



**THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY
HYDERABAD-500 007**

**PH.D. ENGLISH LITERATURE
ENTRANCE TEST MODEL PAPER-2014**

Time: 3 Hours

Max Marks: 150

INSTRUCTIONS:

- 1) Write all answers in the answer book provided.
- 2) Return the question paper along with the answer book at the end of the test.
- 3) **The question paper has three sections (A, B, and C): answer ONE question from each section.**
- 4) All questions carry equal marks.

SECTION A

- 1) **Answer either (a) or (b) from the following. You can either choose ONE long essay from question (a) or TWO short essays from question (b).**

a) Write a critically informed essay (1000-1500 words) on any one of the following questions:

- 1) Write an essay on literature and its relation to the humanities.
- 2) How is the notion of “spirituality” meaningful in a literary context? Discuss.
- 3) Should Indian Writing in English be replaced with South Asian Writing in English? Give reasons.
- 4) Discuss the idea of “world literature” as a form of neocolonialism.
- 5) What role do dialects play in shaping the consciousness of a writer in English?

OR

- b) Write short critically informed essays (500-600 word limit for each) on any TWO of the following topics:

- 1) How does sexual orientation influence the politics of the written word?
- 2) Discuss the notion of cultural imperialism with examples from literary works.
- 3) Is “literary taste” defined by big publishers or the reading public? Discuss.
- 4) How does the notion of methodology function in literary research? Substantiate with an argument.
- 5) Theorize with examples on what truth means in poetry.
- 6) Write an essay on Shakespeare’s contribution to the idea of world literature.
- 7) Should literature in English be taught at all levels of higher education? Discuss.
- 8) Write an essay on a regional writer who you think should be translated into English.

SECTION B

II Read the passage below and answer the questions that follow in not more than 100 words each.

Despite the claims of some high authorities, literature is not a hermetically sealed zone. Behind every text there is an author, and authors must exist in some relation to their society: sometimes that relationship is one of dependence on others, often mediated through some form of patronage. In this context we consider the shape these relationships might take in ancient Greece and Rome. An oppositional relationship is of course also possible: some authors (such as Plato) had sufficient wealth, status or self-assurance to be able to write as they pleased, even if it flew in the face of popular opinion or ideology. Others might have to suffer for what they wrote: the outspokenness of Athenian comedy was restricted by law for brief periods, and Roman satire attracted distrust. Exile or even execution might be the fate of an over-bold author under the more oppressive emperors; censorship, even book-burning, were not unknown. The writer himself was not powerless, although that power might often have to be exercised with caution. In the *Odyssey*, the bard of the Ithacan court, Phemius, evades punishment with the rest from the returning avenger. He does so not just by dissociating himself from the suitors’ crimes, but even before that by asserting the power of his art. ‘I supplicate you, Odysseus: respect me, pity me. There will be sorrow for you hereafter, if you slay a bard, one who sings for gods and men. I am self-taught, and god breathed all kinds of paths of song into my mind. I am fit to sing at your side as by a god’. Several points of lasting significance appear in this speech – not only the claim both to personal ability and divine inspiration, but the flattering implication of Odysseus’ own near-divine status, which Phemius can commemorate, and the unspoken threat of what may happen if he fails to respect him: ‘there will be sorrow for you . . .’ may imply more than remorse, for it is poetry that preserves men’s memory, and Odysseus must guard against his name being remembered not for heroic acts but for shameful deeds. The power of the poet to immortalize is a long-enduring theme, and can be transferred to prose. Tacitus declares it the historian’s highest task to commemorate virtuous actions and to ensure that evildoers fear posterity’s condemnation.

Phemius, like Demodocus in Alcinous’ kingdom, seems to be a resident poet, though the *Odyssey* also mentions bards who travel from place to place. One reason for travel might be to attend major festivals and compete in contests: Hesiod won a prize in a poetic contest at the

funeral games of Amphidamas on Euboea. In the *Theogony*, which some have thought might be the song which won on that occasion, he is notably respectful about kings, and his comments there were influential: the eldest of the Muses attend on kings and give them statesmanlike eloquence; ‘from Zeus come kings; and blessed is the man whom the Muses love’. A good king will need and reward good poets. Such indeed seems to be the view of many of the kings or minor rulers of the next centuries. ‘Court poetry’ is difficult to chart in detail, with the gaps in our knowledge, but Ibycus and Anacreon were certainly resident for a time in Samos, under the wealthy Polycrates (d. 522). Anacreon seems subsequently to have gravitated to Athens during the last years of the ‘tyranny’ there. We see that wealth and power attract talent, a basic principle of the patronage system. But the readiness with which these poets move from one centre of patronage to another prefigures the situation of Simonides and Pindar in the late sixth/ early fifth centuries, as major artists of recognized status and not hangers-on of a particular individual. With Pindar above all, many patrons would have felt proud to have been able to commission so famous a figure.

From: Rutherford, Richard. *Classical Literature: A Concise History*. Malden, MA: Blackwell Publishing, 2005.

- 1) Why, according to the author, is literature not a “hermetically sealed zone”?
- 2) What is the relationship between the poet and power in the ancient world?
- 3) Do you think a system of patronage prevents poets from telling the truth to their audiences?
- 4) How is memory in poetry different from historical memory?
- 5) How does Phemius evade punishment from the anger of Odysseus?
- 6) Explain the relationship between poetry and propaganda with reference to the above passage.
- 7) Do contemporary poets wield the same kind of power to influence the public as did their ancient counterparts?
- 8) Is a sense of being on exile a necessary psychological condition for a poet?
- 9) Plato views poets as dangerous to the well-being of a republic. Discuss.
- 10) “We see that wealth and power attract talent, a basic principle of the patronage system.” Explain with reference to the modern world of publishers.

SECTION C

II) Answer either (a) or (b)

a) Write a short note (150 words) on any FOUR of the following:

- i) Feminist Criticism
- ii) Method and Methodology
- iii) Can the Subaltern Speak?
- iv) Literature and Technology
- v) Interdisciplinary Approach
- vi) The Use of Proverbs in Conversation

- vii) Language and Music
- viii) Melodrama

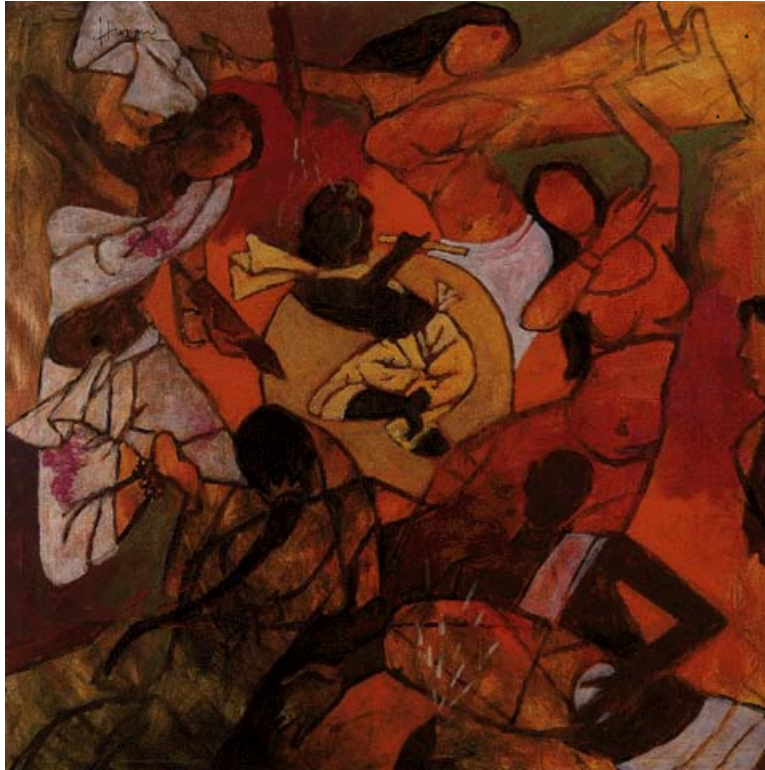
OR

b) Study

“Holi”
painter

and

that



the
attached
painting
by the
MF
Hussain
answer the
questions
follow.

- 1) Explain the specific use of colors to embody the festival of “Holi.”
- 2) How are women depicted in the visual context of Holi?
- 3) Why are the characters faceless in the painting?
- 4) Explain the depiction of foreground and background in the painting.
- 5) What kind of perspective does the artist create for the viewer?