Christina Rossetti**

[Option ID = 10604]

13) **Which among the following is an incomplete poem by P.B. Shelley?**

[Question ID = 10152][Question Description = 113\_30\_English\_OCT22\_Q13]

1. **"The Triumph of Life"**

[Option ID = 10605]

2. **"Ode to the West-wind"**

[Option ID = 10606]

3. **"Queen Mab"**

[Option ID = 10607]

4. **"The Daemon of the World"**

[Option ID = 10608]

14) **Who among the following attached himself to the Earl of Nottingham's theatrical company?**

[Question ID = 10153][Question Description = 114\_30\_English\_OCT22\_Q14]

1. **William Shakespeare**

[Option ID = 10609]

2. **Christopher Marlowe**

[Option ID = 10610]

3. **George Peele**

[Option ID = 10611]

4. **Ben Johnson**

[Option ID = 10612]

15) **When was Haruki Murkami's Men Without Women published?**

[Question ID = 10154][Question Description = 115\_30\_English\_OCT22\_Q15]

1. **2017**

[Option ID = 10613]

2. **2018**

[Option ID = 10614]

3. **2014**

[Option ID = 10615]

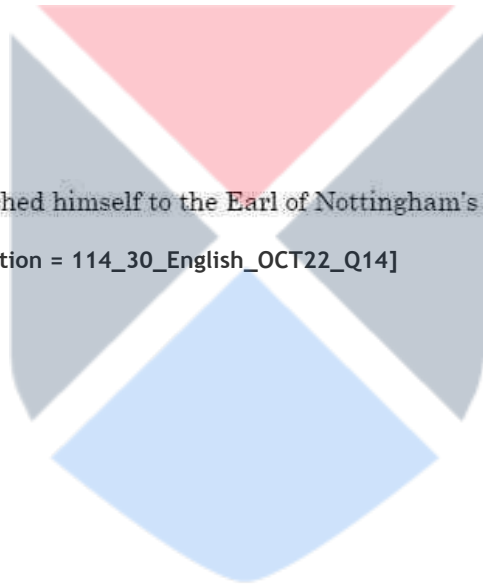
4. **2019**

[Option ID = 10616]

16) **Who is the author of the essay "Three Women's Texts and a Critique of Imperialism" (1985)?**

[Question ID = 10155][Question Description = 116\_30\_English\_OCT22\_Q16]

1. **Ania Loomba**



[Option ID = 10617]

2. Meenakshi Mukherjee

[Option ID = 10618]

3. Susan Meyer

[Option ID = 10619]

4. Gayatri Chakravorty Spivak

[Option ID = 10620]

- 17) Who among the following critics appropriates the following statement by Karl Marx?

“They cannot represent themselves : they must be represented”.

[Question ID = 10156][Question Description = 117\_30\_English\_OCT22\_Q17]

1. Ruth Vanita

[Option ID = 10621]

2. Kamla Bhasin

[Option ID = 10622]

3. Flaria Agnes

[Option ID = 10623]

4. Chandra Talpade Mohanty

[Option ID = 10624]

- 18) Under the Net (1954) is written by

[Question ID = 10157][Question Description = 118\_30\_English\_OCT22\_Q18]

1. John Fowles

[Option ID = 10625]

2. Iris Mudroch

[Option ID = 10626]

3. Edmund Goose

[Option ID = 10627]

4. William Cooper

[Option ID = 10628]

- 19) Who among the following is not a recipient of the Nobel Prize for Literature?

[Question ID = 10158][Question Description = 119\_30\_English\_OCT22\_Q19]

1. Winston Churchill

[Option ID = 10629]

2. T.S. Eliot

[Option ID = 10630]

3. W.H. Auden

[Option ID = 10631]

4. Madam Curie

[Option ID = 10632]

- 20) Find out the correct sequence of the publications of the following books

[Question ID = 10159][Question Description = 120\_30\_English\_OCT22\_Q20]



1. India : An Area of Darkness; India : A Wounded Civilization; India : A Million Mutinies Now; A House for Mr. Biswas

[Option ID = 10633]

2. A House for Mr. Biswas; India : A Million Mutinies Now; India : An Area of Darkness; India : A Wounded Civilization

[Option ID = 10634]

3. A House for Mr. Biswas; India : An Area of Darkness; India : A Wounded Civilization; India : A Million Mutinies Now

[Option ID = 10635]

4. India : A Wounded Civilization; A House for Mr. Biswas; India : An Area of Darkness; India : A Million Mutinies Now

[Option ID = 10636]

- 21) The "Ancient and Modern Quarrel" in Western Literary Criticism appears during

[Question ID = 10160][Question Description = 121\_30\_English\_OCT22\_Q21]

1. 100 BC

[Option ID = 10637]

2. Fifth Century CE

[Option ID = 10638]

3. Sixteenth Century CE

[Option ID = 10639]

4. Twentieth Century CE

[Option ID = 10640]

- 22) In which year Miles Coverdale translated The Old Testament of The Bible?

[Question ID = 10161][Question Description = 122\_30\_English\_OCT22\_Q22]

1. 1533

[Option ID = 10641]

2. 1534

[Option ID = 10642]

3. 1535

[Option ID = 10643]

4. 1536

[Option ID = 10644]

- 23) Who is the author of the poem "House of Fame"?

[Question ID = 10162][Question Description = 123\_30\_English\_OCT22\_Q23]

1. William Langland

[Option ID = 10645]

2. Geoffrey Chaucer

[Option ID = 10646]

3. Thomas Moore

[Option ID = 10647]

4. Philip Sidney

[Option ID = 10648]



24) The heroic couplet is a pair of

[Question ID = 10163][Question Description = 124\_30\_English\_OCT22\_Q24]

1. Twelve-syllable lines that rhyme

[Option ID = 10649]

2. Ten-syllable lines that rhyme

[Option ID = 10650]

3. Eight-syllable lines that do not rhyme

[Option ID = 10651]

4. Eight-syllable lines that rhyme

[Option ID = 10652]

25) The book *Women Beware Women* was published in the year

[Question ID = 10164][Question Description = 125\_30\_English\_OCT22\_Q25]

1. 1612

[Option ID = 10653]

2. 1620

[Option ID = 10654]

3. 1621

[Option ID = 10655]

4. 1622

[Option ID = 10656]

26) Which of the following is not a part of Amitav Ghosh's Ibis Trilogy?

[Question ID = 10165][Question Description = 126\_30\_English\_OCT22\_Q26]

1. Sea of Poppies

[Option ID = 10657]

2. River of Smoke

[Option ID = 10658]

3. Flood of Fire

[Option ID = 10659]

4. The Calcutta Chromosome

[Option ID = 10660]

27) "A man can be destroyed but not defeated". Which of the following texts glorifies this as its predominant theme?

[Question ID = 10166][Question Description = 127\_30\_English\_OCT22\_Q27]

1. The Old Man and the Sea

[Option ID = 10661]

2. War and Peace

[Option ID = 10662]

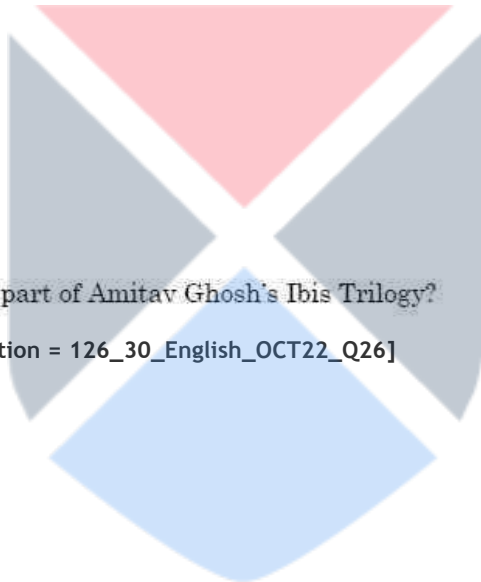
3. A Farewell to Arms

[Option ID = 10663]

4. For whom the Bell Tolls

[Option ID = 10664]

28) Which of the following critics is associated with the term "contrapuntal reading"?



[Question ID = 10167][Question Description = 128\_30\_English\_OCT22\_Q28]

1. Mikhail Bakhtin

[Option ID = 10665]

2. Edward Said

[Option ID = 10666]

3. Roland Barthes

[Option ID = 10667]

4. Jacques Derrida

[Option ID = 10668]

29) Who is the author of A Literature of their Own?

[Question ID = 10168][Question Description = 129\_30\_English\_OCT22\_Q29]

1. Sandra Gilbert and Susan Gubar

[Option ID = 10669]

2. Elaine Showalter

[Option ID = 10670]

3. Virginia Woolf

[Option ID = 10671]

4. Sylvia Plath

[Option ID = 10672]

30) Who said, "There is, there can be and there ought to be the difference between the language of prose and metrical composition"?

[Question ID = 10169][Question Description = 130\_30\_English\_OCT22\_Q30]

1. John Dryden

[Option ID = 10673]

2. William Wordsworth

[Option ID = 10674]

3. S.T. Coleridge

[Option ID = 10675]

4. T.S. Eliot

[Option ID = 10676]

31) Stuart Hall belongs to \_\_\_\_\_ schools of cultural studies.

[Question ID = 10170][Question Description = 131\_30\_English\_OCT22\_Q31]

1. Oxford

[Option ID = 10677]

2. Cambridge

[Option ID = 10678]

3. Birmingham

[Option ID = 10679]

4. American

[Option ID = 10680]

32) Tolkappiyam is a book of grammar and poetics written in the \_\_\_\_\_ language.



[Question ID = 10171][Question Description = 132\_30\_English\_OCT22\_Q32]

1. Telugu

[Option ID = 10681]

2. Tamil

[Option ID = 10682]

3. Kannada

[Option ID = 10683]

4. Malayalam

[Option ID = 10684]

33) Gaiutra Bahadur wrote an autobiographic novel titled

[Question ID = 10172][Question Description = 133\_30\_English\_OCT22\_Q33]

1. An Era of Darkness

[Option ID = 10685]

2. Dauka Puran

[Option ID = 10686]

3. The Collie Woman

[Option ID = 10687]

4. Rama's Banishment

[Option ID = 10688]

34) Subramani's Fantasy Eaters (1988) is a

[Question ID = 10173][Question Description = 134\_30\_English\_OCT22\_Q34]

1. novel

[Option ID = 10689]

2. collection of short stories

[Option ID = 10690]

3. collection of essays

[Option ID = 10691]

4. poem

[Option ID = 10692]

35) Canadian Multiculturalism Act was passed in the year :

[Question ID = 10174][Question Description = 135\_30\_English\_OCT22\_Q35]

1. 1958

[Option ID = 10693]

2. 1968

[Option ID = 10694]

3. 1978

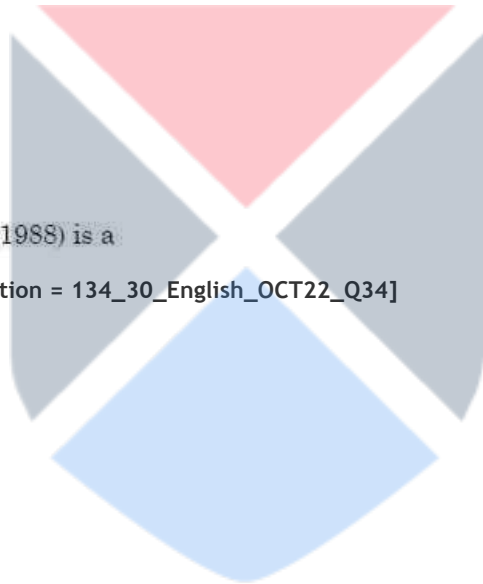
[Option ID = 10695]

4. 1988

[Option ID = 10696]

36) The Writer and the World by V.S. Naipaul is a

[Question ID = 10175][Question Description = 136\_30\_English\_OCT22\_Q36]



1. **novel**

[Option ID = 10697]

2. **travelogue**

[Option ID = 10698]

3. **collection of essays**

[Option ID = 10699]

4. **non-fiction**

[Option ID = 10700]

37) "It is significant that the productive capacities of this Third Space have a colonial or post colonial provenance". The above lines have been written by

[Question ID = 10176][Question Description = 137\_30\_English\_OCT22\_Q37]

1. **Salman Rushdie**

[Option ID = 10701]

2. **Edward Said**

[Option ID = 10702]

3. **Benedict Anderson**

[Option ID = 10703]

4. **Homi K. Bhabha**

[Option ID = 10704]

38) Find the correct explanation of the term "Aporia" :

[Question ID = 10177][Question Description = 138\_30\_English\_OCT22\_Q38]

1. **It denotes a speaker's or character's deliberation on an irresolvable question**

[Option ID = 10705]

2. **It is an address to something inanimate**

[Option ID = 10706]

3. **It is applied to a work of art fraught with inherent tension**

[Option ID = 10707]

4. **It refers to a form of denial of existence**

[Option ID = 10708]

39) Which writer does not belong to the Angry Young Men Movement?

[Question ID = 10178][Question Description = 139\_30\_English\_OCT22\_Q39]

1. **John Osborne**

[Option ID = 10709]

2. **Kingsley Amis**

[Option ID = 10710]

3. **Seamus Heaney**

[Option ID = 10711]

4. **Philip Larkin**

[Option ID = 10712]

- 40) Should poets bicycle-pump the human heart or squash it flat?  
Man's love is of man's life a thing apart;  
Girls aren't like that.  
The above lines are written by :

[Question ID = 10179][Question Description = 140\_30\_English\_OCT22\_Q40]

1. Philip Larkin  
[Option ID = 10713]
2. Kingsley Amis  
[Option ID = 10714]
3. Donald Davie  
[Option ID = 10715]
4. John Wain  
[Option ID = 10716]

- 41) Which of the collections of poems are not written by Meena Alexander?

- A. River and Bride
- B. Articulate Silence
- C. Raw Silk
- D. Stone Roots
- E. A Time to Change

Choose the **correct** answer from the options given below :

[Question ID = 10180][Question Description = 141\_30\_English\_OCT22\_Q41]

1. A and B only  
[Option ID = 10717]
2. B and D only  
[Option ID = 10718]
3. C and E only  
[Option ID = 10719]
4. B and E only  
[Option ID = 10720]

- 42) Which of these are not forms of flash fiction?

- A. Drabble
- B. Postcard fiction
- C. Novelette
- D. Short Story
- E. Nanofiction

Choose the **most appropriate** answer from the options given below :

[Question ID = 10181][Question Description = 142\_30\_English\_OCT22\_Q42]

1. A and E only

[Option ID = 10721]

2. A, B and E only

[Option ID = 10722]

3. D and E only

[Option ID = 10723]

4. C, D and E only

[Option ID = 10724]

43) Identify the poems termed as "pastoral elegies" :

A. Lycidas

B. In Memory of W.B. Yeats

C. Adonais

D. Thyrsis

E. In Memoriam

Choose the **most appropriate** answer from the options given below :

[Question ID = 10182][Question Description = 143\_30\_English\_OCT22\_Q43]

1. A, B and C only

[Option ID = 10725]

2. B, C and E only

[Option ID = 10726]

3. A, C and D only

[Option ID = 10727]

4. C, D and E only

[Option ID = 10728]

44) Identify the correct combination among the following :

A. Demons — Novel

B. Landlady — Novella

C. The Crocodile — Short-Story

D. A Writer's Diary — Essay

E. Mary Stuart — Translation

Choose the **most appropriate** answer from the options given below :

[Question ID = 10183][Question Description = 144\_30\_English\_OCT22\_Q44]

1. A, B and E only

[Option ID = 10729]

2. C, D and E only

[Option ID = 10730]

3. B, C and E only

[Option ID = 10731]

4. **B, C and D only**

[Option ID = 10732]

- 45) Identify the correct ones among the following :

- A. Arun Kolatkar uses colloquial speech in his poems
- B. Kolatkar envisions abstract qualities to paint a picture of life of his own kind
- C. The poem Boatride by Kolatkar talks about a ride in the Ganges
- D. Private Poems in Public Garden is composed by Dilip Chitre
- E. 'In Ethiopia' is a poem on Africa by Arun Kolatkar

Choose the **most appropriate** answer from the options given below :

[Question ID = 10184][Question Description = 145\_30\_English\_OCT22\_Q45]

1. **A, B and C only**

[Option ID = 10733]

2. **B, D and E only**

[Option ID = 10734]

3. **A, B and D only**

[Option ID = 10735]

4. **C, B and E only**

[Option ID = 10736]



- 46) Which of these are correct combination of the works by Doris Lessing and their respective themes?

- A. The Golden Notebook deals with Johor travelling to Rohonda
- B. The Good Terrorist is about a doomed love affair
- C. Shikasta is about a planet, which is cut-off due to the advanced influence of civilization
- D. Alfred and Emily explores the life of her parents
- E. The Grass is Singing draws from her experiences in Africa

Choose the **correct** answer from the options given below :

[Question ID = 10185][Question Description = 146\_30\_English\_OCT22\_Q46]

1. **B, A and D only**

[Option ID = 10737]

2. **A, B and E only**

[Option ID = 10738]

3. **C, D and E only**

[Option ID = 10739]

4. E. B and A only

[Option ID = 10740]

47) Identify the correct combination among the following :

- A. Spondee : It consists of three stressed syllables
- B. Pyrrhic : It consists of two unstressed syllables
- C. Amphimacer : It is a metrical foot of three syllables
- D. Choriambus : It is a foot of verse consisting of two stressed syllables enclosing two unstressed syllables
- E. Trochaic : It has a stressed syllable followed by an unstressed one.

Choose the **most appropriate** answer from the options given below :

[Question ID = 10186][Question Description = 147\_30\_English\_OCT22\_Q47]

1. A, B and C only

[Option ID = 10741]

2. B, C and E only

[Option ID = 10742]

3. B, C and D only

[Option ID = 10743]

4. C, D and E only

[Option ID = 10744]

48) Which of the following observations are true about Roland Barthes' contributions to literary theory?

- A. He rejected the model for structural analysis of narratives
- B. He perceived "meaning" as an effect of various interconnections among linguistic codes.
- C. He identified the various codes found in the process of structuration
- D. He played a significant role in the development of 'semiology'
- E. He questioned the concept of literary criticism as an act of uncovering some hidden truth intended by the "Author"

Choose the **correct** answer from the options given below :

[Question ID = 10187][Question Description = 148\_30\_English\_OCT22\_Q48]

1. A, B and C only

[Option ID = 10745]

2. C, D and E only

[Option ID = 10746]

3. B, C, D and E only

[Option ID = 10747]

4. A, B, C, D and E only



[Option ID = 10748]

49) Which among the following is true about the Tractarian Movement?

- A. It was widespread across the world
- B. The other leaders of the movement were Paul Newman and R.H. Fronde
- C. The movement began with a sermon by John Keble in 1833
- D. Pusey gave the movement cohesion, fame and a name
- E. The ideal of the Christian Church was praised by Oxford Convocation

Choose the **most appropriate** answer from the options given below :

[Question ID = 10188][Question Description = 149\_30\_English\_OCT22\_Q49]

1. A, B and C only

[Option ID = 10749]

2. A, C and E only

[Option ID = 10750]

3. C, D and E only

[Option ID = 10751]

4. B, C and D only

[Option ID = 10752]

50) Which of the following denote the three phases of literary feminism according to Elaine Showalter?

- A. Feminine
- B. Gynic
- C. Womanish
- D. Feminist
- E. Female

Choose the **most appropriate** answer from the options given below :

[Question ID = 10189][Question Description = 150\_30\_English\_OCT22\_Q50]

1. A, B and C only

[Option ID = 10753]

2. A, D and E only

[Option ID = 10754]

3. A, B and E only

[Option ID = 10755]

4. B, C and D only

[Option ID = 10756]

51) Consumerism is a major theme in which of the following works?

- A. Loyalties
- B. Saint Joan of Stockyards
- C. Death of a salesman
- D. Candida
- E. Waiting for Godot

Choose the **most appropriate** answer from the options given below :

[Question ID = 10190][Question Description = 151\_30\_English\_OCT22\_Q51]

1. A and B only

[Option ID = 10757]

2. D and A only

[Option ID = 10758]

3. B and C only

[Option ID = 10759]

4. A and E only

[Option ID = 10760]

52) Which of these statements are true in the context of Neuro-Linguistic programming?

- A. 'Neuro' in NLP means that our behaviour is determined by our sensory experiences
- B. Grammatical Knowledge is a matter of practice
- C. NLP was developed by Richard Bandler and John Grinder in the 1970s
- D. Neuro covers "invisible thoughts and visible physiological reactions"
- E. All of the above

Choose the **most appropriate** answer from the options given below :

[Question ID = 10191][Question Description = 152\_30\_English\_OCT22\_Q52]

1. E only

[Option ID = 10761]

2. A, C and D only

[Option ID = 10762]

3. A and D only

[Option ID = 10763]

4. B, C and D only

[Option ID = 10764]

53) Kimberle Crenshaw's term "intersectionality" is widely used for

- A. academic deterioration
- B. racial justice
- C. peace formation
- D. complex construction of power
- E. identity politics

Choose the **most appropriate** answer from the options given below :

[Question ID = 10192][Question Description = 153\_30\_English\_OCT22\_Q53]

1. B, D and E only

[Option ID = 10765]

2. A, C and E only

[Option ID = 10766]

3. B, D and C only

[Option ID = 10767]

4. C, D and E only

[Option ID = 10768]

54) Identify the combination(s) that belong to the genre of sci-fi/speculative fiction.

- |    |                        |   |   |
|----|------------------------|---|---|
| A. | Vandana Singh          | - | <u>The Woman Who Thought She was Planet</u> |
| B. | Tehmina Durrani        | - | <u>Blasphemy</u>                            |
| C. | Salman Rushdie         | - | <u>The Satanic Verses</u>                   |
| D. | Priya Sarukkai Crabria | - | <u>Generation 14</u>                        |
| E. | Gautam Bhatia          | - | <u>The wall</u>                             |

Choose the **most appropriate** answer from the options given below :

[Question ID = 10193][Question Description = 154\_30\_English\_OCT22\_Q54]

1. A, B and D only

[Option ID = 10769]

2. A, D and E only

[Option ID = 10770]

3. A, C and D only

[Option ID = 10771]

4. D, A and C only

[Option ID = 10772]

55) Choose the right chronological sequence of publication of the following novels by Margaret Atwood.

- A. Lady Oracle
- B. The Blind Assassin
- C. The Handmaid's Tale
- D. The Testaments
- E. Alias Grace

Choose the **most appropriate** answer from the options given below :

[Question ID = 10194][Question Description = 155\_30\_English\_OCT22\_Q55]

1. A, B, C, D, E

[Option ID = 10773]

2. A, C, E, B, D

[Option ID = 10774]

3. E, A, D, B, C

[Option ID = 10775]

4. C, A, D, E, B

[Option ID = 10776]

56) Which among the following is appropriate about Ngugi Wa Thiongo's article "Literature in schools"?

- A. The article discusses the relevance and adequacy of the present education system.
- B. It advocates teaching of European texts and literature to the students of the third world countries
- C. It reflects negatively upon the literature taught to the Kenyan students in National Schools
- D. It argues that cultural imperialism distorts people's vision of history
- E. It observes that European teachers are better equipped to teach literature to the Kenyan students

Choose the **most appropriate** answer from the options given below :

[Question ID = 10195][Question Description = 156\_30\_English\_OCT22\_Q56]

1. A, B and C only

[Option ID = 10777]

2. C, D and E only

[Option ID = 10778]

3. B, C and D only

[Option ID = 10779]

4. A, C and D only

[Option ID = 10780]

57) Which of the following concepts are associated with Bhartrhari's theory of 'Sphota'?

- A. Rasa
- B. Alankara
- C. Dhvani
- D. Vakrokti
- E. Shabda Brahman

Choose the **most appropriate** answer from the options given below :

[Question ID = 10196][Question Description = 157\_30\_English\_OCT22\_Q57]

1. A and E only

[Option ID = 10781]

2. C and E only

[Option ID = 10782]

3. D and B only

[Option ID = 10783]

4. A and C only

[Option ID = 10784]

58) Which of these graphic narratives depict political crisis?

- A. Amruta Patil - [Kari](#)
- B. Joe Sacco - [Footnotes in Gaza](#)
- C. Art Spiegelman - [Maus](#)
- D. Sarnath Banerjee - [Corridor](#)
- E. Phoebe Gloeckner - [The Diary of a Teenage Girl](#)

Choose the **most appropriate** answer from the options given below :

[Question ID = 10197][Question Description = 158\_30\_English\_OCT22\_Q58]

1. A, B and C only

[Option ID = 10785]

2. C, D and E only

[Option ID = 10786]

3. B and C only

[Option ID = 10787]

4. B, C and D only

[Option ID = 10788]

59) Anglo-Irish relations in the 20<sup>th</sup> Century have been represented in which of the following novels?

- A. Elizabeth Bowen - The Last September
- B. May Sinclair - The Divine Fire
- C. JG Farewell - Troubles
- D. J G Farewell - The Siege of Krishnapur
- E. Jeffery Farnol - Black Bartlemy's Treasure

Choose the **most appropriate** answer from the options given below :

[Question ID = 10198][Question Description = 159\_30\_English\_OCT22\_Q59]

1. A, B and C only

[Option ID = 10789]

2. A and C only

[Option ID = 10790]

3. D, E and B only

[Option ID = 10791]

4. B, C and A only

[Option ID = 10792]

60) Identify the novels that were published in the 1980s and the 1990s

- A. Red Earth and Pouring Rain
- B. The Circle of Reason
- C. The Ghosts of Vasu Master
- D. Miguel Street
- E. The Siege of Babylon

Choose the **correct** answer from the options given below :

[Question ID = 10199][Question Description = 160\_30\_English\_OCT22\_Q60]

1. B, C, D and E only

[Option ID = 10793]

2. A, B and C only

[Option ID = 10794]

3. B, A and D only

[Option ID = 10795]

4. A, C and E only

[Option ID = 10796]



61) Which among the following are appropriate about Latin American Literature?

- A. There has been racial coherence and unity in literary representations of Latin America
- B. The Latin American Literary tradition draws analogy between plant growth and human movement
- C. Dzul Poot's stories depict the geography of the Chilam Balam Towns
- D. Quechua had a wider popularity and presence across different nations.
- E. The Latin American Literature is unitary and refrains from intertextuality of any kind

Choose the **most appropriate** answer from the options given below :

[Question ID = 10200][Question Description = 161\_30\_English\_OCT22\_Q61]

1. A, D and E only

[Option ID = 10797]

2. C, B and E only

[Option ID = 10798]

3. B, C and E only

[Option ID = 10799]

4. B, C and D only

[Option ID = 10800]

62) According to Roland Barthes, which of the following "Codes" are common to all narratives?

- A. Synthetic code
- B. Proairetic code
- C. Semic Code
- D. Hermeneutic code
- E. Symbolic code

Choose the **correct** answer from the options given below :

[Question ID = 10201][Question Description = 162\_30\_English\_OCT22\_Q62]

1. A and B only

[Option ID = 10801]

2. B and C only

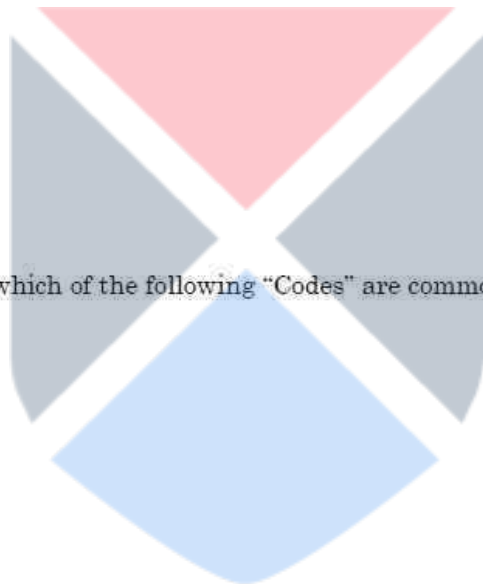
[Option ID = 10802]

3. A, B and C only

[Option ID = 10803]

4. B, C, D and E only

[Option ID = 10804]



63) What does Aristotle mean by the phrase "language with pleasurable accessories" in his definition of tragedy?

- A. A language full of pompous vocabulary
- B. An embellished language
- C. A language full of rhythm and harmony
- D. A language superadded with song
- E. Emotive language

Choose the **correct** answer from the options given below :

[Question ID = 10202][Question Description = 163\_30\_English\_OCT22\_Q63]

1. A and B only

[Option ID = 10805]

2. B and E only

[Option ID = 10806]

3. C and D only

[Option ID = 10807]

4. A, B and D only

[Option ID = 10808]

64) Which among the following are true about Harold Pinter?

- A. Harold Pinter was born in the year 1925.
- B. He was influenced by Samuel Beckett and the Theatre of the Absurd.
- C. The Caretaker and The Alchemist are his famous plays.
- D. Stanley is a character in The Birthday Party.
- E. Betrayal is a story of a married couple.

Choose the **correct** answer from the options given below :

[Question ID = 10203][Question Description = 164\_30\_English\_OCT22\_Q64]

1. A, D and E only

[Option ID = 10809]

2. B, D and E only

[Option ID = 10810]

3. B, C and D only

[Option ID = 10811]

4. A, C and D only

[Option ID = 10812]

65) Which of the following are Plato's main objections against poetry?

- A. The poet is an imitator.
- B. The poet is incapable of bravery.
- C. The poet, by fueling passions and emotions, weakens the reasoning capacity of the citizens.
- D. The poet is less responsible.
- E. The poet has no knowledge of the world.

Choose the **correct** answer from the options given below :

[Question ID = 10204][Question Description = 165\_30\_English\_OCT22\_Q65]

1. A, C and E only

[Option ID = 10813]

2. A and B only

[Option ID = 10814]

3. B and D only

[Option ID = 10815]

4. E and D only

[Option ID = 10816]

66) Match List I with List II:

List I

(A) Donald Davie

(B) Philip Larkin

(C) Kingsley Amis

(D) John Wain

List II

(I) Against Romanticism

(II) Hurry on Down

(III) The Shires

(IV) The North Ship

Choose the correct answer from the options given below:

[Question ID = 10205][Question Description = 166\_30\_English\_OCT22\_Q66]

1. (A)-(IV), (B)-(I), (C)-(II), (D)-(III)

[Option ID = 10817]

2. (A)-(I), (B)-(III), (C)-(IV), (D)-(II)

[Option ID = 10818]

3. (A)-(II), (B)-(I), (C)-(III), (D)-(IV)

[Option ID = 10819]

4. (A)-(III), (B)-(IV), (C)-(I), (D)-(II)

[Option ID = 10820]

67) Match List I with List II:

List I	List II
(A) Salim Ali	(I) <u>Wild Beauty</u>
(B) Jim Corbett	(II) <u>The Fall of a Sparrow</u>
(C) Kailash Sankhala	(III) <u>Night and Days: My Book of Indian Wildlife</u>
(D) M. Krishnan	(IV) <u>My India</u>

Choose the correct answer from the options given below:

[Question ID = 10206][Question Description = 167\_30\_English\_OCT22\_Q67]

1. (A)-(II), (B)-(IV), (C)-(I), (D)-(III)

[Option ID = 10821]

2. (A)-(III), (B)-(II), (C)-(IV), (D)-(I)

[Option ID = 10822]

3. (A)-(I), (B)-(III), (C)-(IV), (D)-(II)

[Option ID = 10823]

4. (A)-(II), (B)-(III), (C)-(IV), (D)-(I)

[Option ID = 10824]

68) Match List I with List II:

List I	List II
(A) "Willing to wound, and yet afraid to strike."	(I) Irony
(B) "It is a truth universally acknowledged that a single man in possession of good fortune must be in want of a wife."	(II) Simile
(C) "Thou still unravished bride of quietness, / Thou foster child of silence and slow time."	(III) Antithesis
(D) "And ice, mast-high, come floating by, as green as emerald."	(IV) Assonance

Choose the correct answer from the options given below:

[Question ID = 10207][Question Description = 168\_30\_English\_OCT22\_Q68]

1. (A)-(II), (B)-(III), (C)-(I), (D)-(IV)

[Option ID = 10825]

2. (A)-(III), (B)-(I), (C)-(IV), (D)-(II)

[Option ID = 10826]

3. (A)-(III), (B)-(II), (C)-(IV), (D)-(I)

[Option ID = 10827]

4. (A)-(I), (B)-(IV), (C)-(II), (D)-(III)

[Option ID = 10828]

69) Match List I with List II:

List I	List II
(A) Malcolm Bradbury	(I) <u>Masters</u>
(B) David Lodge	(II) <u>Lucky Jim</u>
(C) Kingsley Amis	(III) <u>The History Man</u>
(D) C P Snow	(IV) <u>Changing places</u>

Choose the correct answer from the options given below:

[Question ID = 10208][Question Description = 169\_30\_English\_OCT22\_Q69]

1. (A)-(I), (B)-(II), (C)-(III), (D)-(IV)

[Option ID = 10829]

2. (A)-(III), (B)-(IV), (C)-(II), (D)-(I)

[Option ID = 10830]

3. (A)-(II), (B)-(III), (C)-(IV), (D)-(I)

[Option ID = 10831]

4. (A)-(IV), (B)-(III), (C)-(I), (D)-(II)

[Option ID = 10832]

70) Match List I with List II:

List I	List II
(A) <u>The Poetics of Prose</u>	(I) Stanley Fish
(B) <u>Problems of Dostoevsky's Poetics</u>	(II) Tzvetan Todorov
(C) <u>Surprised by Sin</u>	(III) Mikhail Bakhtin
(D) <u>The Way Women Write</u>	(IV) Mary Hiatt

Choose the correct answer from the options given below:

[Question ID = 10209][Question Description = 170\_30\_English\_OCT22\_Q70]

1. (A)-(IV), (B)-(II), (C)-(I), (D)-(III)

[Option ID = 10833]

2. (A)-(III), (B)-(IV), (C)-(II), (D)-(I)

[Option ID = 10834]

3. (A)-(II), (B)-(III), (C)-(I), (D)-(IV)

[Option ID = 10835]

4. (A)-(II), (B)-(IV), (C)-(III), (D)-(I)

[Option ID = 10836]

71) Match List I with List II:

List I	List II
(A) "Faces along the bar/cling to their average day."	(I) Wilfred Owen
(B) "The awful daring of a moments surrender."	(II) T.S. Eliot
(C) "Bent double, like old beggars under sacks."	(III) Allen Ginsberg
(D) "I saw the best minds of my generation destroyed by madness."	(IV) W.H. Auden

Choose the correct answer from the options given below:

[Question ID = 10210][Question Description = 171\_30\_English\_OCT22\_Q71]

1. (A)-(IV), (B)-(II), (C)-(I), (D)-(III)

[Option ID = 10837]

2. (A)-(III), (B)-(I), (C)-(IV), (D)-(II)

[Option ID = 10838]

3. (A)-(I), (B)-(IV), (C)-(II), (D)-(III)

[Option ID = 10839]

4. (A)-(II), (B)-(IV), (C)-(I), (D)-(III)

[Option ID = 10840]

72) Match List I with List II:

List I	List II
(A) <u>Gender and Nation</u>	(I) Catherine Belsey
(B) <u>Greek Homosexuality</u>	(II) K.J. Dover
(C) <u>The Subject of Tragedy</u>	(III) W.E.B. Du Bois
(D) <u>The Souls of Black Folk</u>	(IV) Nira Yuval-Davis

Choose the correct answer from the options given below:

[Question ID = 10211][Question Description = 172\_30\_English\_OCT22\_Q72]

1. (A)-(I), (B)-(IV), (C)-(III), (D)-(II)

[Option ID = 10841]

2. (A)-(III), (B)-(II), (C)-(IV), (D)-(I)

[Option ID = 10842]

3. (A)-(II), (B)-(IV), (C)-(III), (D)-(I)

[Option ID = 10843]

4. (A)-(IV), (B)-(II), (C)-(I), (D)-(III)

[Option ID = 10844]



73) Match List I with List II:

List I	List II
(A) <u>Hamlet</u>	(I) 1606
(B) <u>Macbeth</u>	(II) 1599
(C) <u>Julius Caesar</u>	(III) 1604
(D) <u>Othello</u>	(IV) 1600

Choose the correct answer from the options given below:

[Question ID = 10212][Question Description = 173\_30\_English\_OCT22\_Q73]

1. (A)-(III), (B)-(IV), (C)-(II), (D)-(I)

[Option ID = 10845]

2. (A)-(I), (B)-(II), (C)-(IV), (D)-(III)

[Option ID = 10846]

3. (A)-(II), (B)-(I), (C)-(III), (D)-(IV)

[Option ID = 10847]

4. (A)-(IV), (B)-(I), (C)-(II), (D)-(III)

[Option ID = 10848]

74) Match List I with List II:

List I	List II
(A) <u>To the Light house</u>	(I) 1913
(B) <u>Sons and Lovers</u>	(II) 1927
(C) <u>Finnegans Wake</u>	(III) 1939
(D) <u>The Waste Land</u>	(IV) 1922

Choose the correct answer from the options given below:

[Question ID = 10213][Question Description = 174\_30\_English\_OCT22\_Q74]

1. (A)-(I), (B)-(II), (C)-(IV), (D)-(III)

[Option ID = 10849]

2. (A)-(IV), (B)-(II), (C)-(I), (D)-(III)

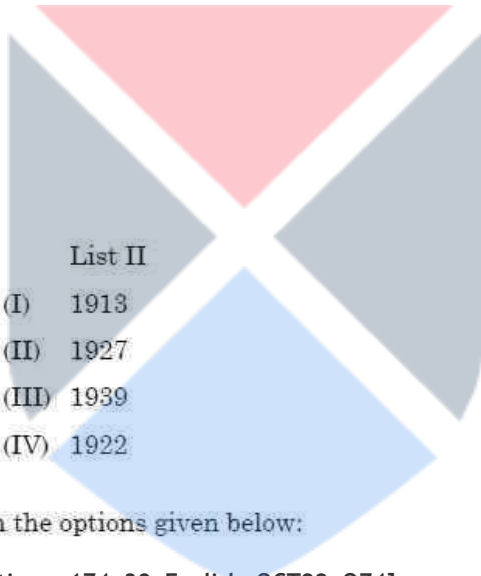
[Option ID = 10850]

3. (A)-(III), (B)-(IV), (C)-(I), (D)-(II)

[Option ID = 10851]

4. (A)-(II), (B)-(I), (C)-(III), (D)-(IV)

[Option ID = 10852]



75) Match List I with List II:

List I	List II
(A) O' Henry	(I) <u>The Last Suttee</u>
(B) Rudyard Kipling	(II) <u>Beauty</u>
(C) Oscar Wilde	(III) <u>At Verona</u>
(D) Ralph Waldo Emerson	(IV) <u>Hard to Forget</u>

Choose the correct answer from the options given below:

[Question ID = 10214][Question Description = 175\_30\_English\_OCT22\_Q75]

1. (A)-(III), (B)-(I), (C)-(IV), (D)-(II)

[Option ID = 10853]

2. (A)-(II), (B)-(IV), (C)-(III), (D)-(I)

[Option ID = 10854]

3. (A)-(IV), (B)-(I), (C)-(III), (D)-(II)

[Option ID = 10855]

4. (A)-(I), (B)-(III), (C)-(II), (D)-(IV)

[Option ID = 10856]

76) Identify the correct pairs :

(A) <u>The Boyfriend</u>	– Juliette Banerjee
(B) <u>Nude Therapy</u>	– Margaret Chatterjee
(C) <u>The Other woman and Other Stories</u>	– Dina Mehta
(D) <u>The Yankee and the Yogi</u>	– B.G. Siddarth
(E) <u>Prejudice of Ages</u>	– Vera Sharma

Choose the correct answer from the options given below :

[Question ID = 10215][Question Description = 176\_30\_English\_OCT22\_Q76]

1. (A), (B) and (C)

[Option ID = 10857]

2. (A), (C) and (D)

[Option ID = 10858]

3. (B), (C) and (E)

[Option ID = 10859]

4. (C), (D) and (E)

[Option ID = 10860]

77) Identify the correct combinations :

- (A) Dadaism - Tristan Tzara
- (B) Super Realism - Guillanne Apollinaire
- (C) Surrealism - Filipo Marinetti
- (D) Futurism - Andre Breton
- (E) Nihilism - Ivan Sergejevich Turgenev

Choose the correct answer from the options given below :

[Question ID = 10216][Question Description = 177\_30\_English\_OCT22\_Q77]

1. (A), (C) and (E)

[Option ID = 10861]

2. (A), (B) and (E)

[Option ID = 10862]

3. (B), (C) and (D)

[Option ID = 10863]

4. (C), (D) and (E)

[Option ID = 10864]

78) Who among the following were poet Laureates of England?

- (A) Alfred Austin
- (B) Robert Bridges
- (C) Watts-Dunton
- (D) Oscar Wilde

Choose the correct answer from the options given below :

[Question ID = 10217][Question Description = 178\_30\_English\_OCT22\_Q78]

1. (A) and (C) only

[Option ID = 10865]

2. (A) and (D) only

[Option ID = 10866]

3. (B), (C) and (D) only

[Option ID = 10867]

4. (A), (B) and (C) only

[Option ID = 10868]



79) Match the following works of Edward Braithwaite according to their year of publication:

- |                              |            |
|------------------------------|------------|
| (A) <u>Rights of Passage</u> | (I) 1973   |
| (B) <u>Islands</u>           | (II) 1969  |
| (C) <u>Masks</u>             | (III) 1967 |
| (D) <u>The Arrivants</u>     | (IV) 1968  |

Choose the correct answer from the options given below :

[Question ID = 10218][Question Description = 179\_30\_English\_OCT22\_Q79]

1. (A)-(II), (B)-(I), (C)-(III), (D)-(IV)

[Option ID = 10869]

2. (A)-(I), (B)-(III), (C)-(IV), (D)-(II)

[Option ID = 10870]

3. (A)-(IV), (B)-(II), (C)-(I), (D)-(III)

[Option ID = 10871]

4. (A)-(III), (B)-(IV), (C)-(II), (D)-(I)

[Option ID = 10872]

80) What is the correct sequence of the following feminist texts?

- (A) Sexual Politics
- (B) A World of Difference
- (C) The Female Imagination
- (D) Thinking About Women
- (E) A Room of One's Own

Choose the correct answer from the options given below :

[Question ID = 10219][Question Description = 180\_30\_English\_OCT22\_Q80]

1. (A), (B), (C), (D), (E)

[Option ID = 10873]

2. (E), (B), (D), (A), (C)

[Option ID = 10874]

3. (E), (D), (A), (C), (B)

[Option ID = 10875]

4. (B), (C), (D), (E), (A)

[Option ID = 10876]



81) Given below are two statements :

Statement I : According to W.H. Auden, The Importance of Being Earnest is the purest example in English Literature of a 'Verbal Opera'.

Statement II : Oscar Wilde possessed profound insight into the range of the arts that in a combined form make theatre performance possible.

In the light of the above statements, choose the correct answer from the options given below :

[Question ID = 10220][Question Description = 181\_30\_English\_OCT22\_Q81]

1. Both Statement I and Statement II are true

[Option ID = 10877]

2. Both Statement I and Statement II are false

[Option ID = 10878]

3. Statement I is true but Statement II is false

[Option ID = 10879]

4. Statement I is false but Statement II is true

[Option ID = 10880]

82) Given below are two statements :

Statement I : The teaching of non-native literature to the students of English Language Teaching is arid.

Statement II : The negative responses in ELT classroom can create an interesting classroom situation.

In the light of the above statements, choose the most appropriate answer from the options given below :

[Question ID = 10221][Question Description = 182\_30\_English\_OCT22\_Q82]

1. Both Statement I and Statement II are correct

[Option ID = 10881]

2. Both Statement I and Statement II are incorrect

[Option ID = 10882]

3. Statement I is correct but Statement II is incorrect

[Option ID = 10883]

4. Statement I is incorrect but Statement II is correct

[Option ID = 10884]

83) Given below are two statements :

Statement I : “.....he who discovers no God Whatever, how shall he discover Heroes, the Visible Temples of God” is a statement by Thomas Carlyle.

Statement II : “It is not that men are ill fed, but that they have no pleasure in the work by which they make their bread, and therefore look to wealth as the only means of pleasure” is a statement made by John Ruskin.

In the light of the above statements, choose the correct answer from the options given below :

[Question ID = 10222][Question Description = 183\_30\_English\_OCT22\_Q83]

1. Both Statement I and Statement II are true

[Option ID = 10885]

2. Both Statement I and Statement II are false

[Option ID = 10886]

3. Statement I is true but Statement II is false

[Option ID = 10887]

4. Statement I is false but Statement II is true

[Option ID = 10888]

84) Given below are two statements :

Statement I : Hannah Arendt's “defactualization” is very close to the concept of “Post-truth”.

Statement II : Post-truth relies on absolute lies.

In the light of the above statements, choose the most appropriate answer from the options given below :

[Question ID = 10223][Question Description = 184\_30\_English\_OCT22\_Q84]

1. Both Statement I and Statement II are correct

[Option ID = 10889]

2. Both Statement I and Statement II are incorrect

[Option ID = 10890]

3. Statement I is correct but Statement II is incorrect

[Option ID = 10891]

4. Statement I is incorrect but Statement II is correct

[Option ID = 10892]



85) Given below are two statements :

Statement I : Comparative Literature is a study of different cultures, nations and genres, and it explores the inherent relationship between literature and other forms of cultural exploration.

Statement II : In the study of literature and culture, the importance of methodology is secondary.

In the light of the above statements, choose the correct answer from the options given below :

[Question ID = 10224][Question Description = 185\_30\_English\_OCT22\_Q85]

1. Both Statement I and Statement II are true

[Option ID = 10893]

2. Both Statement I and Statement II are false

[Option ID = 10894]

3. Statement I is true but Statement II is false

[Option ID = 10895]

4. Statement I is false but Statement II is true

[Option ID = 10896]

86) Given below are two statements : One is labelled as Assertion A and the other is labelled as Reason R.

Assertion (A) : In 19<sup>th</sup> century, Charlotte Perkins Gilman asserted economic independence over voting rights.

Reason (R) : The representation of women as power-seekers was not socially acceptable in 19<sup>th</sup> century America.

In the light of the above statements, choose the most appropriate answer from the options given below :

[Question ID = 10225][Question Description = 186\_30\_English\_OCT22\_Q86]

1. Both (A) and (R) are correct and (R) is the correct explanation of (A)

[Option ID = 10897]

2. Both (A) and (R) are correct but (R) is NOT the correct explanation of (A)

[Option ID = 10898]

3. (A) is correct but (R) is not correct

[Option ID = 10899]

4. (A) is not correct but (R) is correct

[Option ID = 10900]

87) Given below are two statements : One is labelled as Assertion A and the other is labelled as Reason R.

Assertion (A) : Roland Barthes describes two basic categories of text as “the readerly” and “the writerly”.

Reason (R) : Language is the window through which one sees the world.

In the light of the above statements, choose the most appropriate answer from the options given below :

[Question ID = 10226][Question Description = 187\_30\_English\_OCT22\_Q87]

1. Both (A) and (R) are correct and (R) is the correct explanation of (A)

[Option ID = 10901]

2. Both (A) and (R) are correct but (R) is NOT the correct explanation of (A)

[Option ID = 10902]

3. (A) is correct but (R) is not correct

[Option ID = 10903]

4. (A) is not correct but (R) is correct

[Option ID = 10904]

88) Given below are two statements : One is labelled as Assertion A and the other is labelled as Reason R.

Assertion (A) : The Marxists represent Marxism as a scientific account of social change.

Reason (R) : The Marxist ideology believes that culture is a mirror of social life and the artist is an engineer of the human soul educating the working classes.

In the light of the above statements, choose the most appropriate answer from the options given below :

[Question ID = 10227][Question Description = 188\_30\_English\_OCT22\_Q88]

1. Both (A) and (R) are correct and (R) is the correct explanation of (A)

[Option ID = 10905]

2. Both (A) and (R) are correct but (R) is NOT the correct explanation of (A)

[Option ID = 10906]

3. (A) is correct but (R) is not correct

[Option ID = 10907]

4. (A) is not correct but (R) is correct

[Option ID = 10908]

89) Given below are two statements : One is labelled as Assertion A and the other is labelled as Reason R.

Assertion (A) : Jacques Lacan was radically critical of the existium psychoanalytical theory.

Reason (R) : Lacan was expelled from the International Psychoanalytical Association in 1959.

In the light of the above statements, choose the most appropriate answer from the options given below :

[Question ID = 10228][Question Description = 189\_30\_English\_OCT22\_Q89]

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

[Option ID = 10909]

2. Both (A) and (R) are true but (R) is NOT the correct explanation of (A)

[Option ID = 10910]

3. (A) is true but (R) is false

[Option ID = 10911]

4. (A) is false but (R) is true

[Option ID = 10912]

90) Given below are two statements : One is labelled as Assertion A and the other is labelled as Reason R.

Assertion (A) : In so far as we are taught how to read, what we engage are not texts but paradigms.

Reason (R) : We appropriate meaning from a text according to what we need or desire, or, in other words, according to the critical assumptions of the predispositions that we bring to it.

In the light of the above statements, choose the most appropriate answer from the options given below :

[Question ID = 10229][Question Description = 190\_30\_English\_OCT22\_Q90]

1. Both (A) and (R) are correct and (R) is the correct explanation of (A)

[Option ID = 10913]

2. Both (A) and (R) are correct but (R) is NOT the correct explanation of (A)

[Option ID = 10914]

3. (A) is correct but (R) is not correct

[Option ID = 10915]

4. (A) is not correct but (R) is correct

[Option ID = 10916]

Topic:- 30\_SH1\_PARTB\_S1

- 1) Read the following passage, and answer the questions that follow : (91-95)

However, faced with this world of faithful and complicated objects, the child can only identify himself as owner, as user, never as creator, he does not invent the world, he uses it: there are, prepared for him, actions without adventure, without wonder, without joy. He is turned into a little stay-at-home householder who does not even have to invent the mainsprings of adult causality; they are supplied to him ready-made; he has only to help himself, he is never allowed to discover anything from start to finish. The merest set of blocks, provided it is not too refined, implies a very different learning of the world: then, the child does not in any way create meaningful objects, it matters little to him whether they have an adult name; the actions he performs are not those of a user but those of a demiurge. He creates forms which walk, which roll, he creates life, not property: objects now act by themselves, they are no longer an inert and complicated material in the palm of his hand.

Roland Barthes "Toys" (Excerpt from Mythologies)

The world of objects makes the child

[Question ID = 10230][Question Description = 191\_30\_English\_OCT22\_Q91]

1. Imaginative

[Option ID = 10917]

2. Inventor

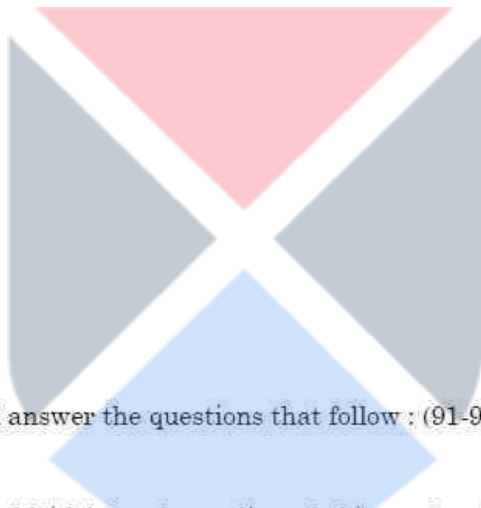
[Option ID = 10918]

3. Actant

[Option ID = 10919]

4. Creator

[Option ID = 10920]



- 2) Read the following passage, and answer the questions that follow : (91-95)

However, faced with this world of faithful and complicated objects, the child can only identify himself as owner, as user, never as creator, he does not invent the world, he uses it: there are, prepared for him, actions without adventure, without wonder, without joy. He is turned into a little stay-at-home householder who does not even have to invent the mainsprings of adult causality; they are supplied to him ready-made; he has only to help himself, he is never allowed to discover anything from start to finish. The merest set of blocks, provided it is not too refined, implies a very different learning of the world: then, the child does not in any way create meaningful objects, it matters little to him whether they have an adult name; the actions he performs are not those of a user but those of a demiurge. He creates forms which walk, which roll, he creates life, not property: objects now act by themselves, they are no longer an inert and complicated material in the palm of his hand.

Roland Barthes "Toys" (Excerpt from Mythologies)

In the context of the above passage, which is the closest to being true :

[Question ID = 10231][Question Description = 192\_30\_English\_OCT22\_Q92]

1. Children actively learn while playing.

[Option ID = 10921]

2. Children are objects for toy makers.

[Option ID = 10922]



3. Toys affect the cognitive abilities of the children.

[Option ID = 10923]

4. Children recreate meaning from the toys.

[Option ID = 10924]

- 3) Read the following passage, and answer the questions that follow : (91-95)

However, faced with this world of faithful and complicated objects, the child can only identify himself as owner, as user, never as creator, he does not invent the world, he uses it: there are, prepared for him, actions without adventure, without wonder, without joy. He is turned into a little stay-at-home householder who does not even have to invent the mainsprings of adult causality; they are supplied to him ready-made; he has only to help himself, he is never allowed to discover anything from start to finish. The merest set of blocks, provided it is not too refined, implies a very different learning of the world: then, the child does not in any way create meaningful objects, it matters little to him whether they have an adult name; the actions he performs are not those of a user but those of a demiurge. He creates forms which walk, which roll, he creates life, not property: objects now act by themselves, they are no longer an inert and complicated material in the palm of his hand.

Roland Barthes "Toys" (Excerpt from Mythologies)

The adult causality is about

[Question ID = 10232][Question Description = 193\_30\_English\_OCT22\_Q93]

1. Sensual and sexual knowledge of the world.

[Option ID = 10925]

2. Cognitive and logical structure of the world.

[Option ID = 10926]

3. Nihilistic recreation of the world.

[Option ID = 10927]

4. Linguistic structure of the objects.

[Option ID = 10928]

- 4) Read the following passage, and answer the questions that follow : (91-95)

However, faced with this world of faithful and complicated objects, the child can only identify himself as owner, as user, never as creator, he does not invent the world, he uses it: there are, prepared for him, actions without adventure, without wonder, without joy. He is turned into a little stay-at-home householder who does not even have to invent the mainsprings of adult causality; they are supplied to him ready-made; he has only to help himself, he is never allowed to discover anything from start to finish. The merest set of blocks, provided it is not too refined, implies a very different learning of the world: then, the child does not in any way create meaningful objects, it matters little to him whether they have an adult name; the actions he performs are not those of a user but those of a demiurge. He creates forms which walk, which roll, he creates life, not property: objects now act by themselves, they are no longer an inert and complicated material in the palm of his hand.

Roland Barthes "Toys" (Excerpt from Mythologies)

Which of the following is a correct interpretation?

[Question ID = 10233][Question Description = 194\_30\_English\_OCT22\_Q94]

1. The child claims the object as his property.

[Option ID = 10929]

2. The objects that the child holds are obscure and useless.

[Option ID = 10930]

3. The child cannot understand the design of the object.

[Option ID = 10931]

4. In touching the object, the child creates dynamic forms of life.

[Option ID = 10932]

- 5) Read the following passage, and answer the questions that follow : (91-95)

However, faced with this world of faithful and complicated objects, the child can only identify himself as owner, as user, never as creator, he does not invent the world, he uses it: there are, prepared for him, actions without adventure, without wonder, without joy. He is turned into a little stay-at-home householder who does not even have to invent the mainsprings of adult causality; they are supplied to him ready-made; he has only to help himself, he is never allowed to discover anything from start to finish. The merest set of blocks, provided it is not too refined, implies a very different learning of the world: then, the child does not in any way create meaningful objects, it matters little to him whether they have an adult name; the actions he performs are not those of a user but those of a demiurge. He creates forms which walk, which roll, he creates life, not property: objects now act by themselves, they are no longer an inert and complicated material in the palm of his hand.

Roland Barthes "Toys" (Excerpt from Mythologies)

The word "demiurge" connotes

[Question ID = 10234][Question Description = 195\_30\_English\_OCT22\_Q95]

1. cognitive inactiveness of the children.

[Option ID = 10933]

2. their sensational realisation of the objects.

[Option ID = 10934]

3. their creative abilities.

[Option ID = 10935]

4. their sudden discovery.

[Option ID = 10936]

Topic:- 30\_SH1\_PARTC\_S1



- 1) Read the following poem, and answer the questions that follow (96–100) :

Mr Bleaney

'This was Mr Bleaney's room. He stayed  
The whole time he was at the Bodies, till  
They moved him.' Flowered curtains, thin and frayed,  
Fall to within five inches of the sill.

Whose window shows a strip of building land.  
Tussocky, littered. 'Mr Bleaney took  
My bit of garden properly in hand.'  
Bed, upright chair, sixty-watt bulb, no hook

Behind the door, no room for books or bags —  
'I'll take it.' So it happens that I lie  
Where Mr Bleaney lay, and stub my fags  
On the same saucer-souvenir, and try

Stuffing my ears with cotton-wool, to drown  
The jabbering set he egged her on to buy.  
I know his habits — what time he came down,  
His preference for sauce to gravy, why

He kept on plugging at the four aways —  
Likewise their yearly frame: the Frinton folk  
Who put him up for summer holidays,  
And Christmas at his sister's house in Stoke.

But if he stood and watched the frigid wind  
Tousling the clouds, lay on the fusty bed  
Telling himself that this was home, and grinned,  
And shivered, without shaking off the dread

That how we live measures our own nature,  
And at his age having no more to show  
Than one hired box should make him pretty sure  
He warranted no better, I don't know.

Philip Larkin

The poem, "Mr. Bleaney", is written in a \_\_\_\_\_ form.

[Question ID = 10235][Question Description = 196\_30\_English\_OCT22\_Q96]

1. **Satirical**

[Option ID = 10937]

2. **Lyrical**

[Option ID = 10938]

3. **Dramatic**

[Option ID = 10939]

4. **Philosophical**

[Option ID = 10940]

2) Read the following poem, and answer the questions that follow (96–100) :

Mr Bleaney

'This was Mr Bleaney's room. He stayed  
The whole time he was at the Bodies, till  
They moved him.' Flowered curtains, thin and frayed,  
Fall to within five inches of the sill.

Whose window shows a strip of building land.  
Tussocky, littered. 'Mr Bleaney took  
My bit of garden properly in hand.'  
Bed, upright chair, sixty-watt bulb, no hook

Behind the door, no room for books or bags —  
'I'll take it.' So it happens that I lie  
Where Mr Bleaney lay, and stub my fags  
On the same saucer-souvenir, and try

Stuffing my ears with cotton-wool, to drown  
The jabbering set he egged her on to buy.  
I know his habits — what time he came down,  
His preference for sauce to gravy, why

He kept on plugging at the four aways —  
Likewise their yearly frame: the Frinton folk  
Who put him up for summer holidays,  
And Christmas at his sister's house in Stoke.

But if he stood and watched the frigid wind  
Tousling the clouds, lay on the fusty bed  
Telling himself that this was home, and grinned,  
And shivered, without shaking off the dread

That how we live measures our own nature,  
And at his age having no more to show  
Than one hired box should make him pretty sure  
He warranted no better, I don't know.

Philip Larkin

Mr. Bleaney was the \_\_\_\_\_ of the house.

[Question ID = 10236][Question Description = 197\_30\_English\_OCT22\_Q97]

1. **Owner**

[Option ID = 10941]

2. **Tenant**

[Option ID = 10942]

3. **Master**

[Option ID = 10943]

4. **Possessor**

[Option ID = 10944]

3) Read the following poem, and answer the questions that follow (96–100) :

Mr Bleaney

'This was Mr Bleaney's room. He stayed  
The whole time he was at the Bodies, till  
They moved him.' Flowered curtains, thin and frayed,  
Fall to within five inches of the sill.

Whose window shows a strip of building land.  
Tussocky, littered. 'Mr Bleaney took  
My bit of garden properly in hand.'  
Bed, upright chair, sixty-watt bulb, no hook

Behind the door, no room for books or bags —  
'I'll take it.' So it happens that I lie  
Where Mr Bleaney lay, and stub my fags  
On the same saucer-souvenir, and try

Stuffing my ears with cotton-wool, to drown  
The jabbering set he egged her on to buy.  
I know his habits — what time he came down,  
His preference for sauce to gravy, why

He kept on plugging at the four aways —  
Likewise their yearly frame: the Frinton folk  
Who put him up for summer holidays,  
And Christmas at his sister's house in Stoke.

But if he stood and watched the frigid wind  
Tousling the clouds, lay on the fusty bed  
Telling himself that this was home, and grinned,  
And shivered, without shaking off the dread

That how we live measures our own nature,  
And at his age having no more to show  
Than one hired box should make him pretty sure  
He warranted no better, I don't know.

Philip Larkin

In the third line 'They' refers to

[Question ID = 10237][Question Description = 198\_30\_English\_OCT22\_Q98]

1. **Workers**

[Option ID = 10945]

2. **Owners**

[Option ID = 10946]

3. **Master**

[Option ID = 10947]

4. **Manufacturers**

[Option ID = 10948]

- 4) Read the following poem, and answer the questions that follow (96–100) :

Mr Bleaney

'This was Mr Bleaney's room. He stayed  
The whole time he was at the Bodies, till  
They moved him.' Flowered curtains, thin and frayed,  
Fall to within five inches of the sill.

Whose window shows a strip of building land.  
Tussocky, littered. 'Mr Bleaney took  
My bit of garden properly in hand.'  
Bed, upright chair, sixty-watt bulb, no hook

Behind the door, no room for books or bags —  
'I'll take it.' So it happens that I lie  
Where Mr Bleaney lay, and stub my fags  
On the same saucer-souvenir, and try

Stuffing my ears with cotton-wool, to drown  
The jabbering set he egged her on to buy.  
I know his habits — what time he came down,  
His preference for sauce to gravy, why

He kept on plugging at the four aways —  
Likewise their yearly frame: the Frinton folk  
Who put him up for summer holidays,  
And Christmas at his sister's house in Stoke.

But if he stood and watched the frigid wind  
Tousling the clouds, lay on the fusty bed  
Telling himself that this was home, and grinned,  
And shivered, without shaking off the dread

That how we live measures our own nature,  
And at his age having no more to show  
Than one hired box should make him pretty sure  
He warranted no better, I don't know.

Philip Larkin

According to the speaker Mr. Bleaney was

[Question ID = 10238][Question Description = 199\_30\_English\_OCT22\_Q99]

1. a humorous person

[Option ID = 10949]

2. a social and fun-loving person

[Option ID = 10950]

3. a hard working person

[Option ID = 10951]

4. a sad and dull person

[Option ID = 10952]



- 5) Read the following poem, and answer the questions that follow (96–100) :

Mr Bleaney

'This was Mr Bleaney's room. He stayed  
The whole time he was at the Bodies, till  
They moved him.' Flowered curtains, thin and frayed,  
Fall to within five inches of the sill.

Whose window shows a strip of building land.  
Tussocky, littered. 'Mr Bleaney took  
My bit of garden properly in hand.'  
Bed, upright chair, sixty-watt bulb, no hook

Behind the door, no room for books or bags —  
'I'll take it.' So it happens that I lie  
Where Mr Bleaney lay, and stub my fags  
On the same saucer-souvenir, and try

Stuffing my ears with cotton-wool, to drown  
The jabbering set he egged her on to buy.  
I know his habits — what time he came down,  
His preference for sauce to gravy, why

He kept on plugging at the four aways —  
Likewise their yearly frame: the Frinton folk  
Who put him up for summer holidays,  
And Christmas at his sister's house in Stoke.

But if he stood and watched the frigid wind  
Tousling the clouds, lay on the fusty bed  
Telling himself that this was home, and grinned,  
And shivered, without shaking off the dread

That how we live measures our own nature,  
And at his age having no more to show  
Than one hired box should make him pretty sure  
He warranted no better, I don't know.

Philip Larkin

The poem "Mr. Bleaney" deals with the portrayal of his \_\_\_\_\_

[Question ID = 10239][Question Description = 200\_30\_English\_OCT22\_Q100]

1. richness

[Option ID = 10953]

2. extravagance

[Option ID = 10954]

3. luxuriousness

[Option ID = 10955]

4. ordinariness

[Option ID = 10956]

1) Question No : 1-5

The following table shows the percentage (%) distribution of five different types of Cars (A-E) produced by a Company during two consecutive years 2019 and 2020. The total number of Cars produced was 4,50,000 in the year 2019 and 5,20,000 in the year 2020. Based on the data in the table, answer the questions 1-5 :

Year-wise Percentage Distribution of Production of Cars

Year	Type of Car Produced (in %)				
	A	B	C	D	E
2019	15%	25%	30%	10%	20%
2020	10%	30%	25%	25%	10%

निम्नलिखित सारणी 2019 और 2020 के लगातार 2 वर्षों के दौरान एक कंपनी के द्वारा उत्पादित कार (A-E) के 5 भिन्न प्रकारों के प्रतिशत (%) वितरण को दर्शाता है। वर्ष 2019 में उत्पादित कारों की कुल संख्या 4,50,000 और वर्ष 2020 में 5,20,000 थी सारणी में दिये गये आँकड़ों, पर आधारित 1-5 तक के प्रश्नों का उत्तर दीजिए।

कार के उत्पादन का वितरण का वर्ष वार प्रतिशत वितरण

वर्ष	उत्पादित कार का प्रकार (प्रतिशत में)				
	A	B	C	D	E
2019	15%	25%	30%	10%	20%
2020	10%	30%	25%	25%	10%

What was the difference in the production of number of Type-C cars between 2019 and 2020?

- (1) 5000 (2) 7500  
(3) 8500 (4) 2500

2019 और 2020 के बीच C प्रकार के कारों की संख्या के उत्पादन में कितना अंतर था ?

- (1) 5000 (2) 7500  
(3) 8500 (4) 2500

[Question ID = 10240][Question Description = 101\_00\_General\_46\_OCT22\_Q01]

1. 1 [Option ID = 10957]  
2. 2 [Option ID = 10958]  
3. 3 [Option ID = 10959]  
4. 4 [Option ID = 10960]

2) Question No : 1-5

The following table shows the percentage (%) distribution of five different types of Cars (A-E) produced by a Company during two consecutive years 2019 and 2020. The total number of Cars produced was 4,50,000 in the year 2019 and 5,20,000 in the year 2020. Based on the data in the table, answer the questions 1-5 :

Year-wise Percentage Distribution of Production of Cars

Year	Type of Car Produced (in %)				
	A	B	C	D	E
2019	15%	25%	30%	10%	20%
2020	10%	30%	25%	25%	10%



निम्नलिखित सारणी 2019 और 2020 के लगातार 2 वर्षों के दौरान एक कंपनी के द्वारा उत्पादित कार (A-E) के 5 भिन्न प्रकारों के प्रतिशत (%) विसरण को दर्शाता है। वर्ष 2019 में उत्पादित कारों की कुल संख्या 4,50,000 और वर्ष 2020 में 5,20,000 थी सारणी में दिये गये आँकड़ों, पर आधारित 1-5 तक के प्रश्नों का उत्तर दीजिए।

कार के उत्पादन का वितरण का वर्ष वार प्रतिशत वितरण

वर्ष	उत्पादित कार का प्रकार (प्रतिशत में)				
	A	B	C	D	E
2019	15%	25%	30%	10%	20%
2020	10%	30%	25%	25%	10%

If 85% of Type-E cars produced during 2019 and 2020 together are sold by the Company, then how many Type-E cars are left unsold by the company?

- (1) 21825 (2) 29100  
(3) 25200 (4) 21300

2019 और 2020 के दौरान सभी उत्पादित कारों के E प्रकार की 85% कंपनी द्वारा बिक्री की गई है, तब कंपनी के पास E प्रकार की कितनी कारें अभी विक्रय हेतु बची हुई हैं?

- (1) 21825 (2) 29100  
(3) 25200 (4) 21300

[Question ID = 10241][Question Description = 102\_00\_General\_46\_OCT22\_Q02]

1. 1 [Option ID = 10961]  
2. 2 [Option ID = 10962]  
3. 3 [Option ID = 10963]  
4. 4 [Option ID = 10964]

3) Question No : 1-5

The following table shows the percentage (%) distribution of five different types of Cars (A-E) produced by a Company during two consecutive years 2019 and 2020. The total number of Cars produced was 4,50,000 in the year 2019 and 5,20,000 in the year 2020. Based on the data in the table, answer the questions 1-5 :

Year-wise Percentage Distribution of Production of Cars

Year	Type of Car Produced (in %)				
	A	B	C	D	E
2019	15%	25%	30%	10%	20%
2020	10%	30%	25%	25%	10%

निम्नलिखित सारणी 2019 और 2020 के लगातार 2 वर्षों के दौरान एक कंपनी के द्वारा उत्पादित कार (A-E) के 5 भिन्न प्रकारों के प्रतिशत (%) विसरण को दर्शाता है। वर्ष 2019 में उत्पादित कारों की कुल संख्या 4,50,000 और वर्ष 2020 में 5,20,000 थी सारणी में दिये गये आँकड़ों, पर आधारित 1-5 तक के प्रश्नों का उत्तर दीजिए।

कार के उत्पादन का वितरण का वर्ष वार प्रतिशत वितरण

वर्ष	उत्पादित कार का प्रकार (प्रतिशत में)				
	A	B	C	D	E
2019	15%	25%	30%	10%	20%
2020	10%	30%	25%	25%	10%

If the number of Type-A cars manufactured in 2020 was the same as that of 2019, then what would have been its approximate percentage share in the total production of 2020?

- (1) 11% (2) 13%  
(3) 15% (4) 9%

यदि A प्रकार की कारों की संख्या जिनका निर्माण 2020 में किया गया वह 2019 के समान थी, तब 2020 के कुल उत्पादन में इनका लगभग प्रतिशत भाग क्या रहा होगा?

- (1) 11% (2) 13%  
(3) 15% (4) 9%

[Question ID = 10242][Question Description = 103\_00\_General\_46\_OCT22\_Q03]

1. 1 [Option ID = 10965]  
2. 2 [Option ID = 10966]  
3. 3 [Option ID = 10967]  
4. 4 [Option ID = 10968]

4) Question No : 1-5

The following table shows the percentage (%) distribution of five different types of Cars (A-E) produced by a Company during two consecutive years 2019 and 2020. The total number of Cars produced was 4,50,000 in the year 2019 and 5,20,000 in the year 2020. Based on the data in the table, answer the questions 1-5 :

Year-wise Percentage Distribution of Production of Cars

Year	Type of Car Produced (in %)				
	A	B	C	D	E
2019	15%	25%	30%	10%	20%
2020	10%	30%	25%	25%	10%

निम्नलिखित सारणी 2019 और 2020 के लगातार 2 वर्षों के दौरान एक कंपनी के द्वारा उत्पादित कार (A-E) के 5 भिन्न प्रकारों के प्रतिशत (%) वितरण को दर्शाता है। वर्ष 2019 में उत्पादित कारों की कुल संख्या 4,50,000 और वर्ष 2020 में 5,20,000 थी सारणी में दिये गये आँकड़ों, पर आधारित 1-5 तक के प्रश्नों का उत्तर दीजिए।

कार के उत्पादन का वितरण का वर्ष वार प्रतिशत वितरण

वर्ष	उत्पादित कार का प्रकार (प्रतिशत में)				
	A	B	C	D	E
2019	15%	25%	30%	10%	20%
2020	10%	30%	25%	25%	10%

What is the ratio of number of Type-C cars produced in 2019 to the number of Type-D cars produced in 2020?

- (1) 29 : 27 (2) 23 : 22  
(3) 27 : 26 (4) 27 : 23

वर्ष 2019 में उत्पादित C-प्रकार की कारों की संख्या का वर्ष 2020 में उत्पादित D-प्रकार की कारों की संख्या के साथ अनुपात क्या है?

- (1) 29 : 27 (2) 23 : 22  
(3) 27 : 26 (4) 27 : 23

[Question ID = 10243][Question Description = 104\_00\_General\_46\_OCT22\_Q04]

1. 1 [Option ID = 10969]

2. 2 [Option ID = 10970]
3. 3 [Option ID = 10971]
4. 4 [Option ID = 10972]

5) Question No : 1-5

The following table shows the percentage (%) distribution of five different types of Cars (A-E) produced by a Company during two consecutive years 2019 and 2020. The total number of Cars produced was 4,50,000 in the year 2019 and 5,20,000 in the year 2020. Based on the data in the table, answer the questions 1-5 :

Year-wise Percentage Distribution of Production of Cars

Year	Type of Car Produced (in %)				
	A	B	C	D	E
2019	15%	25%	30%	10%	20%
2020	10%	30%	25%	25%	10%

निम्नलिखित सारणी 2019 और 2020 के लगातार 2 वर्षों के दौरान एक कंपनी के द्वारा उत्पादित कार (A-E) के 5 भिन्न प्रकारों के प्रतिशत (%) वितरण को दर्शाता है। वर्ष 2019 में उत्पादित कारों की कुल संख्या 4,50,000 और वर्ष 2020 में 5,20,000 थी सारणी में दिये गये आँकड़ों, पर आधारित 1-5 तक के प्रश्नों का उत्तर दीजिए।

कार के उत्पादन का वितरण का वर्ष वार प्रतिशत वितरण

वर्ष	उत्पादित कार का प्रकार (प्रतिशत में)				
	A	B	C	D	E
2019	15%	25%	30%	10%	20%
2020	10%	30%	25%	25%	10%

If the percentage production of Type-B cars in 2020 was the same as that of 2019, then what would have been the number of Type-B cars produced in 2020?

- (1) 112500
- (2) 120000
- (3) 130000
- (4) 135000

यदि B प्रकार की कारों का प्रतिशत उत्पादन 2020 में 2019 के समान रहा हो तब 2020 में उत्पादित कारों के B प्रकार की संख्या क्या रही होगी ?

- (1) 112500
- (2) 120000
- (3) 130000
- (4) 135000

[Question ID = 10244][Question Description = 105\_00\_General\_46\_OCT22\_Q05]

1. 1 [Option ID = 10973]
2. 2 [Option ID = 10974]
3. 3 [Option ID = 10975]
4. 4 [Option ID = 10976]

Topic:- GP\_SH1\_S1\_B

1) IIT Bombay X is a non-profit MOOC platform developed by IIT Bombay using the open source platform \_\_\_\_\_.

- (1) Joomla
- (2) Sakai
- (3) Drupal
- (4) Open edX

मुक्त स्रोत प्लेटफार्म \_\_\_\_\_ का उपयोग करते हुए, आई आई टी बांबे द्वारा विकसित आई आई टी बाम्बे एक गैर-लाभकारी एम ओ ओ सी (मूक) प्लेटफार्म है।

- (1) जूमला (2) सकाई  
(3) द्रुपल (4) ओपेन ई.डी एक्स

[Question ID = 10245][Question Description = 106\_00\_General\_46\_OCT22\_Q06]

1. 1 [Option ID = 10977]  
2. 2 [Option ID = 10978]  
3. 3 [Option ID = 10979]  
4. 4 [Option ID = 10980]

2) The open source platform 'Course Builder' on which NPTEL courses are seen, was created by \_\_\_\_\_.

- (1) Microsoft (2) Google  
(3) Oracle (4) Wipro

मुक्त स्रोत प्लेटफार्म 'कोर्स बिल्डर' जिस पर एन पी टी ई एल पाठ्यक्रमों को संचालित किया जाता है, किसके द्वारा बनाया गया था?

- (1) माइक्रोसॉफ्ट (2) गूगल  
(3) ओरेकल (4) विप्रो

[Question ID = 10246][Question Description = 107\_00\_General\_46\_OCT22\_Q07]

1. 1 [Option ID = 10981]  
2. 2 [Option ID = 10982]  
3. 3 [Option ID = 10983]  
4. 4 [Option ID = 10984]

3) In a learner centered teaching environment, teachers

- (1) recognise that all learners are unique and utilise different teaching styles  
(2) do not provide structure and direction  
(3) make decisions about how and what learners will learn  
(4) do not facilitate learner's decision making process

विद्यार्थी केन्द्रित शिक्षण वातावरण में शिक्षक

- (1) मानते हैं कि सभी शिक्षार्थी विशिष्ट हैं और इसीलिए वे विभिन्न शिक्षण शैली का प्रयोग करते हैं।  
(2) संरचना व दिशा प्रदान नहीं करते हैं।  
(3) निर्णय करते हैं कि शिक्षार्थी कैसे व क्या सीखेंगे।  
(4) शिक्षार्थियों की निर्णय लेने की प्रक्रिया को सुगम नहीं बनाते हैं।

[Question ID = 10247][Question Description = 108\_00\_General\_46\_OCT22\_Q08]

1. 1 [Option ID = 10985]  
2. 2 [Option ID = 10986]  
3. 3 [Option ID = 10987]  
4. 4 [Option ID = 10988]



4) Kohlberg's theory of moral development comprises of following stages :

- (A) Obedience orientation
- (B) Intellectual disability orientation
- (C) Rewards / Exchange orientation
- (D) Law and order orientation
- (E) Social contract orientation

Choose the *most appropriate answer* from the options given below :

- (1) (A), (B), (C), (D) only
- (2) (A), (C), (D), (E) only
- (3) (B), (C), (D), (E) only
- (4) (A), (B), (D), (E) only

कोलबर्ग के नैतिक विकास के सिद्धान्त में ये निम्नलिखित अवस्थाएँ समाविष्ट हैं :

- (A) आज्ञापालन अभिमुखीकरण
- (B) बौद्धिक नियोग्यता अभिमुखीकरण
- (C) पारितोषिक विनिमय अभिमुखीकरण
- (D) कानून और व्यवस्था अभिमुखीकरण
- (E) सामाजिक संविदा अभिमुखीकरण

नीचे दिए गए विकल्पों में से सबसे उपयुक्त उत्तर का चयन कीजिए :

- (1) केवल (A), (B), (C), (D)
- (2) केवल (A), (C), (D), (E)
- (3) केवल (B), (C), (D), (E)
- (4) केवल (A), (B), (D), (E)



[Question ID = 10248][Question Description = 109\_00\_General\_46\_OCT22\_Q09]

- 1. 1 [Option ID = 10989]
- 2. 2 [Option ID = 10990]
- 3. 3 [Option ID = 10991]
- 4. 4 [Option ID = 10992]

5) Match List I with List II

List I	List II
Child Development	Feature
(A) Cliques	(I) Less intimate, more loosely organized groups
(B) Crowds	(II) General sense of oneself along with all their beliefs, emotions and attitudes.
(C) Identity	(III) Exploration with a delay in commitment to personal and occupational choices
(D) Moratorium	(IV) Relatively small, friendship based groups

Choose the correct answer from the options given below :

- (1) (A)-(III), (B)-(IV), (C)-(I), (D)-(II)
- (2) (A)-(II), (B)-(III), (C)-(IV), (D)-(I)
- (3) (A)-(I), (B)-(II), (C)-(III), (D)-(IV)
- (4) (A)-(IV), (B)-(I), (C)-(II), (D)-(III)

सूची-I के साथ सूची-II का मिलान कीजिए

सूची-I	सूची-II
बाल-विकास	लक्षण
(A) गुट	(I) अल्प प्रगाढ़ता, अधिक निर्वध रूप से संगठित समूह
(B) भीड़	(II) सभी विश्वासों, भावनाओं और अभिवृत्तियों के साथ स्वयं की सामान्य समझ
(C) पहचान	(III) वैयक्तिक और व्यवसायिक विकल्पों के लिए बिलंबित प्रतिबद्धता के साथ अन्वेषण
(D) बिलंब-काल	(IV) अपेक्षाकृत छोटे, मित्रता-आधारित समूह

नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) (A)-(III), (B)-(IV), (C)-(I), (D)-(II)
- (2) (A)-(II), (B)-(III), (C)-(IV), (D)-(I)
- (3) (A)-(I), (B)-(II), (C)-(III), (D)-(IV)
- (4) (A)-(IV), (B)-(I), (C)-(II), (D)-(III)

[Question ID = 10249][Question Description = 110\_00\_General\_46\_OCT22\_Q10]

1. 1 [Option ID = 10993]
2. 2 [Option ID = 10994]
3. 3 [Option ID = 10995]
4. 4 [Option ID = 10996]

6) If a survey is conducted telephonically, which among the following statements is true?

- |  |                                       |
|--|---------------------------------------|
| (1) It improves quality of data            | (2) It improves the validity research |
| (3) It reduces the cost of data collection | (4) It makes participants comfortable |

यदि कोई सर्वेक्षण टेलिफोन के माध्यम से कराया जाता है तो निम्नलिखित में से कौन सा कथन सही है?

- |  |   |
|--|---|
| (1) इससे दत्त की गुणवत्ता में सुधार होता है। | (2) इससे विधिमान्यता शोध में सुधार होता है।     |
| (3) इससे दत्त संग्रहण की लागत घट जाती है।    | (4) इसके फलस्वरूप प्रतिभागी सहज महसूस करते हैं। |

[Question ID = 10250][Question Description = 111\_00\_General\_46\_OCT22\_Q11]

1. 1 [Option ID = 10997]



2. 2 [Option ID = 10998]
3. 3 [Option ID = 10999]
4. 4 [Option ID = 11000]

7) Match List I with List II

List I	List II
Research forms	Description
(A) Qualitative Research	(I) File drawer problem
(B) Quantitative Research	(II) Convergence of findings based multiple methods
(C) Triangulation	(III) Statistical analysis
(D) Metaanalysis	(IV) Interpretive

Choose the correct answer from the options given below :

- (1) (A)-(III), (B)-(II), (C)-(IV), (D)-(I)
- (2) (A)-(IV), (B)-(III), (C)-(II), (D)-(I)
- (3) (A)-(I), (B)-(IV), (C)-(II), (D)-(III)
- (4) (A)-(III), (B)-(II), (C)-(IV), (D)-(I)

सूची-I के साथ सूची-II का मिलान कीजिए

सूची-I	सूची-II
शोध के प्रकार	विवरण
(A) गुणवत्तापरक शोध	(I) फाइल-ड्राइअर प्रॉब्लेम
(B) परिमाणात्मक शोध	(II) बहु विधियों पर आधारित निष्कर्षों का अभिसरण
(C) त्रिकोणीयता	(III) सांख्यिकीय विश्लेषण
(D) परा-विश्लेषण	(IV) निर्वचनात्मक

नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) (A)-(III), (B)-(II), (C)-(IV), (D)-(I)
- (2) (A)-(IV), (B)-(III), (C)-(II), (D)-(I)
- (3) (A)-(I), (B)-(IV), (C)-(II), (D)-(III)
- (4) (A)-(III), (B)-(II), (C)-(IV), (D)-(I)

[Question ID = 10251][Question Description = 112\_00\_General\_46\_OCT22\_Q12]

1. 1 [Option ID = 11001]
2. 2 [Option ID = 11002]
3. 3 [Option ID = 11003]
4. 4 [Option ID = 11004]

8) Following activities are related to the conduct of experiment in social research :

- (A) Control the experimental environment
- (B) Pilot test, revise and test
- (C) Empathy with the participants
- (D) Praising the good qualities of the participant
- (E) Specify the treatment levels

Choose the most appropriate answer from the options given below :

- (1) (A), (B), (C) only
- (2) (B), (C), (E) only
- (3) (C), (D), (E) only
- (4) (A), (B), (E) only

निम्नलिखित कार्यकलाप सामाजिक शोध में प्रयोग करने से संबंधित हैं :

- (A) प्रायोगिक परिवेश का नियंत्रण
- (B) प्रायोगिक परीक्षण, पुनरीक्षण और परीक्षण
- (C) प्रतिभागियों के साथ परानुभूति
- (D) प्रतिभागी के अच्छे गुणों की सराहना करना
- (E) व्यवहार के स्तरों को विनिर्दिष्ट करना

नीचे दिए गए विकल्पों में से सबसे उपयुक्त उत्तर का चयन कीजिए :

- (1) केवल (A), (B), (C)
- (2) केवल (B), (C), (E)
- (3) केवल (C), (D), (E)
- (4) केवल (A), (B), (E)

[Question ID = 10252][Question Description = 113\_00\_General\_46\_OCT22\_Q13]

- 1. 1 [Option ID = 11005]
- 2. 2 [Option ID = 11006]
- 3. 3 [Option ID = 11007]
- 4. 4 [Option ID = 11008]

9) Given below are two statements :

Statement (I) : If the length of a psychological test is increased it improves both reliability and validity.

Statement (II) : Score of a test can be interpreted without referring to its norm.

In the light of the above statements, Choose the most appropriate answer from the options given below :

- (1) Both Statement (I) and Statement (II) are correct
- (2) Both Statement (I) and Statement (II) are incorrect
- (3) Statement (I) is correct but Statement (II) is incorrect
- (4) Statement (I) is incorrect but Statement (II) is correct

नीचे दो कथन दिए गए हैं :

कथन (I) : यदि किसी मनोवैज्ञानिक परीक्षण की लंबाई बढ़ाई जाती है तो इससे विश्वसनीयता और वैधता दोनों में सुधार होता है।

कथन (II) : किसी परीक्षण के प्राप्तांक की व्याख्या इसके मानक का संदर्भ लिए बिना की जा सकती है।

उपरोक्त कथन के आलोक में, नीचे दिए गए विकल्पों में से सबसे उपयुक्त उत्तर का चयन कीजिए :

- (1) कथन (I) और (II) दोनों सही हैं
- (2) कथन (I) और (II) दोनों गलत हैं
- (3) कथन (I) सही है, लेकिन कथन (II) गलत है
- (4) कथन (I) गलत है, लेकिन कथन (II) सही है

[Question ID = 10253][Question Description = 114\_00\_General\_46\_OCT22\_Q14]

1. 1 [Option ID = 11009]
2. 2 [Option ID = 11010]
3. 3 [Option ID = 11011]
4. 4 [Option ID = 11012]

10) Which among the following is a valid criticism of experimental method in social sciences?

- (1) Impossible to conduct in social situation
- (2) Artificiality of laboratory condition
- (3) Unavailability good experiments in social sciences
- (4) Social research problems cannot be studied experimentally

सामाजिक विज्ञान में निम्नलिखित में से क्या प्रायोगिक विधि की विधि-मान्य आलोचना है?

- (1) सामाजिक स्थिति में इसे करना असंभव है।
- (2) प्रयोगशाला की दशा का कृत्रिम स्वरूप।
- (3) सामाजिक विज्ञान में अच्छे प्रयोग का उपलब्ध नहीं होना।
- (4) सामाजिक शोध की समस्याओं का अध्ययन प्रायोगिक आधार पर नहीं किया जा सकता है।

[Question ID = 10254][Question Description = 115\_00\_General\_46\_OCT22\_Q15]

1. 1 [Option ID = 11013]
2. 2 [Option ID = 11014]
3. 3 [Option ID = 11015]
4. 4 [Option ID = 11016]

11) In communication, meanings refer to a person's

- (1) Notions about the world
- (2) Internal responses to a message
- (3) Subsuming messages for suppression
- (4) External responses only

सम्प्रेषण में व्यक्ति के कथन का अभिप्राय निम्न में से किससे है?

- (1) विश्व के बारे में धारणा
- (2) किसी संदेश पर अभ्यांतरिक अनुक्रिया
- (3) निग्रह के लिए संदेशों को सम्मिलित करना
- (4) केवल बाह्य अनुक्रिया

[Question ID = 10255][Question Description = 116\_00\_General\_46\_OCT22\_Q16]

1. 1 [Option ID = 11017]
2. 2 [Option ID = 11018]
3. 3 [Option ID = 11019]
4. 4 [Option ID = 11020]

12) Which of the following are true with regard to mass communication?

- (A) Messages are prepared by non-professionals
- (B) Messages are prepared by professionals
- (C) Messages are rapidly disseminated
- (D) Messages are supposed to be understood
- (E) Media audiences are homogenous

Choose the correct answer from the options given below :

- (1) (A), (B), (C) only
- (2) (C), (D), (E) only
- (3) (B), (C), (D) only
- (4) (A), (D), (E) only

जन संचार के संबंध में निम्नलिखित में से कौन से कथन सही हैं?

- (A) संदेश गैर वृत्तिकों द्वारा तैयार किए जाते हैं।
- (B) संदेश वृत्तिकों द्वारा तैयार किए जाते हैं।
- (C) संदेशों का तेजी से प्रसार किया जाता है।
- (D) संदेशों से अपेक्षा की जाती है कि वे बोधगम्य हों।
- (E) मीडिया के आग्राहक समांगी होते हैं।

नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) केवल (A), (B), (C)
- (2) केवल (C), (D), (E)
- (3) केवल (B), (C), (D)
- (4) केवल (A), (D), (E)

[Question ID = 10256][Question Description = 117\_00\_General\_46\_OCT22\_Q17]

- 1. 1 [Option ID = 11021]
- 2. 2 [Option ID = 11022]
- 3. 3 [Option ID = 11023]
- 4. 4 [Option ID = 11024]

13) Given below are two statements :

Statement (I) : The disadvantage of inter-personal communication is the availability of immediate feedback.

Statement (II) : The greatest advantage of mass communication is its delayed feedback

In the light of the above statements, Choose the most appropriate answer from the options given below :

- (1) Both Statement (I) and Statement (II) are correct
- (2) Both Statement (I) and Statement (II) are incorrect
- (3) Statement (I) is correct but Statement (II) is incorrect
- (4) Statement (I) is incorrect but Statement (II) is correct

नीचे दो कथन दिए गए हैं :

कथन (I) : अन्तः वैयक्तिक संचार का दोष तात्कालिक प्रतिपुष्टि की उपलब्धता है।

कथन (II) : जन संचार का सबसे बड़ा लाभ इसकी विलंबित प्रतिपुष्टि है।

उपरोक्त कथन के आलोक में, नीचे दिए गए विकल्पों में से सबसे उपयुक्त उत्तर का चयन कीजिए :

- (1) कथन (I) और (II) दोनों सही हैं
- (2) कथन (I) और (II) दोनों गलत हैं
- (3) कथन (I) सही है, लेकिन कथन (II) गलत है
- (4) कथन (I) गलत है, लेकिन कथन (II) सही है

[Question ID = 10257][Question Description = 118\_00\_General\_46\_OCT22\_Q18]

1. 1 [Option ID = 11025]
2. 2 [Option ID = 11026]
3. 3 [Option ID = 11027]
4. 4 [Option ID = 11028]



14) Identify the correct sequence of information processing in communication

- (A) Input
- (B) Output
- (C) Data entry
- (D) Processing
- (E) Storage

Choose the correct answer from the options given below :

- (1) (A), (B), (E), (D), (C)
- (2) (B), (D), (E), (A), (C)
- (3) (C), (A), (D), (E), (B)
- (4) (A), (C), (D), (E), (B)

संचार में सूचना प्रक्रमण के सही अनुक्रम को चिह्नित कीजिए :

- (A) आदान (इनपुट)
- (B) प्रतिफल (आउटपुट)
- (C) दत्त की प्रविष्टि (डाटा एन्ट्री)
- (D) संसाधन (प्रोसेसिंग)
- (E) भंडारण (स्टोरेज)

नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) (A), (B), (E), (D), (C)
- (2) (B), (D), (E), (A), (C)
- (3) (C), (A), (D), (E), (B)
- (4) (A), (C), (D), (E), (B)

[Question ID = 10258][Question Description = 119\_00\_General\_46\_OCT22\_Q19]

- 1. 1 [Option ID = 11029]
- 2. 2 [Option ID = 11030]
- 3. 3 [Option ID = 11031]
- 4. 4 [Option ID = 11032]

15) Match List I with List II

List I	List II
Medium	User vehicle
(A) Newspaper	(I) URSA mini pro
(B) Radio	(II) Satellite dishes
(C) Television	(III) Electro magnetic waves
(D) Film	(IV) Rubber plate

Choose the correct answer from the options given below :

- (1) (A)-(IV), (B)-(III), (C)-(II), (D)-(I)
- (2) (A)-(III), (B)-(II), (C)-(I), (D)-(IV)
- (3) (A)-(II), (B)-(I), (C)-(IV), (D)-(III)
- (4) (A)-(I), (B)-(II), (C)-(III), (D)-(IV)

सूची-I के साथ सूची-II का मिलान कीजिए

सूची-I	सूची-II
माध्यम	प्रयोक्ता वाहक
(A) समाचार पत्र	(I) यू आर एस ए मिनी प्रो
(B) रेडियो	(II) सैटेलाइट डिशेज
(C) टेलिवीजन	(III) इलेक्ट्रोमैग्नेटिक वेव्स
(D) फिल्म	(IV) रबर प्लेट

नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) (A)-(IV), (B)-(III), (C)-(II), (D)-(I)
- (2) (A)-(III), (B)-(II), (C)-(I), (D)-(IV)
- (3) (A)-(II), (B)-(I), (C)-(IV), (D)-(III)
- (4) (A)-(I), (B)-(II), (C)-(III), (D)-(IV)

[Question ID = 10259][Question Description = 120\_00\_General\_46\_OCT22\_Q20]

- 1 [Option ID = 11033]
- 2 [Option ID = 11034]
- 3 [Option ID = 11035]
- 4 [Option ID = 11036]

16) In a test consisting of 150 questions carrying 1 mark each, Rishab answered 80% of the first 75 questions correctly. What percent of the other 75 questions does he need to answer correctly to score 60% overall?

- (1) 20
- (2) 40
- (3) 50
- (4) 60

प्रत्येक के लिए 1 अंक वाले 150 प्रश्नों की एक परीक्षण में रिषभ ने पहले 75 प्रश्नों में से 80% के सही उत्तर दिए। कुल 60% प्रामांक प्राप्त करने के लिए शेष 75 प्रश्नों में से कितने प्रतिशत के उसे सही उत्तर देने होंगे?

- (1) 20 (2) 40  
(3) 50 (4) 60

[Question ID = 10260][Question Description = 121\_00\_General\_46\_OCT22\_Q21]

1. 1 [Option ID = 11037]  
2. 2 [Option ID = 11038]  
3. 3 [Option ID = 11039]  
4. 4 [Option ID = 11040]

17) The simple interest on a sum of money is  $\frac{1}{9}$  of the principal and the number of years is equal to the rate percent per annum. The rate percent per annum is :

- (1) 3% (2) 0.33%  
(3) 3.33% (4) 2.33%

किसी धनराशि पर साधारण ब्याज मूल धन का  $\frac{1}{9}$  है और वर्षों की संख्या प्रतिवर्ष दर प्रतिशत के बराबर है। प्रति वर्ष दर प्रतिशत है :

- (1) 3% (2) 0.33%  
(3) 3.33% (4) 2.33%

[Question ID = 10261][Question Description = 122\_00\_General\_46\_OCT22\_Q22]

1. 1 [Option ID = 11041]  
2. 2 [Option ID = 11042]  
3. 3 [Option ID = 11043]  
4. 4 [Option ID = 11044]

18) Given below are two statements :

Statement (I) : One-fourth of sixty percent of a number is equal to two-fifth of twenty percent of another number. Then the respective ratio of the first number to the second number is 8:15.

Statement (II) : A student is studying for a test from 11:00 am to 8:00 pm on weekdays and one-third of that time on Saturday. On Sunday, he takes a break and goes for a movie. The fractional part of the entire week that the student is studying is  $\frac{3}{7}$ .

In the light of the above statements, choose the correct answer from the options given below :

- (1) Both Statement (I) and Statement (II) are true  
(2) Both Statement (I) and Statement (II) are false  
(3) Statement (I) is true but Statement (II) is false  
(4) Statement (I) is false but Statement (II) is true

नीचे दो कथन दिए गए हैं :

कथन (I) : किसी संख्या के साठ प्रतिशत का एक चौथाई किसी अन्य संख्या के बीस प्रतिशत के दो बटा पांचवें भाग के बराबर है। तब पहली संख्या और दूसरी संख्या का अनुपात क्रमश 8 : 15 है।

कथन (II) : कोई विद्यार्थी किसी परीक्षा के लिए समाह के अन्य दिन 11 बजे प्रातः से 08 बजे रात्रि तथा शनिवार को उक्त समय के एक तिहाई होते पढ़ाई करता है। रविवार को वह छुट्टी करता है और मूवी देखने जाता है। पूरे समाह विद्यार्थी द्वारा की जाने वाली पढ़ाई का आंशिक भाग  $\frac{3}{7}$  है।

उपरोक्त कथन के आलोक में, नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) कथन (I) और (II) दोनों सत्य हैं
- (2) कथन (I) और (II) दोनों असत्य हैं
- (3) कथन (I) सत्य है, लेकिन कथन (II) असत्य है
- (4) कथन (I) असत्य है, लेकिन कथन (II) सत्य है

[Question ID = 10262][Question Description = 123\_00\_General\_46\_OCT22\_Q23]

1. 1 [Option ID = 11045]
2. 2 [Option ID = 11046]
3. 3 [Option ID = 11047]
4. 4 [Option ID = 11048]

19) Given below are two statements :

Statement (I) : A man sells his goods at 10% profit. If he sells his goods at 15% profit, he gets ₹ 160 more. The cost price of his goods is ₹ 4,200.

Statement (II) : A man spends 80% of his earnings. His earnings increased by 25% and his expenses increased by 20%. The man's savings thus increased by 45%.

In the light of the above statements, choose the correct answer from the options given below :

- (1) Both Statement (I) and Statement (II) are true
- (2) Both Statement (I) and Statement (II) are false
- (3) Statement (I) is true but Statement (II) is false
- (4) Statement (I) is false but Statement (II) is true

नीचे दो कथन दिए गए हैं :

कथन (I) : कोई व्यक्ति 10% लाभ पर अपना माल बेचता है। यदि वह 15% लाभ पर बेचेगा तो उसे 160 रु. और मिलेंगे। उसके माल का लागत मूल्य 4,200 रु. है।

कथन (II) : कोई व्यक्ति अपनी आय का 80% खर्च करता है। उसकी आय में 25% और उसके खर्च में 20% की बढ़ोतरी हुई। इस प्रकार उस व्यक्ति की बचत में 45% की बढ़ोतरी हुई।

उपरोक्त कथन के आलोक में, नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) कथन (I) और (II) दोनों सत्य हैं
- (2) कथन (I) और (II) दोनों असत्य हैं
- (3) कथन (I) सत्य है, लेकिन कथन (II) असत्य है
- (4) कथन (I) असत्य है, लेकिन कथन (II) सत्य है

[Question ID = 10263][Question Description = 124\_00\_General\_46\_OCT22\_Q24]

1. 1 [Option ID = 11049]
2. 2 [Option ID = 11050]
3. 3 [Option ID = 11051]
4. 4 [Option ID = 11052]

20) A man who can swim 48 meter/minute in still water swims 200 meter against the current and 200 meter with the current. If the difference between these two times is 10 minutes, then what is the speed of the current?

- (1) 30 meter/minute
- (2) 31 meter/minute
- (3) 29 meter/minute
- (4) 32 meter/minute

कोई व्यक्ति जो शांत जल में 48 मीटर/मिनट की दर से तैर सकता है, 200 मीटर धारा के विरुद्ध और 200 मीटर धारा के साथ तैरता है। यदि इन दोनों समयों के बीच का अंतर 10 मिनट है तो धारा की गति क्या है?

- (1) 30 मीटर/मिनट
- (2) 31 मीटर/मिनट
- (3) 29 मीटर/मिनट
- (4) 32 मीटर/मिनट

[Question ID = 10264][Question Description = 125\_00\_General\_46\_OCT22\_Q25]

1. 1 [Option ID = 11053]
2. 2 [Option ID = 11054]
3. 3 [Option ID = 11055]
4. 4 [Option ID = 11056]



21) Given below are two statements : One is labelled as Assertion (A) and the other is labeled as Reason (R).

Assertion (A) : A valid deductive argument with all true premises will lead to a true conclusion.

Reason (R) : In a valid deductive argument, the conclusion follows from the premises with absolute necessity.

In the light of the above statements, choose the correct answer from the options given below :

- (1) Both (A) and (R) are true and (R) is the correct explanation of (A)
- (2) Both (A) and (R) are true but (R) is NOT the correct explanation of (A)
- (3) (A) is true but (R) is false
- (4) (A) is false but (R) is true

नीचे दो कथन दिए गए हैं : एक अभिकथन (Assertion A) के रूप में लिखित है तो दूसरा उसके कारण (Reason R) के रूप में :

अभिकथन (A) : सभी सत्य आधारवाक्य वाला वैध निगनात्मक तर्क सत्य निष्कर्ष की ओर ले जाएगा।

कारण (R) : एक वैध निगमनात्मकतर्क में, निष्कर्ष उसके आधार वाक्यों से अनिवार्य रूप से निकलेगा।

उपरोक्त कथनों के आलोक में, नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) (A) और (R) दोनों सत्य हैं और (R), (A) की सही व्याख्या है
- (2) (A) और (R) दोनों सत्य हैं, लेकिन (R), (A) की सही व्याख्या नहीं है
- (3) (A) सत्य है, लेकिन (R) असत्य है
- (4) (A) असत्य है, लेकिन (R) सत्य है

[Question ID = 10265][Question Description = 126\_00\_General\_46\_OCT22\_Q26]

1. 1 [Option ID = 11057]
2. 2 [Option ID = 11058]
3. 3 [Option ID = 11059]
4. 4 [Option ID = 11060]

22) Match List I with List II

List I	List II
In a square of opposition	Resultant
(A) 'A' being given as true	(I) 'O' is undetermined
(B) 'E' being given as true	(II) 'T' is undetermined
(C) 'T' being given as true	(III) 'T' is true
(D) 'O' being given as true	(IV) 'T' is false

Choose the correct answer from the options given below :

- (1) (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
- (2) (A)-(IV), (B)-(I), (C)-(III), (D)-(II)
- (3) (A)-(I), (B)-(IV), (C)-(II), (D)-(III)
- (4) (A)-(III), (B)-(IV), (C)-(I), (D)-(II)

सूची-I के साथ सूची-II का मिलान कीजिए

सूची-I	सूची-II
विरोधी वर्ग	निष्कर्ष
(A) 'A' को सत्य के रूप में माना गया है	(I) 'O' अनिश्चित है
(B) 'E' को सत्य के रूप में माना गया है	(II) 'T' अनिश्चित है
(C) 'T' को सत्य के रूप में माना गया है	(III) 'T' सत्य है
(D) 'O' को सत्य के रूप में माना गया है	(IV) 'T' असत्य है

नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
- (2) (A)-(IV), (B)-(I), (C)-(III), (D)-(II)
- (3) (A)-(I), (B)-(IV), (C)-(II), (D)-(III)
- (4) (A)-(III), (B)-(IV), (C)-(I), (D)-(II)

[Question ID = 10266][Question Description = 127\_00\_General\_46\_OCT22\_Q27]

1. 1 [Option ID = 11061]
2. 2 [Option ID = 11062]
3. 3 [Option ID = 11063]
4. 4 [Option ID = 11064]

23) Which one of the following formal fallacies is committed in the given argument?

All snakes are reptiles.

Some snakes are poisonous creatures.

Therefore all poisonous creatures are reptiles.

- (1) Fallacy of Illicit process of major term
- (2) Fallacy of Illicit process of minor term
- (3) Fallacy of undistributed middle term
- (4) Fallacy of four terms

दिए गए तर्क में कौन से अनकारिक दोष है :

सभी सर्प सरीसृप हैं।

कुछ सर्प विषैले जीव होते हैं।

अतः सभी विषैले जीव सरीसृप हैं।

- (1) मुख्य पद का अवेध प्रक्रिया दोष
- (2) अमुख्य पद का प्रक्रिया दोष
- (3) माध्यम पद का अवितरित दोष
- (4) चतुष्पद दोष



[Question ID = 10267][Question Description = 128\_00\_General\_46\_OCT22\_Q28]

1. 1 [Option ID = 11065]
2. 2 [Option ID = 11066]
3. 3 [Option ID = 11067]
4. 4 [Option ID = 11068]

24) Given below are two statements :

Statement I: An inference which is based on the middle term being only positively related to the major term is called Kevalānvayi.

Statement II: In Kevalānvayi anumana, the knowledge of vyapti between the middle and major terms is arrived at through the method of argument in absence.

In the light of the above statements, choose the *correct* answer from the options given below :

- (1) Both Statement I and Statement II are true
- (2) Both Statement I and Statement II are false
- (3) Statement I is true but Statement II is false
- (4) Statement I is false but Statement II is true

नीचे दो कथन दिए गए हैं :

कथन (I) : साध्य पद से हेतु पद के सकारात्मक संबंध पर आधारित अनुमिति केवल अन्वयी कहलाता है।

कथन (II) : केवल अन्वयी अनुमान में हेतु और साध्य पद के बीच व्याप्ति का ज्ञान अप्रस्तुतान्वय विधि के माध्यम से होता है।

उपरोक्त कथन के आलोक में, नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) कथन (I) और (II) दोनों सत्य हैं
- (2) कथन (I) और (II) दोनों असत्य हैं
- (3) कथन (I) सत्य है, लेकिन कथन (II) असत्य है
- (4) कथन (I) असत्य है, लेकिन कथन (II) सत्य है

[Question ID = 10268][Question Description = 129\_00\_General\_46\_OCT22\_Q29]

1. 1 [Option ID = 11069]
2. 2 [Option ID = 11070]
3. 3 [Option ID = 11071]
4. 4 [Option ID = 11072]

25) Given below are two statements : One is labelled as Assertion (A) and the other is labeled as Reason (R).

Assertion (A) : Sound is non eternal, because it is caused.

Reason (R) : The middle term does not prove the eternity of sound but it's non-eternity.

In the light of the above statements, choose the correct answer from the options given below :

- (1) Both (A) and (R) are true and (R) is the correct explanation of (A)
- (2) Both (A) and (R) are true but (R) is NOT the correct explanation of (A)
- (3) (A) is true but (R) is false
- (4) (A) is false but (R) is true

Δ.

नीचे दो कथन दिए गए हैं : एक अभिकथन (Assertion A) के रूप में लिखित है तो दूसरा उसके कारण (Reason R) के रूप में :

अभिकथन (A) : ध्वनि अशाश्वत है क्योंकि यह उत्पन्न होती है।

कारण (R) : 'हेतु', 'ध्वनी' की शाश्वतता प्रमाणित नहीं करता है अपितु इसकी अ-शाश्वतता को स्थापित करती है।

उपरोक्त कथनों के आलोक में, नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) (A) और (R) दोनों सत्य हैं और (R), (A) की सही व्याख्या है
- (2) (A) और (R) दोनों सत्य हैं, लेकिन (R), (A) की सही व्याख्या नहीं है
- (3) (A) सत्य है, लेकिन (R) असत्य है
- (4) (A) असत्य है, लेकिन (R) सत्य है

[Question ID = 10269][Question Description = 130\_00\_General\_46\_OCT22\_Q30]

1. 1 [Option ID = 11073]
2. 2 [Option ID = 11074]
3. 3 [Option ID = 11075]
4. 4 [Option ID = 11076]

26) A software is termed as an open source software if

- (1) the developer company is open 24 × 7
- (2) its source code is available to share, study and modify
- (3) it can be downloaded from the Internet
- (4) it is available free of cost



किसी सॉफ्टवेयर को ओपन सोर्स सॉफ्टवेयर कहा जाता है यदि

- (1) डेवलपर कंपनी चौबीसों घंटे सातों दिन खुली है।
- (2) इसका सोर्स कोड साझा किए जाने, अध्ययन और संशोधन के लिए उपलब्ध है।
- (3) इसे इंटरनेट से डाउनलोड किया जा सकता है।
- (4) यह निःशुल्क उपलब्ध है।

[Question ID = 10270][Question Description = 131\_00\_General\_46\_OCT22\_Q31]

1. 1 [Option ID = 11077]
2. 2 [Option ID = 11078]
3. 3 [Option ID = 11079]
4. 4 [Option ID = 11080]

27) Identify the correct arrangement of the following different types of computer networks in the descending order of their geographic area coverage.

- (A) MAN
- (B) WAN
- (C) LAN

Choose the correct answer from the options given below :

- (1) (A), (B), (C)
- (2) (B), (C), (A)
- (3) (B), (A), (C)
- (4) (C), (A), (B)

कंप्यूटर नेटवर्कों के निम्नलिखित भिन्न प्रकारों के उनके भौगोलिक क्षेत्र कवरेज के अनुसार सही अवरोही क्रम की पहचान करें :

- (A) MAN (एम ए एन)
- (B) WAN (डब्ल्यू ए एन)
- (C) LAN (एल ए एन)

नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) (A), (B), (C)
- (2) (B), (C), (A)
- (3) (B), (A), (C)
- (4) (C), (A), (B)

[Question ID = 10271][Question Description = 132\_00\_General\_46\_OCT22\_Q32]

1. 1 [Option ID = 11081]
2. 2 [Option ID = 11082]
3. 3 [Option ID = 11083]
4. 4 [Option ID = 11084]

28) Given below are two statements in respect of Computers :

Statement (I) : A DVD-ROM is an optical storage media and it can be written many times.

Statement (II) : Software is loaded into secondary storage from RAM and is then executed by CPU.

In the light of the above statements, Choose the *correct answer* from the options given below :

- (1) Both Statement (I) and Statement (II) are true
- (2) Both Statement (I) and Statement (II) are false
- (3) Statement (I) is true but Statement (II) is false
- (4) Statement (I) is false but Statement (II) is true

नीचे दो कथन दिए गए हैं जो कंप्यूटरों से संबंधित हैं :

कथन (I) : डीवीडी-रोम (DVD-ROM) एक ऑप्टिकल स्टोरेज मीडिया है और इस पर अनेक बार लिखा जा सकता है।

कथन (II) : सॉफ्टवेयर रैम (RAM) से सेकेंडरी स्टोरेज में डाला जाता है और तत्पश्चात इसे सी पी यू द्वारा निष्पादित किया जाता है।

उपरोक्त कथन के आलोक में, नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) कथन (I) और (II) दोनों सत्य हैं
- (2) कथन (I) और (II) दोनों असत्य हैं
- (3) कथन (I) सत्य है, लेकिन कथन (II) असत्य है
- (4) कथन (I) असत्य है, लेकिन कथन (II) सत्य है

[Question ID = 10272][Question Description = 133\_00\_General\_46\_OCT22\_Q33]

1. 1 [Option ID = 11085]
2. 2 [Option ID = 11086]
3. 3 [Option ID = 11087]
4. 4 [Option ID = 11088]

29) Which of the following file formats are appropriate for distributing video files across the internet?

- (A) .FLA
- (B) .MP3
- (C) .WMA
- (D) .AIF
- (E) .AVI

Choose the correct answer from the options given below :

- (1) (B) and (C) only
- (2) (A) and (E) only
- (3) (D) and (E) only
- (4) (C) and (D) only

इंटरनेट पर वीडियो फाइलों के वितरण के लिए निम्नलिखित में से कौन से फाइल फॉर्मेट उपयुक्त हैं?

- (A) .FLA
- (B) .MP3
- (C) .WMA
- (D) .AIF
- (E) .AVI

नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) केवल (B) और (C)
- (2) केवल (A) और (E)
- (3) केवल (D) और (E)
- (4) केवल (C) और (D)

[Question ID = 10273][Question Description = 134\_00\_General\_46\_OCT22\_Q34]

- 1. 1 [Option ID = 11089]
- 2. 2 [Option ID = 11090]
- 3. 3 [Option ID = 11091]
- 4. 4 [Option ID = 11092]

30) Match List I with List II

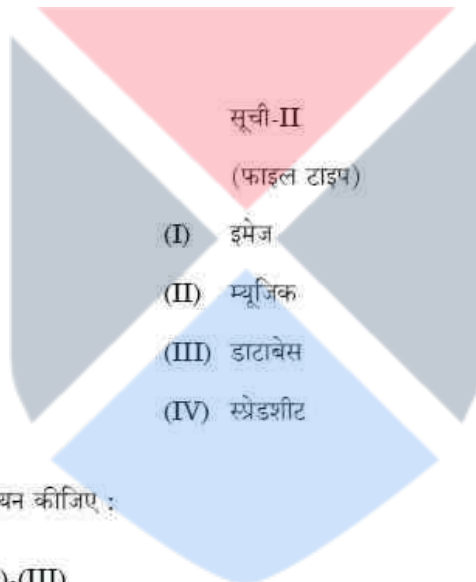
List I (File extension)	List II (File type)
(A) mp3	(I) image
(B) xls	(II) music
(C) jpeg	(III) database
(D) mdb	(IV) spreadsheet

Choose the correct answer from the options given below :

- (1) (A)-(I), (B)-(IV), (C)-(II), (D)-(III)
- (2) (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
- (3) (A)-(II), (B)-(IV), (C)-(III), (D)-(I)
- (4) (A)-(III), (B)-(II), (C)-(I), (D)-(IV)

सूची-I के साथ सूची-II का मिलान कीजिए

सूची-I (फाइल एक्सटेंशन)
(A) mp3
(B) xls
(C) jpeg
(D) mdb



नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) (A)-(I), (B)-(IV), (C)-(II), (D)-(III)
- (2) (A)-(II), (B)-(IV), (C)-(I), (D)-(III)
- (3) (A)-(II), (B)-(IV), (C)-(III), (D)-(I)
- (4) (A)-(III), (B)-(II), (C)-(I), (D)-(IV)

[Question ID = 10274][Question Description = 135\_00\_General\_46\_OCT22\_Q35]

- 1 [Option ID = 11093]
- 2 [Option ID = 11094]
- 3 [Option ID = 11095]
- 4 [Option ID = 11096]

31) Identify the correct sequence of average noise levels in increasing order of their magnitude from different sources.

- (A) City street corner
- (B) Conversational speech
- (C) Highway
- (D) Aircraft noise during take off
- (E) Typical office

Choose the correct answer from the options given below :

- (1) (E), (A), (B), (C), (D)
- (2) (E), (B), (A), (C), (D)
- (3) (B), (E), (A), (C), (D)
- (4) (B), (E), (A), (D), (C)

विभिन्न स्रोतों से उत्पन्न औसत ध्वनि स्तरों की मात्रा के सही आरोही क्रम की पहचान करें।

- (A) शहर की सड़क का कोना
- (B) वार्तालाप संभाषण
- (C) राजमार्ग
- (D) उड़ान भरते समय वायुयान की ध्वनि
- (E) सामान्य कार्यालय

नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) (E), (A), (B), (C), (D)
- (2) (E), (B), (A), (C), (D)
- (3) (B), (E), (A), (C), (D)
- (4) (B), (E), (A), (D), (C)

[Question ID = 10275][Question Description = 136\_00\_General\_46\_OCT22\_Q36]

- 1. 1 [Option ID = 11097]
- 2. 2 [Option ID = 11098]
- 3. 3 [Option ID = 11099]
- 4. 4 [Option ID = 11100]



32) Given below are two statements : One is labelled as Assertion (A) and the other is labeled as Reason (R).

Assertion (A) : Energy produced from biomass is considered 'carbon neutral'.

Reason (R) : Biomass does not add CO<sub>2</sub> to the atmosphere.

In the light of the above statements, choose the *most appropriate answer* from the options given below :

- (1) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (2) Both (A) and (R) are correct but (R) is NOT the correct explanation of (A)
- (3) (A) is correct but (R) is not correct
- (4) (A) is not correct but (R) is correct

नीचे दो कथन दिए गए हैं : एक अभिकथन (Assertion A) के रूप में लिखित है तो दूसरा उसके कारण (Reason R) के रूप में :

अभिकथन (A) : जैव संहति (बायोमास) से उत्पन्न उर्जा को 'कार्बन उदासीन' माना जाता है।

कारण (R) : जैव संहति (बायोमास) वातावरण में CO<sub>2</sub> नहीं बढ़ाता है।

उपरोक्त कथनों के आलोक में, नीचे दिए गए विकल्पों में से सबसे उपयुक्त उत्तर का चयन कीजिए :

- (1) (A) और (R) दोनों सही हैं और (R), (A) की सही व्याख्या है
- (2) (A) और (R) दोनों सही हैं, लेकिन (R), (A) की सही व्याख्या नहीं है
- (3) (A) सही है, लेकिन (R) सही नहीं है
- (4) (A) सही नहीं है, लेकिन (R) सही है

[Question ID = 10276][Question Description = 137\_00\_General\_46\_OCT22\_Q37]

1. 1 [Option ID = 11101]
2. 2 [Option ID = 11102]
3. 3 [Option ID = 11103]
4. 4 [Option ID = 11104]

33) What is the correct order of Global Warming Potential (GWP) of following atmospheric chemical species?

- (A) Chlorofluoro Carbon (CFC)
- (B) Methane (CH<sub>4</sub>)
- (C) Carbon dioxide (CO<sub>2</sub>)
- (D) Nitrous oxide (N<sub>2</sub>O)

Choose the correct answer from the options given below :

- (1) D > B > C > A
- (2) C < B < D < A
- (3) A > B > C > D
- (4) A < C < D < B

निम्नलिखित वातावरणीय रसायनों के ग्लोबल वार्मिंग पोटेंशियल (जी डब्ल्यू पी) का सही क्रम क्या है?

- (A) क्लोरोफ्लोरो कार्बन (सी एफ सी)
- (B) मीथेन (CH<sub>4</sub>)
- (C) कार्बन डाइऑक्साइड (CO<sub>2</sub>)
- (D) नाइट्रस ऑक्साइड (N<sub>2</sub>O)

नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) D > B > C > A
- (2) C < B < D < A
- (3) A > B > C > D
- (4) A < C < D < B

[Question ID = 10277][Question Description = 138\_00\_General\_46\_OCT22\_Q38]

- 1. 1 [Option ID = 11105]
- 2. 2 [Option ID = 11106]
- 3. 3 [Option ID = 11107]
- 4. 4 [Option ID = 11108]

34) Given below are two statements :

Statement I : Classical smog is formed when oxides of nitrogen combine with particulate matter especially in summer season.

Statement II : Classical smog reduces atmospheric visibility to a great extent.

In the light of the above statements, choose the correct answer from the options given below :

- (1) Both Statement I and Statement II are true
- (2) Both Statement I and Statement II are false
- (3) Statement I is true but Statement II is false
- (4) Statement I is false but Statement II is true

नीचे दो कथन दिए गए हैं :

कथन (I) : विशेषतः गर्मी के मौसम में नाइट्रोजन के ऑक्साइड्स का पार्टिकुलेट मैटर के साथ संयोजन से क्लासिकल स्मॉग बनता है।

कथन (II) : क्लासिकल स्मॉग वायुमंडल की दृश्यता बहुत हद तक घटा देता है।

उपरोक्त कथन के आलोक में, नीचे दिए गए विकल्पों में से सही उत्तर का चयन कीजिए :

- (1) कथन (I) और (II) दोनों सत्य हैं
- (2) कथन (I) और (II) दोनों असत्य हैं
- (3) कथन (I) सत्य है, लेकिन कथन (II) असत्य है
- (4) कथन (I) असत्य है, लेकिन कथन (II) सत्य है

[Question ID = 10278][Question Description = 139\_00\_General\_46\_OCT22\_Q39]

1. 1 [Option ID = 11109]
2. 2 [Option ID = 11110]
3. 3 [Option ID = 11111]
4. 4 [Option ID = 11112]

35) Source of arsenic pollution in the ground water is

- |                          |                                 |
|--------------------------|---------------------------------|
| (1) Industrial effluents | (2) Deep underground formations |
| (3) Dyeing industries    | (4) Agricultural wastes         |

भू जल में आर्सेनिक प्रदूषण का स्रोत है :

- |                   |                      |
|-------------------|----------------------|
| (1) औद्योगिक कचरा | (2) गहन भूमिगत विरचन |
| (3) रंजक उद्योग   | (4) कृषि अपशिष्ट     |

[Question ID = 10279][Question Description = 140\_00\_General\_46\_OCT22\_Q40]

1. 1 [Option ID = 11113]
2. 2 [Option ID = 11114]
3. 3 [Option ID = 11115]

36) In ancient Indian education system, learners were given training in following occupations in the fields of

- (A) Architecture
- (B) Animal Husbandary
- (C) Agriculture
- (D) Administration
- (E) Dairy farming

Choose the correct answer from the options given below :

- (1) (A), (C), (E) only
- (2) (B), (C), (E) only
- (3) (A), (B), (C), (E) only
- (4) (B), (C), (D), (E) only

प्राचीन भारतीय शिक्षा पद्धति में, अधिगमकर्ताओं को निम्नलिखित वृत्तिगत क्षेत्रों में प्रशिक्षण प्रदान किया गया था :

- (A) स्थापत्य
- (B) पशु-पालन
- (C) कृषि
- (D) प्रशासन
- (E) डेरी-उद्योग

Choose the correct answer from the options given below :

- (1) केवल (A), (C), (E)
- (2) केवल (B), (C), (E)
- (3) केवल (A), (B), (C), (E)
- (4) केवल (B), (C), (D), (E)

[Question ID = 10280][Question Description = 141\_00\_General\_46\_OCT22\_Q41]

- 1. 1 [Option ID = 11117]
- 2. 2 [Option ID = 11118]
- 3. 3 [Option ID = 11119]
- 4. 4 [Option ID = 11120]

37) Which among the following was proposed by Kothari commission vis-a-vis language?

- (1) Use of mother tongue as a medium of instruction
- (2) Use of Hindi as a medium of instruction
- (3) Two-language formula
- (4) Three language formula

भाषा के संदर्भ में कोठारी आयोग का निम्नलिखित में से क्या प्रस्ताव था ?

- (1) अनुदेशन माध्यम के रूप में मातृ भाषा का प्रयोग
- (2) अनुदेशन माध्यम के रूप में हिंदी का प्रयोग
- (3) द्वि-भाषा सूत्र
- (4) त्रि-भाषा सूत्र

[Question ID = 10281][Question Description = 142\_00\_General\_46\_OCT22\_Q42]

1. 1 [Option ID = 11121]
2. 2 [Option ID = 11122]
3. 3 [Option ID = 11123]
4. 4 [Option ID = 11124]

38) As envisaged in National Education Policy (2020), all Higher Educational Institutions will aim to have a student strength of \_\_\_\_\_ by 2040.

- |                 |                 |
|-----------------|-----------------|
| (1) $\geq 5000$ | (2) $\geq 4000$ |
| (3) $\geq 3000$ | (4) $\geq 2500$ |

जैसा कि राष्ट्रीय शिक्षा नीति (2020) में विचार किया गया है कि वर्ष 2040 तक सभी उच्च शैक्षिक संस्थाओं में विद्यार्थियों की संख्या होने का लक्ष्य \_\_\_\_\_ होगा।

- |                 |                 |
|-----------------|-----------------|
| (1) $\geq 5000$ | (2) $\geq 4000$ |
| (3) $\geq 3000$ | (4) $\geq 2500$ |

[Question ID = 10282][Question Description = 143\_00\_General\_46\_OCT22\_Q43]

1. 1 [Option ID = 11125]
2. 2 [Option ID = 11126]
3. 3 [Option ID = 11127]
4. 4 [Option ID = 11128]

39) Given below are two statements : One is labelled as Assertion (A) and the other is labeled as Reason (R).

Assertion (A) : Universities and higher education institutions are the important foundations to the growth of any country.

Reason (R) : Intellectual property right acts as a shield for invention to be misused by third parties.

In the light of the above statements, choose the *most appropriate answer* from the options given below :

- (1) Both (A) and (R) are correct and (R) is the correct explanation of (A)
- (2) Both (A) and (R) are correct but (R) is NOT the correct explanation of (A)
- (3) (A) is correct but (R) is not correct
- (4) (A) is not correct but (R) is correct



नीचे दो कथन दिए गए हैं : एक अभिकथन (Assertion A) के रूप में लिखित है तो दूसरा उसके कारण (Reason R) के रूप में :

अभिकथन (A) : किसी भी राष्ट्र की संवृद्धि के लिए विश्वविद्यालय और उच्चतर शिक्षण संस्थान महत्वपूर्ण आधार होते हैं।

कारण (R) : तीसरे पक्ष द्वारा आविष्कारों का दुसपयोग रोकने में बौद्धिक संपदा अधिकार तक कवच की तरह कार्य करता है।

उपरोक्त कथनों के आलोक में, नीचे दिए गए विकल्पों में से सबसे उपयुक्त उत्तर का चयन कीजिए :

- (1) (A) और (R) दोनों सही हैं और (R), (A) की सही व्याख्या है
- (2) (A) और (R) दोनों सही हैं, लेकिन (R), (A) की सही व्याख्या नहीं है
- (3) (A) सही है, लेकिन (R) सही नहीं है
- (4) (A) सही नहीं है, लेकिन (R) सही है

[Question ID = 10283][Question Description = 144\_00\_General\_46\_OCT22\_Q44]

1. 1 [Option ID = 11129]
2. 2 [Option ID = 11130]
3. 3 [Option ID = 11131]
4. 4 [Option ID = 11132]

40) In the context of vocational education, the organisation 'NSDC' is

- (1) National Skill Development Council
- (2) National Skill Development Corporation
- (3) National Skill Documentation Centre
- (4) National Sector Development Corporation

व्यावसायिक शिक्षा के संदर्भ में, 'एन एस डी सी' संगठन का आशय है :

- (1) नेशनल स्किल डेवलपमेंट काउंसिल
- (2) नेशनल स्किल डेवलपमेंट कॉर्पोरेशन
- (3) नेशनल स्किल डॉक्यूमेंटेशन सेंटर
- (4) नेशनल स्किल डेवलपमेंट कॉर्पोरेशन

[Question ID = 10284][Question Description = 145\_00\_General\_46\_OCT22\_Q45]

1. 1 [Option ID = 11133]
2. 2 [Option ID = 11134]
3. 3 [Option ID = 11135]
4. 4 [Option ID = 11136]

Topic:- GP\_SH1\_S1\_C

1) Read the following passage and answer questions from 46 to 50.

Television is a cultural commodity. It works within an economically determined capitalist economy, but when we have said that about it we have said both much and remarkably little. There is a financial economy within which wealth circulates, and a cultural economy within which meanings and pleasures circulate, and the relationship between them is not as deterministic as some theorists have proposed. In the financial economy, television symbolises programmes and advertisements, not textuality. A programme is a commodity produced and then sold to distributors. In distribution, its role changes and it becomes not a commodity, but a producer, and what it produces is a new commodity, the audience which is then, in its turn, sold as a commodity to advertisers. The ramifications of this financial economy are fascinating. Here the role shift undergone by the programme in the financial economy-that from commodity to producer-is now undergone by the audience, who are left as a commodity sold to the advertiser. But in the cultural economy the audience rejects its role as a commodity and becomes a Producer, a Producer of meanings and pleasures, and at this moment stops being 'an audience' and becomes different materialisations of the process that we call "viewing television". While the metaphor of a cultural economy is a productive one, we must not let it blind us to differences between it and the financial. Meanings and pleasures do not circulate in the cultural economy in the same way that wealth does in the financial. In the first place there is no exchange of money at the point of sale or consumption. Television appears to be free, however, it may be actually paid for. Payment has no direct relationship to consumption-people can consume as much as they wish and what they wish with no thought of what they are able to afford.

निम्नलिखित गद्यांश को पढ़ें और प्रश्न सं. 46 से 50 तक के उत्तर दें :

टेलीविजन एक सांस्कृतिक वस्तु है। यह आर्थिक रूप से निर्धारित पूंजीवादी अर्थव्यवस्था के भीतर कार्य करता है, लेकिन जब हम इसके बारे में ऐसा कहते हैं तो हमारा कथन पर्याप्त के साथ-साथ अत्यंत अपर्याप्त भी होता है। एक वित्तीय अर्थव्यवस्था होती है जिसके भीतर धन परिचालित होता है और एक सांस्कृतिक अर्थव्यवस्था होती है जिसके भीतर अर्थ और आनन्द परिचालित होते हैं और इन दोनों के मध्य का संबंध उनका निश्चयात्मक नहीं होता जितना कुछ सिद्धांतकारों ने प्रस्तावित किया है। वित्तीय अर्थव्यवस्था में टेलीविजन कार्यक्रमों और विज्ञापनों का प्रतीक है न कि विषय-वस्तु का। कोई कार्यक्रम एक उत्पादित वस्तु है जो बाजार में वितरण को ब्रेची जाती है। वितरण की प्रक्रिया के दौरान इसकी भूमिका परिवर्तित हो जाती है और यह एक वस्तु से एक उत्पादक में बदल जाता है और इसके द्वारा जो वस्तु उत्पादित की जाती है, वह होता है दर्शक, जिसे बाजार में एक उत्पाद की तरह विज्ञापनकर्ताओं को बेचा जाता है। इस वित्तीय अर्थव्यवस्था के फलितार्थ अत्यंत रोचक है। यहां वित्तीय अर्थव्यवस्था में कार्यक्रम के भूमिका परिवर्तन -वस्तु से उत्पादक बनना - की प्रक्रिया से अब दर्शकों को गुजरना पड़ता है जिन्हें एक उत्पाद के रूप में विज्ञापनकर्ताओं को बेच दिया जाता है। किंतु सांस्कृतिक अर्थव्यवस्था में दर्शक उत्पाद के रूप में अपनी भूमिका को खारिज कर देता है और स्वयं एक उत्पादक बन बैठता है, अर्थ और प्रसन्नता का उत्पादक, और इस क्षण में वह 'दर्शक', की भूमिका को त्याग कर "टेलीविजन देखने" की प्रक्रिया के भिन्न भौतिकीकरण बन जाता है। हालांकि सांस्कृतिक अर्थव्यवस्था का रूपक उत्पादक स्वरूप का है, इससे हमें सांस्कृतिक और वित्तीय अर्थव्यवस्था के बीच के अंतरों को अनदेखा नहीं करना चाहिए। सांस्कृतिक अर्थव्यवस्था में अर्थ और आनन्द उस तरह परिचालित नहीं होते जैसे वित्तीय अर्थव्यवस्था में धन परिचालित होता है। पहली बात तो यह है कि बिक्री अथवा उपभोग बिंदु पर धन का कोई लेन-देन नहीं होता है। टेलीविजन निःशुल्क प्रतीत होता है, बहरहाल, हो सकता है कि इसके लिए भुगतान किया गया है। भुगतान का उपभोग से कोई प्रत्यक्ष संबंध नहीं है। लो - बिना अपने सामर्थ्य की चिंता किए जितना चाहें और जिसका चाहें उपभोग कर सकते हैं।

When we consider television as a product , then it operates in a/an

- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| (1) Deterministic cultural system | (2) Circulatory commercial system |
| (3) Audience power system         | (4) Distributive pleasure system  |

जब हम टेलीविजन को एक उत्पाद मानते हैं तो यह

- |   |   |
|---|---|
| (1) निश्चयात्मक सांस्कृतिक तंत्र में प्रचालित होता है | (2) चक्रीय व्यवसायिक तंत्र में प्रचालित होता है |
| (3) दर्शक शक्ति तंत्र के प्रचालित होता है             | (4) वितरणात्मक आनन्द तंत्र में प्रचालित होता है |



1. 1 [Option ID = 11137]
2. 2 [Option ID = 11138]
3. 3 [Option ID = 11139]
4. 4 [Option ID = 11140]

2) Read the following passage and answer questions from 46 to 50.

Television is a cultural commodity. It works within an economically determined capitalist economy, but when we have said that about it we have said both much and remarkably little. There is a financial economy within which wealth circulates, and a cultural economy within which meanings and pleasures circulate, and the relationship between them is not as deterministic as some theorists have proposed. In the financial economy, television symbolises programmes and advertisements, not textuality. A programme is a commodity produced and then sold to distributors. In distribution, its role changes and it becomes not a commodity, but a producer, and what it produces is a new commodity, the audience which is then, in its turn, sold as a commodity to advertisers. The ramifications of this financial economy are fascinating. Here the role shift undergone by the programme in the financial economy—that from commodity to producer—is now undergone by the audience, who are left as a commodity sold to the advertiser. But in the cultural economy the audience rejects its role as a commodity and becomes a Producer, a Producer of meanings and pleasures, and at this moment stops being 'an audience' and becomes different materialisations of the process that we call "viewing television". While the metaphor of a cultural economy is a productive one, we must not let it blind us to differences between it and the financial. Meanings and pleasures do not circulate in the cultural economy in the same way that wealth does in the financial. In the first place there is no exchange of money at the point of sale or consumption. Television appears to be free, however, it may be actually paid for. Payment has no direct relationship to consumption—people can consume as much as they wish and what they wish with no thought of what they are able to afford.

निम्नलिखित गद्यांश को पढ़ें और प्रश्न सं. 46 से 50 तक के उत्तर दें :

टेलीविजन एक सांस्कृतिक वस्तु है। यह आर्थिक रूप से निर्धारित पूंजीवादी अर्थव्यवस्था के भीतर कार्य करता है, लेकिन जब हम इसके बारे में ऐसा कहते हैं तो हमारा कथन पर्याप्त के साथ-साथ अत्यंत अपर्याप्त भी होता है। एक वित्तीय अर्थव्यवस्था होती है जिसके भीतर धन परिचालित होता है और एक सांस्कृतिक अर्थव्यवस्था होती है जिसके भीतर अर्थ और आनन्द परिचालित होते हैं और इन दोनों के मध्य का संबंध उतना निश्चयात्मक नहीं होता जितना कुछ सिद्धांतकारों ने प्रस्तावित किया है। वित्तीय अर्थव्यवस्था में टेलीविजन कार्यक्रमों और विज्ञापनों का प्रतीक है न कि विषय-वस्तु का। कोई कार्यक्रम एक उत्पादित वस्तु है जो बाजार में वितरणकों को बेची जाती है। वितरण की प्रक्रिया के दौरान इसकी भूमिका परिवर्तित हो जाती है और यह एक वस्तु से एक उत्पादक में बदल जाता है और इसके द्वारा जो वस्तु उत्पादित की जाती है, वह होता है दर्शक, जिसे बाजार में एक उत्पाद की तरह विज्ञापनकर्त्ताओं को बेचा जाता है। इस वित्तीय अर्थव्यवस्था के फलितार्थ अत्यंत रोचक है। यहां वित्तीय अर्थव्यवस्था में कार्यक्रम के भूमिका परिवर्तन -वस्तु से उत्पादक बनता - की प्रक्रिया से अब दर्शकों को गुजरना पड़ता है जिन्हें एक उत्पाद के रूप में विज्ञापनकर्त्ताओं को बेच दिया जाता है। किंतु सांस्कृतिक अर्थव्यवस्था में दर्शक उत्पाद के रूप में अपनी भूमिका को खारिज कर देता है और स्वयं एक उत्पादक बन बैठता है, अर्थ और प्रसन्नता का उत्पादक, और इस क्षण में वह 'दर्शक', की भूमिका को त्याग कर "टेलीविजन देखने" की प्रक्रिया के भिन्न भौतिकीकरण बन जाता है। हालांकि सांस्कृतिक अर्थव्यवस्था का रूपक उत्पादक स्वरूप का है, इससे हमें सांस्कृतिक और वित्तीय अर्थव्यवस्था के बीच के अंतरों को अनदेखा नहीं करना चाहिए। सांस्कृतिक अर्थव्यवस्था में अर्थ और आनन्द उस तरह परिचालित नहीं होते जैसे वित्तीय अर्थव्यवस्था में धन परिचालित होता है। पहली बात तो यह है कि बिक्री अथवा उपभोग बिंदु पर धन का कोई लेन-देन नहीं होता है। टेलीविजन निःशुल्क प्रतीत होता है, ब्रह्महाल, हो सकता है कि इसके लिए भुगतान किया गया है। भुगतान का उपभोग से कोई प्रत्यक्ष संबंध नहीं है। लों - बिना अपने सामर्थ्य की चिंता किए जितना चाहें और जिसका चाहें उपभोग कर सकते हैं।

In distribution television becomes

- |                            |                                 |
|----------------------------|---------------------------------|
| (1) Cultural commodity     | (2) Producer of a new commodity |
| (3) Purveyor of textuality | (4) A source of theorisation    |



वितरण के दौरान, टेलीविजन बन जाता है :

- |                             |                            |
|-----------------------------|----------------------------|
| (1) सांस्कृतिक वस्तु        | (2) एक नई वस्तु का उत्पादक |
| (3) विषयवस्तु का पर्यवेक्षक | (4) सैद्धांतिकी स्रोत      |

[Question ID = 10286][Question Description = 147\_00\_General\_46\_OCT22\_Q47]

1. 1 [Option ID = 11141]
2. 2 [Option ID = 11142]
3. 3 [Option ID = 11143]
4. 4 [Option ID = 11144]

3) Read the following passage and answer questions from 46 to 50.

Television is a cultural commodity. It works within an economically determined capitalist economy, but when we have said that about it we have said both much and remarkably little. There is a financial economy within which wealth circulates, and a cultural economy within which meanings and pleasures circulate, and the relationship between them is not as deterministic as some theorists have proposed. In the financial economy, television symbolises programmes and advertisements, not textuality. A programme is a commodity produced and then sold to distributors. In distribution, its role changes and it becomes not a commodity, but a producer, and what it produces is a new commodity, the audience which is then, in its turn, sold as a commodity to advertisers. The ramifications of this financial economy are fascinating. Here the role shift undergone by the programme in the financial economy-that from commodity to producer-is now undergone by the audience, who are left as a commodity sold to the advertiser. But in the cultural economy the audience rejects its role as a commodity and becomes a Producer, a Producer of meanings and pleasures, and at this moment stops being 'an audience' and becomes different materialisations of the process that we call "viewing television". While the metaphor of a cultural economy is a productive one, we must not let it blind us to differences between it and the financial. Meanings and pleasures do not circulate in the cultural economy in the same way that wealth does in the financial. In the first place there is no exchange of money at the point of sale or consumption. Television appears to be free, however, it may be actually paid for. Payment has no direct relationship to consumption-people can consume as much as they wish and what they wish with no thought of what they are able to afford.

निम्नलिखित गद्यांश को पढ़ें और प्रश्न सं. 46 से 50 तक के उत्तर दें :

टेलीविजन एक सांस्कृतिक वस्तु है। यह आर्थिक रूप से निर्धारित पूंजीवादी अर्थव्यवस्था के भीतर कार्य करता है, लेकिन जब हम इसके बारे में ऐसा कहते हैं तो हमारा कथन पर्याप्त के साथ-साथ अत्यंत अपर्याप्त भी होता है। एक वित्तीय अर्थव्यवस्था होती है जिसके भीतर धन परिचालित होता है और एक सांस्कृतिक अर्थव्यवस्था होती है जिसके भीतर अर्थ और आनन्द परिचालित होते हैं और इन दोनों के मध्य का संबंध उतना निश्चयात्मक नहीं होता जितना कुछ सिद्धांतकारों ने प्रस्तावित किया है। वित्तीय अर्थव्यवस्था में टेलीविजन कार्यक्रमों और विज्ञापनों का प्रतीक है न कि विषय-वस्तु का। कोई कार्यक्रम एक उत्पादित वस्तु है जो बाजार में वितरकों को बेची जाती है। वितरण की प्रक्रिया के दौरान इसकी भूमिका परिवर्तित हो जाती है और यह एक वस्तु से एक उत्पादक में बदल जाता है और इसके द्वारा जो वस्तु उत्पादित की जाती है, वह होता है दर्शक, जिसे बाजार में एक उत्पाद की तरह विज्ञापनकर्त्ताओं को बेचा जाता है। इस वित्तीय अर्थव्यवस्था के फलितार्थ अत्यंत रोचक है। यहां वित्तीय अर्थव्यवस्था में कार्यक्रम के भूमिका परिवर्तन -वस्तु से उत्पादक बनता - की प्रक्रिया से अब दर्शकों को गुजरना पड़ता है जिन्हें एक उत्पाद के रूप में विज्ञापनकर्त्ताओं को बेच दिया जाता है। किंतु सांस्कृतिक अर्थव्यवस्था में दर्शक उत्पाद के रूप में अपनी भूमिका को खारिज कर देता है और स्वयं एक उत्पादक बन बैठता है, अर्थ और प्रसन्नता का उत्पादक, और इस क्षण में वह 'दर्शक', की भूमिका को त्याग कर "टेलीविजन देखने" की प्रक्रिया के भिन्न भौतिकीकरण बन जाता है। हालांकि सांस्कृतिक अर्थव्यवस्था का रूपक उत्पादक स्वरूप का है, इससे हमें सांस्कृतिक और वित्तीय अर्थव्यवस्था के बीच के अंतरों को अनदेखा नहीं करना चाहिए। सांस्कृतिक अर्थव्यवस्था में अर्थ और आनन्द उस तरह परिचालित नहीं होते जैसे वित्तीय अर्थव्यवस्था में धन परिचालित होता है। पहली बात तो यह है कि बिक्री अथवा उपभोग बिंदु पर धन का कोई लेन-देन नहीं होता है। टेलीविजन निःशुल्क प्रतीत होता है, बहरहाल, हो सकता है कि इसके लिए भुगतान किया गया है। भुगतान का उपभोग से कोई प्रत्यक्ष संबंध नहीं है। लों - बिना अपने सामर्थ्य की चिंता किए जितना चाहें और जिसका चाहें उपभोग कर सकते हैं।

What are the ramifications of television as a commodity in financial economy?

- |                              |   |
|------------------------------|---|
| (1) Making huge profits      | (2) Importance to distribution channels |
| (3) Audience for advertisers | (4) Enculturation of audience           |

वित्तीय अर्थव्यवस्था में एक वस्तु के रूप में टेलीविजन के क्या फलितार्थ हैं?

- |                                  |   |
|----------------------------------|---|
| (1) अत्यधिक लाभ कमाना            | (2) वितरण चैनलों को महत्व                             |
| (3) विज्ञापनकर्ताओं के लिए दर्शक | (4) दर्शक का सांस्कृतिक अर्थव्यवस्था में सांस्कृतिकरण |

[Question ID = 10287][Question Description = 148\_00\_General\_46\_OCT22\_Q48]

1. 1 [Option ID = 11145]
2. 2 [Option ID = 11146]
3. 3 [Option ID = 11147]
4. 4 [Option ID = 11148]

- 4) Read the following passage and answer questions from 46 to 50.

Television is a cultural commodity. It works within an economically determined capitalist economy, but when we have said that about it we have said both much and remarkably little. There is a financial economy within which wealth circulates, and a cultural economy within which meanings and pleasures circulate, and the relationship between them is not as deterministic as some theorists have proposed. In the financial economy, television symbolises programmes and advertisements, not textuality. A programme is a commodity produced and then sold to distributors. In distribution, its role changes and it becomes not a commodity, but a producer, and what it produces is a new commodity, the audience which is then, in its turn, sold as a commodity to advertisers. The ramifications of this financial economy are fascinating. Here the role shift undergone by the programme in the financial economy—that from commodity to producer—is now undergone by the audience, who are left as a commodity sold to the advertiser. But in the cultural economy the audience rejects its role as a commodity and becomes a Producer, a Producer of meanings and pleasures, and at this moment stops being 'an audience' and becomes different materialisations of the process that we call "viewing television". While the metaphor of a cultural economy is a productive one, we must not let it blind us to differences between it and the financial. Meanings and pleasures do not circulate in the cultural economy in the same way that wealth does in the financial. In the first place there is no exchange of money at the point of sale or consumption. Television appears to be free, however, it may be actually paid for. Payment has no direct relationship to consumption—people can consume as much as they wish and what they wish with no thought of what they are able to afford.



निम्नलिखित गद्यांश को पढ़ें और प्रश्न सं. 46 से 50 तक के उत्तर दें :

टेलीविजन एक सांस्कृतिक वस्तु है। यह आर्थिक रूप से निर्धारित पूंजीवादी अर्थव्यवस्था के भीतर कार्य करता है, लेकिन जब हम इसके बारे में ऐसा कहते हैं तो हमारा कथन पर्याप्त के साथ-साथ अत्यंत अपर्याप्त भी होता है। एक वित्तीय अर्थव्यवस्था होती है जिसके भीतर धन परिचालित होता है और एक सांस्कृतिक अर्थव्यवस्था होती है जिसके भीतर अर्थ और आनन्द परिचालित होते हैं और इन दोनों के मध्य का संबंध उतना निश्चयात्मक नहीं होता जितना कुछ सिद्धांतकारों ने प्रस्तावित किया है। वित्तीय अर्थव्यवस्था में टेलीविजन कार्यक्रमों और विज्ञापनों का प्रतीक है न कि विषय-वस्तु का। कोई कार्यक्रम एक उत्पादित वस्तु है जो बाजार में वितरकों को बेची जाती है। वितरण की प्रक्रिया के दौरान इसकी भूमिका परिवर्तित हो जाती है और यह एक वस्तु से एक उत्पादक में बदल जाता है और इसके द्वारा जो वस्तु उत्पादित की जाती है, वह होता है दर्शक, जिसे बाजार में एक उत्पाद की तरह विज्ञापनकर्ताओं को बेचा जाता है। इस वित्तीय अर्थव्यवस्था के फलितार्थ अत्यंत रोचक है। यहां वित्तीय अर्थव्यवस्था में कार्यक्रम के भूमिका परिवर्तन - वस्तु से उत्पादक बनना - की प्रक्रिया से अब दर्शकों को गुजरना पड़ता है जिन्हें एक उत्पाद के रूप में विज्ञापनकर्ताओं को बेच दिया जाता है। किंतु सांस्कृतिक अर्थव्यवस्था में दर्शक उत्पाद के रूप में अपनी भूमिका को खारिज कर देता है और स्वयं एक उत्पादक बन बैठता है, अर्थ और प्रसन्नता का उत्पादक, और इस क्षण में वह 'दर्शक', की भूमिका को त्याग कर "टेलीविजन देखने" की प्रक्रिया के भिन्न भौतिकीकरण बन जाता है। हालांकि सांस्कृतिक अर्थव्यवस्था का रूपक उत्पादक स्वरूप का है, इससे हमें सांस्कृतिक और वित्तीय अर्थव्यवस्था के बीच के अंतरों को अनदेखा नहीं करना चाहिए। सांस्कृतिक अर्थव्यवस्था में अर्थ और आनन्द उस तरह परिचालित नहीं होते जैसे वित्तीय अर्थव्यवस्था में धन परिचालित होता है। पहली बात तो यह है कि बिक्री अथवा उपभोग बिंदु पर धन का कोई लेन-देन नहीं होता है। टेलीविजन निःशुल्क प्रतीत होता है, बहरहाल, हो सकता है कि इसके लिए भुगतान किया गया है। भुगतान का उपभोग से कोई प्रत्यक्ष संबंध नहीं है। लों - बिना अपने सामर्थ्य की चिंता किए जितना चाहें और जिसका चाहें उपभोग कर सकते हैं।

How viewing television in a cultural economy affects the audience?

- (1) Audience assume a new role
- (2) They become a new commodity
- (3) They cannot differentiate between the financial economy and cultural economy
- (4) Audience restrict the circulation of meanings and pleasures

किसी सांस्कृतिक अर्थव्यवस्था में टेलीविजन देखना दर्शक को किस प्रकार प्रभावित करता है?

- (1) दर्शक एक नई भूमिका में आ जाता है
- (2) वे एक नवीन वस्तु बन जाते हैं
- (3) वे वित्तीय अर्थव्यवस्था और सांस्कृतिक अर्थव्यवस्था के बीच भेद नहीं कर सकते
- (4) दर्शक अर्थों और आनन्दों के परिचालन को सीमित कर देते हैं

[Question ID = 10288][Question Description = 149\_00\_General\_46\_OCT22\_Q49]

1. 1 [Option ID = 11149]
2. 2 [Option ID = 11150]
3. 3 [Option ID = 11151]
4. 4 [Option ID = 11152]

5) Read the following passage and answer questions from 46 to 50.

Television is a cultural commodity. It works within an economically determined capitalist economy, but when we have said that about it we have said both much and remarkably little. There is a financial economy within which wealth circulates, and a cultural economy within which meanings and pleasures circulate, and the relationship between them is not as deterministic as some theorists have proposed. In the financial economy, television symbolises programmes and advertisements, not textuality. A programme is a commodity produced and then sold to distributors. In distribution, its role changes and it becomes not a commodity, but a producer, and what it produces is a new commodity, the audience which is then, in its turn, sold as a commodity to advertisers. The ramifications of this financial economy are fascinating. Here the role shift undergone by the programme in the financial economy—that from commodity to producer—is now undergone by the audience, who are left as a commodity sold to the advertiser. But in the cultural economy the audience rejects its role as a commodity and becomes a Producer, a Producer of meanings and pleasures, and at this moment stops being 'an audience' and becomes different materialisations of the process that we call "viewing television". While the metaphor of a cultural economy is a productive one, we must not let it blind us to differences between it and the financial. Meanings and pleasures do not circulate in the cultural economy in the same way that wealth does in the financial. In the first place there is no exchange of money at the point of sale or consumption. Television appears to be free, however, it may be actually paid for. Payment has no direct relationship to consumption—people can consume as much as they wish and what they wish with no thought of what they are able to afford.

निम्नलिखित गद्यांश को पढ़ें और प्रश्न सं. 46 से 50 तक के उत्तर दें :

टेलीविजन एक सांस्कृतिक वस्तु है। यह आर्थिक रूप से निर्धारित पूंजीवादी अर्थव्यवस्था के भीतर कार्य करता है, लेकिन जब हम इसके बारे में ऐसा कहते हैं तो हमारा कथन पर्याप्त के साथ-साथ अत्यंत अपर्याप्त भी होता है। एक वित्तीय अर्थव्यवस्था होती है जिसके भीतर धन परिचालित होता है और एक सांस्कृतिक अर्थव्यवस्था होती है जिसके भीतर अर्थ और आनन्द परिचालित होते हैं और इन दोनों के मध्य का संबंध उनना निश्चयात्मक नहीं होता जितना कुछ सिद्धांतकारों ने प्रस्तावित किया है। वित्तीय अर्थव्यवस्था में टेलीविजन कार्यक्रमों और विज्ञापनों का प्रतीक है न कि विषय-वस्तु का। कोई कार्यक्रम एक उत्पादित वस्तु है जो बाजार में वितरण को बेची जाती है। वितरण की प्रक्रिया के दौरान इसकी भूमिका परिवर्तित हो जाती है और यह एक वस्तु से एक उत्पादक में बदल जाता है और इसके द्वारा जो वस्तु उत्पादित की जाती है, वह होता है दर्शक, जिसे बाजार में एक उत्पाद की तरह विज्ञापनकर्ताओं को बेचा जाता है। इस वित्तीय अर्थव्यवस्था के फलितार्थ अत्यंत रोचक है। यहां वित्तीय अर्थव्यवस्था में कार्यक्रम के भूमिका परिवर्तन - वस्तु से उत्पादक बनना - की प्रक्रिया से अब दर्शकों को गुजरना पड़ता है जिन्हें एक उत्पाद के रूप में विज्ञापनकर्ताओं को बेच दिया जाता है। किंतु सांस्कृतिक अर्थव्यवस्था में दर्शक उत्पाद के रूप में अपनी भूमिका को खारिज कर देता है और स्वयं एक उत्पादक बन बैठता है, अर्थ और प्रसन्नता का उत्पादक, और इस क्षण में वह 'दर्शक', की भूमिका को त्याग कर "टेलीविजन देखने" की प्रक्रिया के भिन्न भौतिकीकरण बन जाता है। हालांकि सांस्कृतिक अर्थव्यवस्था का रूपक उत्पादक स्वरूप का है, इससे हमें सांस्कृतिक और वित्तीय अर्थव्यवस्था के बीच के अंतरों को अनदेखा नहीं करना चाहिए। सांस्कृतिक अर्थव्यवस्था में अर्थ और आनन्द उस तरह परिचालित नहीं होते जैसे वित्तीय अर्थव्यवस्था में धन परिचालित होता है। पहली बात तो यह है कि बिक्री अथवा उपभोग बिंदु पर धन का कोई लेन-देन नहीं होता है। टेलीविजन निःशुल्क प्रतीत होता है, बहरहाल, हो सकता है कि इसके लिए भुगतान किया गया है। भुगतान का उपभोग से कोई प्रत्यक्ष संबंध नहीं है। लो - बिना अपने सामर्थ्य की चिंता किए जितना चाहें और जिसका चाहें उपभोग कर सकते हैं।

What is unique about television audience in a cultural economy?

- (1) They are non-stop producers of meanings
- (2) They cannot fathom the finer nuances of financial economy
- (3) They do not pay for content consumption
- (4) They can consume as much sans affordability

सांस्कृतिक अर्थव्यवस्था में टेलीविजन दर्शक के बारे में विशिष्ट बात क्या है?

- (1) वे अर्थों के निर्बाध उत्पादक होते हैं।
- (2) वे वित्तीय अर्थव्यवस्था की सूक्ष्म विशेषताओं को नहीं समझ सकते हैं।
- (3) वे विषय-वस्तु उपभोग के लिए भुगतान नहीं करते हैं।
- (4) वे सामर्थ्य के बिना भी जितना चाहें उतना उपभोग कर सकते हैं।

[Question ID = 10289][Question Description = 150\_00\_General\_46\_OCT22\_Q50]

1. 1 [Option ID = 11153]
2. 2 [Option ID = 11154]
3. 3 [Option ID = 11155]
4. 4 [Option ID = 11156]

