

HALL TICKET NUMBER

ENTRANCE EXAMINATIONS – 2016
M.Phil. ENGLISH

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. This paper comprises **TWO** sections in all.
3. Enter your **Hall Ticket Number on the question paper, the FIRST page of the OMR sheet and the answer book**, in the box provided.
4. This Question paper consists of **TWO** sections:

Section A consists of **Multiple Choice Questions** and must be answered on the **OMR** sheet. 0.33 of 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**.

5. This Question Paper contains **13** pages in all. Ensure that all the pages have been printed before you start answering.
6. At the end of the examination, return the OMR sheet **and** the Answer Book to the invigilator. You may take away the question paper with you.

(Turn to Page 2 for Section A)

L-90

Section A**(TOTAL MARKS: 50)**There are **50** questions to answer.Each question carries **ONE MARK****0.33 of a mark will be deducted for every WRONG answer**

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1. Identify which of the following sets has one critic who **does not** belong with the others.
 - a. Cleanth Brooks, Robert Penn Warren, William K Wimsatt
 - b. Allen Tate, Cleanth Brooks, Robert Penn Warren
 - c. Allen Tate, Robert Penn Warren, Monroe Beardsley
 - d. Robert Penn Warren, Monroe Beardsley, Northrop Frye

 2. New fields of interdisciplinary research in literature and culture do **not** include, as yet,
 - a. Face Studies
 - b. Happiness Studies
 - c. Victim Studies
 - d. Fat Studies

 3. 'Irregardless' is not in standard use because
 - a. it is a new term and yet to gain acceptance.
 - b. it has now grown obsolete.
 - c. the prefix 'ir' duplicates the suffix 'less' and as such is unnecessary.
 - d. it is a Hinglish word.

 4. *Affilia*, *Hypatia*, *Frontiers*, *Camera Obscura* and *Meridians* are all journals focusing on
 - a. Films and television
 - b. Geography and literature
 - c. Mythology
 - d. Women and gender studies

 5. What characteristics of Seventeenth-century Metaphysical poetry sparked the enthusiasm of modernist poets and critics?
 - a. Its intellectual complexity
 - b. Its union of thought and passion
 - c. Its uncompromising engagement with politics
 - d. a and b

 6. The keynote of Robert Browning's philosophy of life is
 - a. agnosticism
 - b. optimism
 - c. pessimism
 - d. skepticism

7. Which of the following is NOT an entry in Raymond Williams's *Keywords*?
- Taste
 - Tradition
 - Theory
 - Text
8. Latin has contributed more words to English than any _____ foreign language.
- more
 - better
 - other
 - older
9. The adjectival *Arab* in English means _____.
- the language and literature of the Arabian people.
 - the land of the people of Arabia.
 - the representation of the people of Arabia.
 - the people of Arabia or their culture.
10. What relation do you see between the two stanzas of the poem below?
- Why did baby die,
Making Father sigh,
Mother cry?
- Flowers that bloom to die
Make no reply
Of "Why?"
But bow and die.
- The first and the second stanzas relate to each other by the logic of metaphor.
 - The second stanza of the poem logically presents an answer for the question in its first.
 - The second stanza of the poem offers a logical analogy to the question in its first.
 - The first and the second stanzas do not relate to each other by the logic of metaphor.
11. Identify the protest movement with which Aimé Césaire of Martinique, Leopold Senghor of Senegal, and Léon Damas of French Guiana were associated during the 1930s.
- The Négritude movement
 - The Black Panther movement
 - 'The Internationalé'
 - The Francophone Caucus

12. Thomas Carlyle's "The Hero as Poet" focuses on two poets. Who are they?

- a. Homer and Dante
- b. Dante and Shakespeare
- c. Ovid and Shakespeare
- d. Chaucer and Boccaccio

13. A poet writes:

A pin has a head, but has no hair;
 A clock has a face, but no mouth there;
 Needles have eyes, but they cannot see;
 A fly has a trunk without lock or key.

These lines

- a. carry live metaphors.
- b. are anthropomorphic.
- c. carry dead metaphors.
- d. are paradoxical.

14. In Western history, Theory seems to have traversed a long course. Arrange the major signposts of its traversal chronologically:

- a. Victorian, Pre-Socratic, the Enlightenment, Modern, the Renaissance, The Middle Ages, Postmodern, Romantic ...
- b. The Middle Ages, Postmodern, Romantic, Pre-Socratic, the Enlightenment, Modern, Victorian, the Renaissance ...
- c. Pre-Socratic, The Middle Ages, the Renaissance, the Enlightenment, Romantic, Victorian, Modern, Postmodern ...
- d. The Renaissance, the Enlightenment, Pre-Socratic, The Middle Ages, Postmodern, Romantic, Victorian ...

15. "Writing is the continuation of politics by other means" — or so believed the critical analysts and writers of *Tel Quel*. This statement is attributed to _____.

- a. Roland Barthes
- b. Georges Poulet
- c. Philippe Sollers
- d. Jacques Derrida

16. "To spend too much time in ----- is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humour of a scholar. They perfect nature, are perfected by experience..."

- a. virtues
- b. pleasures
- c. relationships
- d. studies

17. A society which thinks that it has outlived the need for magic is either mistaken in that opinion, or else it is a dying society, perishing for lack of interest in its own maintenance.

In other words:

- a. The need for magic is integral to the sustenance of all living societies.
 - b. All living societies outlive the need for magic to sustain themselves.
 - c. The need for magic is not so integral to the sustenance of living societies.
 - d. No living society will outlive the need for magic to sustain itself.
18. "_____, in the younger sort, is a part of education; in the elder, a part of experience".
- a. Travel
 - b. Exercise
 - c. Love
 - d. Reading
19. RICHARD: And if my word be sterling yet in England,
Let it command a mirror hither straight...
BOLING-BROKE: Go some of you and fetch a looking glass.
- a. Richard's utterance evokes no response in Boling-broke.
 - b. Boling-broke understands what Richard urgently requires.
 - c. Boling-broke's response is too prompt to comprehend Richard's command fully.
 - d. Richard's command is hardly intelligible to Boling-broke for all his readiness.
20. When he was eight years old he had become
Hungry for words, and he would munch his way
Through comics, adverts, anything with some
Printed food to hold the pangs at bay.
- Here is an example of a poet _____ .
- a. taking a clichéd metaphor seriously and literally for comic effect.
 - b. taking a serious and literal phrase metaphorically for comic effect.
 - c. reading an ironic tone in a passage breathing a neutral tone.
 - d. reading a neutral tone in a passage breathing an ironic tone.
21. 'The question is,' said Alice, 'whether you can make words mean so many different things.'
'The question is,' said Humpty-Dumpty, 'which is to be master— that's all.'
- Which indeed?*
- a. word
 - b. meaning
 - c. you
 - d. thing

22. English sentences have a rhythm of their own, which in the study of speech is called _____.

- a. pitch
- b. accent
- c. intonation
- d. inflection

23. We expect to see John tomorrow.

If you want to change the meaning of this sentence, and yet retain the syntax, which word in the following would you NOT use?

- a. meet
- b. ask
- c. listen
- d. visit

24. The following is a celebrated passage in Derek Walcott's "The Schooner *Flight*."

I'm just a red nigger who love the sea,
I had a sound colonial education,
I have Dutch, nigger, and English in me,
And either I'm nobody, or I'm a nation.

Identify the speaker.

- a. Mehring
- b. Brother Man
- c. Castaway Jones
- d. Shabine

25. In what chronological sequence would the following English writers appear in an anthology?

- a. Jonathan Swift, William Hazlitt, Francis Thompson, Henry Fielding, William Makepeace Thackeray, Sir Thomas Browne, Walter Bagehot, Charles Lamb, Walter H. Pater, Joseph Addison, Thomas Carlyle, Francis Bacon, Oliver Goldsmith, Algernon C. Swinburne, Charles Dickens.
- b. Francis Bacon, Sir Thomas Browne, Jonathan Swift, Joseph Addison, Henry Fielding, Oliver Goldsmith, Charles Lamb, William Hazlitt, Thomas Carlyle, William Makepeace Thackeray, Charles Dickens, Walter Bagehot, Algernon C. Swinburne, Walter H. Pater, Francis Thompson.
- c. Walter Bagehot, Sir Thomas Browne, Jonathan Swift, Thomas Carlyle, Francis Bacon, Walter H. Pater, Henry Fielding, Francis Thompson, Algernon C. Swinburne, William Hazlitt, Charles Dickens, Oliver Goldsmith, Charles Lamb, Joseph Addison, William Makepeace Thackeray.
- d. Francis Bacon, Sir Thomas Browne, Jonathan Swift, Joseph Addison, Henry Fielding, Oliver Goldsmith, Charles Lamb, Algernon C. Swinburne, William Hazlitt, Thomas Carlyle, Walter H. Pater, William Makepeace Thackeray, Francis Thompson, Charles Dickens, Walter Bagehot.

26. Which sentences go together....
- (i) When you call me, I will give you the address.
You are likely to call me, so that I can give you the address.
 - (ii) When you call me, I will give you the address.
You are not likely to call me for me to give you the address.
 - (iii) When you call me, I will give you the address.
Whenever you want the address, you will look for me.
 - (iv) When you call me, I will give you the address.
When you want my address, call me.
- a. (i)
 - b. (ii)
 - c. (iii)
 - d. (iv)
27. Edvard Munch's famous painting *The Scream* may be situated within which 20th century aesthetic movement?
- a. Imagism
 - b. Voyeurism
 - c. Expressionism
 - d. Methodism
28. Among the following who does not quite fit the category of a postcolonial critic?
- a. Neil Lazarus
 - b. Ngugi Wa'Thiong'O
 - c. Katherine Hayles
 - d. Ali Behdad
29. Among the science fiction authors listed here, which one was responsible for the first known definition of cyberspace?
- a. Isaac Asimov
 - b. William Gibson
 - c. Arthur C. Clarke
 - d. Ray Bradbury
30. The following authors could best be grouped as writers of the _____
- Edgar Allan Poe, Nathaniel Hawthorne, Washington Irving, Charles Brockdon Brown
- a. American pastoral
 - b. American frontier fiction
 - c. American war writing
 - d. American Gothic

31. "A story which portrays events that occur at the same time as the original work, but focuses on different characters in a different setting" is the definition of a:
- sequel
 - prequel
 - sidequel
 - interquel
32. Which is the odd one out?
- Elegy
 - Eclogue
 - Bucolic
 - Pastoral
33. The Panopticon is related to the paradigm of
- Laura Mulvey's notion of visual pleasure in the cinema
 - Jacques Lacan's idea of mirror stage
 - Michel Foucault's theory of discipline
 - Judith Butler's concept of performativity
34. "That which presents an intellectual and emotional complex in an instant of time" is the _____.
- definition of the image by Pound
 - definition of the symbol by Mallarme
 - definition of the allusion by Eliot
 - definition of the sign by Saussure
35. Surface and Deep Structure are part of
- Wren and Martin Grammar
 - Traditional Grammar
 - Modern English Grammar
 - Transformational Generative Grammar
36. "The mortuary occupied a corner position".
How many Noun phrases are there in the above sentence?
- 1
 - 2
 - 3
 - 6
37. During whose reign was Richard Burbage an English stage actor?
- Elizabeth I
 - Victoria
 - Henry VIII
 - George II

38. Who is the author of the play, *Remorse*?

- a. Samuel Taylor Coleridge
- b. William Wordsworth
- c. William Blake
- d. Percy Shelley

39. William Wilberforce is associated with

- a. The abolition of slavery in Britain
- b. The American Civil War
- c. The Great Plague of London
- d. The Second World War

40. Identify the correctly matched group :

- | | |
|---------------------------------------------|-----------------------------|
| (I) "Because I could not stop for death..." | (a) Walt Whitman |
| (II) "O Captain ! My Captain!" | (b) William Carlos Williams |
| (III) "Two roads diverged in a wood..." | (c) Emily Dickinson |
| (IV) "So much depends upon..." | (d) Robert Frost |

(I) (II) (III) (IV)

- a. (a) (b) (c) (d)
- b. (c) (a) (d) (b)
- c. (a) (c) (b) (d)
- d. (c) (a) (b) (d)

41. Modernism has been described by one of the following critics as being concerned with the "disenchantment of our culture with culture itself".

- a. Stephen Spender
- b. Malcolm Bradbury
- c. Lionel Trilling
- d. Joseph Frank

42. "Can one imagine any private soldier, in the nineties or now, reading *Barrack-Room Ballads* and feeling that here was a writer who spoke for him? It is very hard to do so. [...] When he is writing not of British but of "loyal" Indians he carries the 'Salaam, Sahib' motif to sometimes disgusting lengths. Yet it remains true that he has far more interest in the common soldier, far more anxiety that he shall get a fair deal, than most of the "liberals" of his day and our own. He sees that the soldier is neglected, meanly underpaid and hypocritically despised by the people whose incomes he safeguards".

- a. This is E. M. Forster's "India, Again".
- b. This is Malcolm Muggeridge on E. M. Forster's India.
- c. This is T. S. Eliot on Rudyard Kipling.
- d. This is George Orwell on Rudyard Kipling.

43. "It blurs distinctions among literary, non-literary and cultural texts, showing how all three intercirculate, share in, and mutually constitute each other." What does it in this statement stand for ?
- Marxism
 - Structuralism
 - Formalism
 - New Historicism
44. To refer to the irresolvable difficulties a text may open up, Derrida makes use of the term:
- aporia
 - difference
 - erasure
 - supplement
45. The term *homology* means a correspondence between two or more structures. Who of the following developed a theory of relations between literary works and social classes in terms of homologies?
- Raymond Williams
 - Christopher Caudwell
 - Lucien Goldmann
 - Antonio Gramsci

Questions 46-50 are based on the following passage:

BardBox returns, after a four year hiatus, because there is so much good and interesting original Shakespeare production continuing to appear online, and the best of it needs documenting. A prime example is this delightful dramatised vlog, the creation of a four-women creative team from New Zealand called the Candle Wasters. Set in and around a New Zealand high school, it presents a modernised take on *Much Ado About Nothing* in the form of a vlog, with the various characters taking to the camera to share their thoughts with us.

This is an exceptional undertaking, absolutely in tune with its times. The parts are winningly performed and the plot and themes of Shakespeare's plays credibly translated to twenty-first century New Zealand. It makes the transition of the sexual politics of Shakespeare's era to the preoccupations of modern times seem not too forced, and it finds space for both the light and the dark, even if it is happier when things are happy. Compared to the complicated and rather heavy-handed attempt by the Royal Shakespeare Company to embrace the social media era with its *Midsummer Night's Dreaming* of 2013, this seems unforced, a logical way of retelling what Shakespeare has to say, through the media and method most likely to be appreciated by its target audience. It also ably demonstrates how online video can free us from the stage by breaking down the received narrative and exploring its constituent parts afresh. This is why Shakespeare belongs on YouTube.

46. Bardbox appears to be
- a video programme about bards and Shakespeare
 - an internet site that shows a vlog
 - the Candle Wasters online forum
 - an internet site that lists original Shakespeare productions that appear online
47. When the author says Bardbox is back, the reference is to Bardbox having had a previous online presence,
- during a hiatus
 - with a hiatus of four years
 - during a hiatus of four years when not much Shakespeare was available online
 - without a hiatus ever
48. From the passage we can gather that a vlog is
- online and to do with the Candle Wasters
 - online and involves people speaking their thoughts to a camera
 - online and a forum for high school dramatics
 - online and a forum for Shakespeare plays
49. In comparison with the Royal Shakespeare Company's 2013 production of *A Midsummer Night's Dream*, the Candle Wasters' *Much Ado about Nothing* is
- an adaptation of Shakespeare to a media for a larger target audience
 - forced and not too happy
 - complicated and heavy-handed
 - not really what Shakespeare has to say
50. The passage tells us that online Shakespeare productions
- are better than theatre productions
 - are the only way to watch Shakespeare today
 - are a way of not restricting Shakespeare to the stage
 - are the only way New Zealanders watch Shakespeare today

Section B

(MARKS 25)

Attempt either (I) or (II)

I. Write an essay on any ONE of the following topics:

1. Reading for Life
2. Some Shibboleths in Critical Thinking
3. The Uses of Error
4. Why (and How) Freud Haunts Readers
5. Some Mistaken Assumptions about English Literacy (in India)
6. The Modernity of Modern Prose
7. Difference as a (Mis)reading of Sameness
8. The Role of the Critic
9. The "Cultural Unconscious"
10. The Use of Fancy Literary Theories/Theorists in Research.

II. Write an essay on the following poem examining the speaker's concerns over language and memory.**Chemo Side Effects: Memory**

Where is the word I want?

Groping
in the thicket,
about to pinch the
dangling
berry, my fingerpads
close on
air.

I can hear it
scrabbling like a squirrel
on the oak's far side.

Word, please send over this black stretch of ocean
your singular flare,
blaze
your topaz in the mind's blank.

I could always pull the gift
from the lucky-dip barrel,
scoop the right jewel
from my dragon's trove....

Now I flail,

the wrong item creaks up
on the mental dumbwaiter.

No use—
it's turning
out of sight,
a bicycle down a
Venetian alley—
I clatter after, only to find
gondolas bobbing in sunny silence,
a pigeon mumbling something
I just can't catch.