

HALL TICKET NUMBER

Department of English

Ph. D. ENGLISH ENTRANCE EXAMINATION, FEBRUARY 2015

Max. Time: 2 hours

Max. Marks: 75

INSTRUCTIONS

1. Do **NOT** reveal your identity in any manner in any part of the answer book.
2. Enter your **Hall Ticket Number on the question paper, the FIRST page of the OMR sheet and the answer book.**
3. This paper comprises **TWO SECTIONS** in all.

Section A consists of **Multiple Choice Questions** and must be answered on the **OMR sheet**. 0.33 marks will be **deducted** for every wrong answer. **NO MARKS** will be deducted for questions **NOT** attempted.

Section B must be answered in the **Answer Book** provided. You have to attempt any **ONE** question in section B.

4. This Question Paper contains **16** pages in all. **Ensure that all the pages** have been printed before you start answering.
5. At the end of the examination return the **OMR sheet and** the Answer Book to the invigilator.

{Turn to Page 2 for Section A}

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Section A**(Marks 50)**

0.33 marks will be deducted for every WRONG answer. NO MARKS will be deducted for questions NOT ATTEMPTED.

1. ----- is the study of meanings.
 - A. Stylistics
 - B. Semiotics
 - C. Semantics
 - D. Symbolism

2. A poet once referred to an old man as “A tattered coat upon a stick.” That is an example of -----.
 - A. metonymy
 - B. sarcasm
 - C. simile
 - D. metaphor

3. Read the passage below:

What eventually came to distinguish “reading English” at university from reading books on the train was the ability to “discriminate”, to “evaluate”, to “criticize”. And these skills were in fact examinable, but only on the condition that criteria of literary value could be found to which both teachers and students could or at least should subscribe, and which had some greater validity than criteria already available to the untrained reader. In general, English teachers have certainly tended to behave as if such criteria were indeed available.

Examine the following statements, the first an **Assertion (A)** and the second, a **Reason (R)**.

Assertion (A)

Teachers of English have assumed that their pedagogical practices are underpinned by valid and undisputed aesthetic criteria available to them.

Reason (R)

The teachers have done so because their profession largely depends on the distinction between trained and untrained readers.

Based on your reading of the above, select the correct answer:

- A. (A) and (R) bear no relation to each other.
- B. (R) offers a plausible explanation of (A).
- C. (A) is true but (R) is not its explanation.
- D. (R) is true but (A) is not a true statement.

4. Match the following. Identify the correctly matched group below.

- | | |
|-----------------------------------|--|
| (1) Ambivalence | (a) Edward Said's terms for two different kinds of literary relationship with tradition |
| (2) <i>Ariel</i> | (b) (Edward) Brathwaite's term for the kind of English used by Caribbean slaves and labourers of the conquistadors. |
| (3) The Black Atlantic | (c) A metaphor that captures the socio-political principle that binds Canadian multiethnic and multicultural groups |
| (4) Contact Zone | (d) Fredric Jameson's contentious term to describe all 'Third World' writing |
| (5) Filiation, affiliation | (e) A coinage by Paul Gilroy |
| (6) <i>MELUS</i> | (f) A Review of International English Literature |
| (7) Mosaic | (g) A stereotype of the European Enlightenment popularized by Jean Jacques Rousseau |
| (8) National allegory | (h) Mary Louise Pratt's term for the social spaces where disparate cultures meet and clash |
| (9) Nation language | (i) Homi Bhabha's term for the colonial subject's split reactions and attitudes of complicity and resistance to the colonial project |
| (10) The Noble Savage | (j) A journal devoted to multiethnic literature of the U S |

- A. (1)-i, (2)-f, (3)-e, (4)-h, (5)-a, (6)-j, (7)-d, (8)-c, (9)-g, (10)-b
 B. (1)-j, (2)-c, (3)-d, (4)-b, (5)-g, (6)-a, (7)-h, (8)-e, (9)-f, (10)-i
 C. (1)-c, (2)-j, (3)-d, (4)-b, (5)-g, (6)-a, (7)-h, (8)-e, (9)-f, (10)-i
 D. (1)-i, (2)-f, (3)-e, (4)-h, (5)-a, (6)-j, (7)-c, (8)-d, (9)-b, (10)-g

5. Match the plot outlines of stories by Edgar Allan Poe (items a to e) with their titles (items i to v).

-
- (a) A clever and frightening 'surprise story' in which a young man is haunted by his own ghost or 'double'.
- (b) A small boat caught in the great whirlpool off the west coast of Norway.
- (c) A story in which a man, a drunkard, develops an unreasonable and compulsive hate towards his wife's pet animal.
- (d) A nightmare of suspense and horror based on the tortures of the Spanish Inquisition.
- (e) A murderer leads his victim to the cellars to taste a particularly fine sherry, only to bury him alive behind a brick wall.

-
- (i) "A Descent into the Maelstrom"
- (ii) "The Cask of Amontillado"
- (iii) "The Pit and the Pendulum"
- (iv) "William Wilson"
- (v) "The Black Cat"

- A. (a)-v; (b)-i; (c)-iv; (d)-ii; (e)-iii.
- B. (a)-iv; (b)-i; (c)-v; (d)-iii; (e)-ii.
- C. (a)-iv; (b)-iii; (c)-v; (d)-ii; (e)-i.
- D. (a)-ii; (b)-iii; (c)-i; (d)-v; (e)-iv.

Questions 6 and 7 are based on the following passage:

Grammar is a piano I play by ear, since I seem to have been out of school the year the rules were mentioned. All I know about grammar is its infinite power. To shift the structure of a sentence alters the meaning of that sentence, as definitely and inflexibly as the position of a camera alters the meaning of the object photographed. Many people know about camera angles now, but not so many know about sentences. The arrangement of the words matters, and the arrangement you want can be found in the picture in your mind. The picture dictates whether this will be a sentence with or without clauses, a sentence that ends hard or a dying-fall sentence, long or short, active or passive. The picture tells you how to arrange the words and the arrangement of the words tells you, or tells me, what's going on in the picture.

6. Camera angles to photography are what ----- is to the structure and arrangement of words in a sentence.

- A. semantics
- B. modality
- C. syntax
- D. morphology

7. Is the arrangement of words in writing a one-way process?
- A. Yes, it is. The mental picture virtually dictates the sentences that assume respective forms in writing.
 - B. No, it is not. The writing of sentences dictates the respective mental shapes during composition.
 - C. No, it is not. Much as the mental picture governs the making of sentences, the words so deployed indicate how the picture evolves.
 - D. Yes, it is. The writing virtually controls what respective forms the mental picture takes in imagination.
8. Plays are written to be performed and watched in a theatre. Some plays, however, are written only to be read. They are called -----.
- A. closet dramas
 - B. one-act plays
 - C. interludes
 - D. play-texts
9. By *poetic justice* is meant -----.
- A. the kind of justice one hopes to see done in poetry and allied arts
 - B. departure from conventional justice effected by poets and artists
 - C. well-deserved reward or retribution for a character in art
 - D. the kind of justice poets are remiss in dispensing in their art
10. Which of the following is NOT a correct description of *diction*?
- A. One's interpretation of words
 - B. One's use of words
 - C. One's choice of language
 - D. One's style of enunciation
11. In the text of a play, stage directions -----.
- A. are usually printed on the margins
 - B. are usually printed in roman
 - C. are usually printed in italics
 - D. are usually appended to the text
12. How did the Fly interpose in "I heard a Fly buzz..." by Emily Dickinson?
- A. With Buzz— uncertain stumbling Blue—
 - B. Between the Heaves of Storm
 - C. When the Windows failed—
 - D. With Blue— uncertain stumbling Buzz

13. Identify the group of critics where one of them might be perceived as an anachronistic member.

- A. Mary Wollstonecraft, Julia Kristeva, Judith Butler, Elaine Showalter
- B. Judith Butler, Hélène Cixous, Julia Kristeva, Adrienne Rich
- C. Hélène Cixous, Adrienne Rich, Annette Kolodny, Elaine Showalter
- D. Luce Irigaray, Toril Moi, Adrienne Rich, Patricia Meyer Spacks

14. Spot the odd one out:

- A. Beat poetry
- B. Confessional poetry
- C. Black Mountain poets
- D. Amygism

Questions 15-19 are based on the following passage:

In a political culture of managed spectacles and passive spectators, poetry appears as a rift, a peculiar lapse, in the prevailing mode. The reading of a poem, a poetry reading, is not a spectacle, nor can it be passively received. It's an exchange of electrical currents through language—that daily, mundane, abused, and ill-prized medium, that instrument of deception and revelation, that material thing, that knife, rag, boat, spoon/reed become pipe/tree trunk become drum/mud become clay flute/conch shell become summons to freedom/old trousers and petticoats become iconography in appliqué/rubber bands stretched around a box become lyre. Diane Glancy: *Poetry uses the hub of a torque converter for a jello mold*. I once saw, in a Chautauqua vaudeville, a man who made recognizably tonal music by manipulating a variety of sizes of wooden spoons with his astonishing fingers. Take that old, material utensil, language, found all about you, blank with familiarity, smeared with daily use, and make it into something that means more than it says. What poetry is made of is so old, so familiar, that it's easy to forget that it's not just the words, but polyrhythmic sounds, speech in its first endeavors (every poem breaks a silence that had to be overcome), prismatic meanings lit by each others' light, stained by each others' shadows. In the wash of poetry the old, beaten, worn stones of language take on colors that disappear when you sieve them up out of the streambed and try to sort them out.

15. The prevailing mode refers to

- A. Poetry readings
- B. An electrifying exchange
- C. Managed spectacles and passive spectators
- D. Using a torque convertor

16. The passage claims that

- A. Language is old and therefore of no more use
- B. Language is well-worn and familiar
- C. Language is an instrument of deception
- D. Language can be rendered new

17. The lines “knife, rag, boat, spoon/reed become pipe/tree trunk become drum/mud become clay flute/conch shell become summons to freedom/old trousers and petticoats become iconography in appliqué/rubber bands stretched around a box become lyre” do **not** posit which of the following:

- A. Raw material transformed to finished product
- B. The finished product is something that is either art or can create art
- C. The ordinary and the practical turn into speaking art
- D. The becoming is as important as the end product

18. Which of the following is **not** indicated in the given paragraph:

- A. Poetry is not just about words but also about sounds
- B. Conch shells, flutes, drums, pipes and lyres all make poetry
- C. Poetry means more than it says
- D. The reading of a poem is as an exchange of electrical currents

19. The final image in the passage draws upon

- A. The metaphor of a flowing stream
- B. The metaphor of washing clothes by a flowing stream
- C. The metaphor of a colourful rainbow
- D. The metaphor of Chautauqua

20. Hélène Cixous, Luce Irigaray, Julia Kristeva are best grouped under...

- A. Marxists
- B. French Feminists
- C. Postcolonial critics
- D. Psychoanalysts

21. The just released *People's Linguistic Survey of India* is aimed at....

- A. Standardising all Indian languages
- B. Writing a history of Indian Linguistics
- C. Documenting India's linguistic diversity
- D. Bringing all Indian languages into English language format

22. *Écriture féminine* is a concept associated with...

- A. Postcolonial Theory
- B. French grammar
- C. Gynaecology
- D. Feminist literary theory

23. 'You have seen a man become a slave, now you will see a slave become a man'. This statement by Frederick Douglass uses a specific figure of speech. Which one?

- A. Chiasmus
- B. Metonymy
- C. Synecdoche
- D. Allegory

24. "Or stain her Honour, or her new Brocade": the figure of speech employed here is the

- A. Synecdoche
- B. Ellipsis
- C. Metaphor
- D. Zeugma

25. 'Historiographic Metafiction' is a critical term originally coined by

- A. Rey Chow
- B. Linda Hutcheon
- C. Gayathri Spivak
- D. Maya Angelou

26. "All art is quite useless" is a statement made by

- A. Bernard Shaw
- B. Oscar Wilde
- C. John Ruskin
- D. James Joyce

27. Four serially-numbered versions of the same text are given below. Choose the one absolutely *error-free* text from among them.

1. Given the economical situation of most students, instructors in literary studies at the large majority of institutions are under heavy pressured to keep course book costs low; students complain if they are requisitioned to buy a book and then only read a small portion. There is also a threshold prize for books, and some students will not purchase an English textbook if it is not modest priced, unless it is a handsome anthology. Ironically, students' lack of time and money may help create marketing for shorter works in anthologies; at many

evening colleges, some students have jobs, often full time, and now more than ever they need access to inexpensive collections that provided wide ranges of materials. This economical situation is exacerbated in Indian towns, where the price of textbooks is sometimes fifty to one hundred percent greater than in the U.S. In addition having sensitivity to cost, students are actually attuned to locations of social and cultural power.

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- A. 1
- B. 2
- C. 3
- D. 4

28. Read the passage below:

Why is it not possible to reduce the endless production and consumption of excess, useless, wealth in goods and to increase the production and consumption of excess— and in the richest sense, useless— knowledge? The malaise of a society with too much material wealth has been evident throughout history, but a society weakened by too much knowledge has yet to appear. A people who have no opportunities for creativity are bound to seek out sensational and ultimately violent forms of excitation in order to know they are alive; those who have no opportunity for thought and action are ripe for political manipulation and tyranny.

Assertion (A)

The production and consumption of excess wealth in goods leads in some ways to increase in the production and consumption of excess; as such, it is desirable to reduce the endless production and consumption of material wealth.

Reason (R)

It is not clear however how the excessive production and consumption of material wealth compares with making and disseminating too much knowledge, or how richer knowledge on its own can make more creative and less violent social beings.

In the light of the passage, which of the following statements is TRUE?

- A. (A) and (R) are true.
- B. (R) is an explanation of (A)
- C. (A) is true but (R) is not true.
- D. Neither (A) nor (R) is true.

29. What author famously said: “I am a typical Irishman, my family comes from Hampshire”?

- A. James Joyce
- B. W. B. Yeats
- C. Seamus Heaney
- D. Bernard Shaw

30. What is a **scutum**?

- A. Early English tax
- B. Roman shield
- C. A German gun used during the last war
- D. term used in motor racing

31. What parts in his own plays is Shakespeare reputed to have taken?
- Adam in *As You Like It* and the Ghost in *Hamlet*
 - Horatio in *Hamlet* and Adam in *As You Like It*
 - Rosalind in *As You Like It* and Iago in *Othello*
 - Puck in *Midsummer Night's Dream* and Bassanio in *The Merchant of Venice*
32. A person has eidetic memory when she/he is
- Able to recall all past incidents accurately
 - Able to recall only images, sounds and objects accurately
 - Able to recall completely and fully only a significant incident
 - Possessed of a photographic memory
33. Which among the following is a *bacronym*?
- Radio Detection and Ranging – RADAR
 - Severe Acute Respiratory Syndrome - SARS
 - Fix Or Repair Daily – FORD
 - United Nations Development Fund for Women – UNIFEM
34. The opening lines of some poems are matched correctly with their corresponding titles/ authors in *one set* below. Identify the set.

I'm a riddle in nine syllables.

About suffering they were never wrong
The Old Masters....

Here I am, an old man in a dry month,
Being read to by a boy, waiting for rain....

This is no country for old men.

Margaret, are you grieving...?

I, too, dislike it: there are things....

- "Poetry" (Marianne Moore); "Musée des Beaux Arts" (W. H. Auden) "Gerontion" (T. S. Eliot) "Sailing to Byzantium" (W. B. Yeats) "Spring and Fall" (G. M. Hopkins); "Metaphors" (Sylvia Plath).
- "Metaphors" (Sylvia Plath); "Musée des Beaux Arts" (W. H. Auden); "Gerontion" (T. S. Eliot); "Sailing to Byzantium" (W. B. Yeats); "Spring and Fall" (G. M. Hopkins); "Poetry" (Marianne Moore).

- C. "Spring and Fall" (G. M. Hopkins); "Metaphors" (Sylvia Plath); "Musée des Beaux Arts" (W. H. Auden); "Sailing to Byzantium" (W. B. Yeats) "Gerontion" (T. S. Eliot); "Poetry" (Marianne Moore).
- D. "Sailing to Byzantium" (W. B. Yeats); "Musée des Beaux Arts" (W. H. Auden) "Gerontion" (T. S. Eliot); "Spring and Fall" (G. M. Hopkins); "Metaphors" (Sylvia Plath); "Poetry" (Marianne Moore).
35. George Orwell's famous *Inside the Whale*: (1) is a critique of the armchair communism of the 1930s English poets, chiefly Auden, Spender, Isherwood, et al.; (2) gives an account of what the Biblical Jonah did for three days within the whale's belly; (3) offers a comprehensive critique of the English Public School system; (4) borrows its title from Henry James who uses the phrase to characterize a writer who cuts himself off from the outside world; (5) carries several allusions to India's struggle for independence; (6) was published in 1947.
- A. 2 and 3 are true.
 B. 3 and 5 are true.
 C. 1 and 4 are true.
 D. 5 and 6 are true
36. The novel *Voss* is written by
- A. Patrick White
 B. Amos Tutuola
 C. Chinua Achebe
 D. Wole Soyinka
37. When a text is partially erased and written over it is called ...
- A. Paratext
 B. Hypotext
 C. Palimpsest
 D. Metatext
38. Which one does **not** fit the sequence?
- Chronicle, history, saga, segue...
- A. Chronicle
 B. History
 C. Saga
 D. Segue

39. One of the following terms does **not** fit the sequence?

Palindrome, Anagram, Velodrome, Homonym

- A. Palindrome
- B. Velodrome
- C. Anagram
- D. Homonym

40. Of the following theorists, identify the one who has examined the narrative constructions of history ...

- A. Edward Said
- B. Hayden White
- C. Rey Chow
- D. Gayatri C. Spivak

41. "Sometimes I've believed as many as six impossible things before breakfast", says a monarch in....

- A. Lewis Carroll's *Through the Looking Glass*
- B. Mukul Kesavan's *Looking through Glass*
- C. William Shakespeare's *King Lear*
- D. Alfred Lord Tennyson's *Idylls of the King*.

42. In parenthetical documentation:

- A. Documents are cited chronologically and cited parenthetically within the text.
- B. Documents are referred to briefly and inserted in parentheses within the text.
- C. Documents are cited alphabetically and cited parenthetically within the text.
- D. Documents are referred to in full and listed separately in a parenthetical format.

43. What, among the following, does **not** figure in Works Cited?

- A. Author's/Editor's name
- B. Title of the document in full
- C. Copyright holders' details
- D. Place of publication, publication date

44. Identify the concept correctly from its description below:

"From the German for shape or form, a holistic unit, implying a word that is more than the sum of its parts and not capable of being divided from the sum of its parts."

- A. *Zeitgeist*
- B. Genre
- C. *Gestalt*
- D. Uncanny

45. _____ refers to the kind of writing that provides particulars of speech, manners, and customs of a local geographical region.
- A. Local colour
 - B. Mimesis
 - C. Mythopoesis
 - D. Legend
46. _____ itself means an indecision as to what you mean, an intention to mean several things; a probability that one or other or both of two things has been meant, and the fact that a statement has several meanings.
- A. Ambiguity
 - B. Parataxis
 - C. Anaphora
 - D. Prevarication
47. The language of science and technology, legal English, the language of commerce and trade, the language of classroom interaction are generally referred to as
- A. Tenor.
 - B. Register.
 - C. Cant.
 - D. Slang.
48. The concept of “discourse communities” developed from
- A. The concepts of *langue* and *parole*.
 - B. The concepts of fluency and articulatory ease.
 - C. The concepts of speech community and interpretive community.
 - D. The concepts of imagined community and contact zones.
49. The anthropologist most commonly associated with structuralist thinking is...
- A. Margaret Mead
 - B. Claude Levi-Strauss
 - C. Victor Turner
 - D. James Clifford
50. Urizen, Enitharmon, Luvah and Vala are characters associated with the writings of ...
- A. JRR Tolkien
 - B. George RR Martin
 - C. William Blake
 - D. Terry Pratchett

Section – B
(Marks 25)

Answer either (I) or (II)

I. Write an essay on any *one* of the following topics.

1. Writing the Posthuman
2. London in Literature
3. Epiphany in the Modern Novel
4. Need for the Digital Humanities
5. Disability Studies
6. *Unimagined Communities?*
7. Caricature as Critique
8. The Visual Essay as a narrative form
9. The Irrelevance of the Canon in Dalit/Minority writing
10. Folk *versus* Pop Cultures

II. Write an essay on the following poem in which you indicate as legibly as you can the theoretical orientation you would prefer and the critical insights you would bring to bear upon it.

Pink Dog

The sun is blazing and the sky is blue.
Umbrellas clothe the beach in every hue.
Naked, you trot across the avenue.

Oh, never have I seen a dog so bare!
Naked and pink, without a single hair...
Startled, the passersby draw back and stare.

Of course they're mortally afraid of rabies.
You are not mad; you have a case of scabies
but look intelligent. Where are your babies?

(A nursing mother, by those hanging teats.)
In what slum have you hidden them, poor bitch,
while you go begging, living by your wits?

Didn't you know? It's been in all the papers,
to solve this problem, how they deal with beggars?
They take and throw them in the tidal rivers.

Yes, idiots, paralytics, parasites
go bobbing in the ebbing sewage, nights
out in the suburbs, where there are no lights.

If they do this to anyone who begs,
drugged, drunk, or sober, with or without legs,
what would they do to sick, four-legged dogs?

In the cafés and on the sidewalk corners
the joke is going round that all the beggars
who can afford them now wear life preservers.

In your condition you would not be able
even to float, much less to dog-paddle.
Now look, the practical, the sensible

solution is to wear a fantasía.
Tonight you simply can't afford to be a
n eyesore ... But no one will ever see a

dog in máscara this time of year.
Ash Wednesday'll come but Carnival is here.
What sambas can you dance? What will you wear?

They say that Carnival's degenerating
— radios, Americans, or something,
have ruined it completely. They're just talking.

Carnival is always wonderful!
A depilated dog would not look well.
Dress up! Dress up and dance at Carnival!