

ENTRANCE EXAMINATIONS – 2017

M.Phil. Comparative Literature

Time : 2 hours

Max.Marks : 80

Hall Ticket No.

INSTRUCTIONS

1. Write your Hall Ticket No. in the OMR Answer Sheet given to you. Also, write your Hall Ticket No. in the space provided above.
2. There is **no Negative marking**.
3. Answers are to be marked on the OMR Answer Sheet following the instructions provided thereon.
4. Please handover the **OMR Answer Sheet** at the end of the examination to the Invigilator. You may take the Question Paper after the examinations is over.
5. No additional sheet will be provided. Rough work can be done in the Question paper itself.

0-47

PART – A

- 1) What number should fill the blank in the series: U32, V29, ____, X23, Y20.
A. W26 B. W17 C. Z17 D. Z26
- 2) Which does not belong with the others:
A. Inch. B. Ounce C. Centimeter D. Yard
- 3) Identify the appropriate course(s) of action if a large number of people die every year due to drinking polluted water during the summer:
I) The government should make adequate arrangements to provide safe drinking water.
II) The people should be educated about the dangers of drinking polluted water.
A. Only I B. Only II C. Neither I nor II D. Both I & II
- 4) Three pencils cost the same as two erasers. Four erasers cost the same as one ruler. Pencils are more expensive than rulers. If the first two statements are true, the third statement is ____.
A. True B. False C. Uncertain D. Unknown
- 5) A jar of jelly beans contains more red beans than green. There are more yellow beans than red. The jar contains fewer yellow beans than green ones. If the first two statements are true, the third statement is ____.
A. True B. False C. Uncertain D. Unknown

Choose a term that best suits the following statements to answer questions 6 to 14:

- 6) The structure of a story; the sequence in which the author arranges events in a story; the structure of a five-act play often includes the rising action, the climax, the falling action, and the resolution:
A. Pathetic Fallacy B. Verisimilitude C. Allusion D. Plot
- 7) A statement which can contain two or more meanings:
A. Ambiguity B. Anecdote C. Epigraph D. Foil
- 8) The contrast is between the literal meaning of what is said and what is meant.
A. Oxymoron B. Analogy C. Verbal Irony D. Juxtaposition
- 9) The use of angry and insulting language:
A. Jargon B. Invective C. Malapropism D. Mood
- 10) A device in literature where an object represents an idea:
A. Narrator B. Parody C. Symbolism D. Theme
- 11) A statement which lessens or minimizes the importance of what is meant:
A. Verisimilitude B. Understatement C. Colloquialism D. Hyperbole
- 12) A purification of emotions in literature or art:
A. Catharsis B. Colloquialism C. Vernacular D. Foil
- 13) Unintentional use of an inappropriate word similar in sound to the appropriate word, often with humorous effect:

- A. Naturalism B. Modernism C. Malapropism D. Postmodernism

- 14) A play on words wherein a word is used to convey two meanings at the same time:
 A. Pun B. Satire C. Hyperbole D. Paradox

Read the following passage and answer questions 15-19:

A metaphor is a poetic device that deals with comparison. It compares similar qualities of two dissimilar objects. With a simple metaphor, one object becomes the other: *Love is a rose*. Although this does not sound like a particularly rich image, a metaphor can communicate so much about a particular image that poets use them more than any other type of figurative language. The reason for this is that poets compose their poetry to express what they are experiencing emotionally at that moment. Consequently, what the poet imagines love to be may or may not be our perception of love. Therefore, the poet's job is to enable us to *experience* it, to feel it the same way that the poet does. We should be able to nod in agreement and say, "Yes, that's it! I understand precisely where this person is coming from."

Let's analyze this remarkably unsophisticated metaphor concerning love and the rose to see what it offers. Because the poet uses a comparison with a rose, first we must examine the characteristics of that flower. A rose is spectacular in its beauty, its petals are velvety soft, and its aroma is soothing and pleasing. It's possible to say that a rose is actually a veritable feast to the senses: the visual, the tactile, and the aural [more commonly known as the senses of sight, touch, and sound]. The rose's appearance seems to border on perfection, each petal seemingly symmetrical in form. Isn't this the way one's love should be? A loved one should be a delight to one's senses and seem perfect. However, there is another dimension added to the comparison by using a rose. Roses have thorns. This is the comprehensive image the poet wants to communicate; otherwise, a daisy or a chrysanthemum would have been presented to the audience as the ultimate representation of love — but the poet didn't, instead conveying the idea that roses can be treacherous. So can love, the metaphor tells us. When one reaches out with absolute trust to touch the object of his or her affection, ouch, a thorn can cause great harm! "Be careful," the metaphor admonishes: Love is a feast to the senses, but it can overwhelm us, and it can also hurt us. It can prick us and cause acute suffering. This is the poet's perception of love — an admonition. What is the point? Just this: It took almost 14 sentences to clarify what a simple metaphor communicates in only five words! *That* is the artistry and the joy of the simple metaphor.

- 15) The main idea of this passage is:
 A. Poetic devices are necessary for poets.
 B. Poetry must never cater to the senses.
 C. Always use words that create one specific image.
 D. The metaphor is a great poetic device.
- 16) It can be inferred that a metaphor is:
 A. A type of figurative language.
 B. The only poetic device.
 C. Not precise enough.
 D. A type of flower in a poem.
- 17) According to the passage, thorns _____.
 A. Protect the rose from harm.
 B. Reduce the ability to love another.

- C. Add a new element to the image of love.
- D. Are just more images to compare to a rose.

18) It can be inferred that the true meaning of the *love is a rose* metaphor is that:

- A. Love is a true joy.
- B. Love comes only once in a lifetime.
- C. Love is never permanent.
- D. Love is a combination of good and bad experiences.

19) According to the passage, the poet's intention is ____.

- A. To release anger.
- B. To announce heartache.
- C. To enable you to experience the poet's point of view.
- D. To reward the senses.

Read the following passage and answer questions 20-25:

Plato, the famous Greek philosopher, taught that the things of the world around us are merely copies or "shadows" of greater, eternal realities. He used a metaphor of people living inside a cave to convey his ideas. The people inside the cave could not see the world outside the cave, they could only see shadows of people and animals as they passed by.

Plato was suggesting that the shadows would seem very real and alive to the people inside the cave, because that was all they had ever seen of the outside world. But these shadows were not the real, living creatures of the outside world, they were merely reflections of them. Plato's point was that this temporal world is a ____ of some greater, eternal reality.

20) The word that would most accurately fits the blank at the end of the second paragraph is:

- A. Picture
- B. Contradiction
- C. Corruption
- D. Reversal

21) The underlined word *convey*, as used in this passage, most accurately means ____.

- A. Give birth to
- B. Rationalize
- C. Experiment
- D. Explain

22) What is the main idea of Plato's cave analogy?

- A. This world is not all there is.
- B. Mankind cannot hope to see the truth.
- C. Humans are stupid.
- D. Real things cast shadows.

23) The author's purpose in this passage is to:

- A. Refute Plato's philosophy.
- B. Explain Plato's philosophy.
- C. Convince the reader that life is like a cave.
- D. Entertain the reader.

24) Which of the following would be the best title for this passage?

- A. Life in a Cave
- B. Plato's Cave Analogy
- C. Making Shadow Puppets
- D. Is There Life After Death?

25) The underlined word *temporal*, as used in the passage, most nearly means:

- A. Hot
- B. Right-handed
- C. Old-fashioned
- D. Temporary

Read the following passage and answer questions 26-29:

“Materialist Aesthetics of Dalit Literature”

In formulating the aesthetics of Dalit literature, it will be necessary, first of all, to explicate beauty. Is such an explication possible? It is not possible to do so on the basis of imagination, and conventions. The traditional theory of beauty seems abstruse and spiritualistic. According to this theory, the beauty of an artistic creation lies in its expression of world consciousness or other worldliness. This traditional theory is universalistic and spiritualistic. The aesthetics, which proposes that the beauty of a work of art is its artistic rendering of reality, is materialist. Dalit literature rejects spiritualism and abstraction, its aesthetics is materialist rather than spiritualist. Are human beings only beauty-mad? Do they only want pleasure? The answer to both questions is no, because hundreds of thousands of people appear to be passionate about freedom, love, justice and equality. They have sacrificed themselves for these ideals. This implies that for them social values are at least as dear to their lives as, if not dearer than, values of art. Equality, freedom, justice and love are the basic sentiments of people and society. They are many times more important than pleasure and beauty.

- 26) According to the passage, traditional theory of beauty is ____.
- A. Materialistic B. Spiritualistic C. Utopian D. Utilitarian
- 27) Traditional theory espouses ‘beauty’ based on ____.
- A. Experience C. Other worldliness
B. Materialism D. Social consciousness
- 28) What among the following is not a basic sentiment of people and society?
- A. Freedom B. Pleasure C. Love D. Equality
- 29) Dalit Literature according to the author values art based on ____.
- A. Aesthetic values B. Traditional values C. Social values D. Pleasure

Read the following excerpt from the poem *Vantillu (Kitchen)* and answer questions 30-34:

My mother was queen of the kitchen,
but the name engraved on the pots and pans is Father’s.

Luck, they say, landed me in my great kitchen,
gas stove, grinder, sink, and tiles.

I make cakes and puddings,
not old-fashioned snacks as my mother did.
But the name engraved on the pots and pans is my husband’s.

My kitchen wakes
to the whistle of the pressure cooker,
the whirr of the electric grinder.
I am a well-appointed kitchen myself,
turning round like a mechanical doll.
My kitchen is a workshop, a clattering,
busy butcher stall, where I cook
and serve, and clean, and cook again.

In dreams, my kitchen haunts me,
my artistic kitchen dreams,
the smell of seasonings even in the jasmine.

Damn all kitchens. May they burn to cinders,
the kitchens that steal our dreams, drain
our lives, eat our days — like some enormous vulture.
Let us destroy those kitchens
that turned us into serving spoons.
Let us remove the names engraved on the pots and pans.
Come, let us tear out these private stoves,
before our daughters must step
solitary into these kitchens.
For our children's sakes,
Let us destroy these lonely kitchens.

- 30) The tone employed in the first two lines of the poem is ____.
- A. Romantic B. Comic C. Sarcastic D. Tragic
- 31) What have modern kitchen gadgets made a woman?
- A. An efficient cook B. A mechanical doll C. A multi-tasker D. A butcher
- 32) Who owns the kitchen in which the woman is the worker-queen?
- A. The woman and her daughter C. Husband and son
B. Father and husband D. Father and mother
- 33) Kitchens, traditional or modern, have turned women into ____.
- A. Wonderful cooks C. Decision makers
B. Owners of kitchen D. Serving spoons
- 34) The poet wants to burn all kitchens because ____.
- A. Daughters will not enter solitarily into the kitchen.
B. Daughters will have a gleaming new kitchen.
C. Sons will then eat out.
D. None of the above.

Read the passage from Tagore's "Visva Sahitya" and answer questions 35-38:

Do not so much as imagine that I will show you the way to such a world literature. Each of us must make his way forward according to his own means and abilities. All I have wanted to say is that just as the world is not merely the sum of your plough field, plus my plough field, plus his plough field – because to know the world that way is only to know it with a yokel – like parochialism – similarly world literature is not merely the sum of your writings, plus my writing, plus his writings. We generally see literature in this limited, provincial manner. To free oneself of that regional narrowness and resolve to see the universal being in world literature, to apprehend such totality in every writer's work, and to see its interconnectedness with every man's attempt at self-expression, that is the objective we need to pledge ourselves to.

- 35) World Literature can be perceived ____.
- A. By everyone according to their own means and abilities.

- B. Only by literary scholars.
 C. By ones who are proficient in more than two literatures.
 D. By academicians in Universities.
- 36) World literature is ____.
- A. Comparing two literatures
 B. The sum of different literatures
 C. Comparing two cultures through literature
 D. All of the above
- 37) Interconnectedness:
- A. Helps see the totality in literature
 B. Is not universal
 C. Breaks down specificities of literature
 D. None of the above
- 38) Literature is everybody's attempt at ____.
- A. Philosophizing life
 B. Self- Expression
 C. Theorizing life
 D. Representing life
- 39) Your purchases add ____ to Rs. 550.
- A. Total
 B. Up
 C. Above
 D. Below
- 40) I need to figure ____ what exactly is Comparative Literature!
- A. Up
 B. In
 C. Out
 D. On

PART - B

- 41) In *Quran*, the God's word is bestowed to humans in ____.
- A. Persian
 B. Arabic
 C. Hebrew
 D. Urdu
- 42) In the high-textual tradition of India, name two texts that have been transformed into many versions through translations in many languages.
- A. *Upanishads* and *Vedas*
 B. *Mahabharata* and *Manusmriti*
 C. *Ramayana* and *Mahabharata*
 D. *Ramayana* and *Manusmriti*
- 43) Which is the most translated text in the world?
- A. *Arabian Nights*
 B. *Bible*
 C. *Gita*
 D. *Quran*
- 44) NTM, a Government of India sponsored project, is in its expanded form:
- A. National Transformation Movement
 B. National Translation Mission
 C. National and Transnational Migrations
 D. National Treasure and Monuments
- 45) Which of the following statements are agreeable?
- A. Translating Dalit Literatures into English gives it wider visibility.
 B. Translating Dalit Literatures into English homogenizes differences.
 C. Translating Dalit Literatures into English gives it a certain power.
 D. All of the above.
- 46) Amir Khusrow, the famous medieval poet wrote in ____.
- A. Hindi
 B. Urdu
 C. Persian
 D. Arabic

- 47) Lal Ded, one of the most famous women mystic poets of medieval period is from ____.
 A. Kashmir B. Haryana C. Rajasthan D. Uttar Pradesh
- 48) Post-colonialism largely drew from Edward Said's seminal work ____.
 A. *Nation and Narration* C. *The Wretched of the Earth*
 B. *Orientalism* D. *Colonial Imagination*
- 49) "One is not born a woman" is the famous line from ____.
 A. *The Second Sex* C. *The Feminine Mystique*
 B. *A Room of One's Own* D. *The Colour Purple*
- 50) "Womanism," an alternate to dominant white feminism was a concept put forward by:
 A. Toni Morrison B. Alice Walker C. Maya Angelou D. Angela Davies
- 51) The *Rasa* theory is taken from ____.
 A. *Abhinava Bharathi* C. *Dhvanyaloka*
 B. *Abhinaya Darpana* D. *Natya Shastra*
- 52) What best defines "Indian Literature"??
 A. Indian English Literature.
 B. Literatures in Sanskrit and Hindi.
 C. Literatures in all languages of India including English.
 D. Literatures in all languages excluding English.
- 53) The collective "Subaltern Studies" attempts to write history ____.
 A. From above B. From below C. Of Europe D. Of the world
- 54) Whose English translation of Omar Khayyam's *Rubaiyat* is quite famous?
 A. A.F. Andrews C. Marshal McLuhan
 B. Edward Fitzgerald D. Robert Fitzgerald
- 55) "*Stri Purush Tulana*" is a treatise by ____.
 A. Savitri Bai Phule B. Mukuta Bai C. Tara Bai Shinde D. Pandita Ramabai
- 56) According to Sanskrit poetics, *Sahrdaya* means ____.
 A. The refined performer C. The tolerant reader
 B. The good-natured one D. The ideal reader
- 57) VIRASAM is an organization of ____ writers.
 A. Progressive B. Dalit C. Feminist D. Revolutionary
- 58) UGC stands for ____.
 A. University Grand Commission C. University Great Commission
 B. University Grants Commission D. Universal Grant Commission
- 59) *Sangam* Literature belongs to ____.
 A. Ancient Tamil period C. Contemporary Tamil Period
 B. Medieval Tamil period D. None of the above

- 60) *Hazaar Chaurasi Ki Ma*, the movie, is based on a novel written by ____.
- A. Girish Karnad
B. Prem Chand
C. Mahasweta Devi
D. Rabindranath Tagore
- 61) The first elected fellow of Sahitya Akademi was ____.
- A. Jawaharlal Nehru
B. Sardar V. Patel
C. Sarvepalli Radhakrishnan
D. None of the above
- 62) To whom is *Panchatantra's* authorship credited to?
- A. Valmiki
B. Vishnu Sharma
C. Tulsi Das
D. Shiv Sharma
- 63) Which one of the following does not belong to the genre of film?
- A. Documentary films
B. Horror films
C. Feature films
D. Universal films
- 64) Temsula Ao writes largely about life in ____.
- A. Arunachal Pradesh
B. Nagaland
C. Meghalaya
D. Mizoram
- 65) IPTA is ____.
- A. Indian Public Theatre Association
B. Indian People's Theatre Art
C. Indian Performance and Theatre Association
D. Indian People's Theatre Association
- 66) The institutionalization of Cultural Studies as a discipline can be traced to ____.
- A. Britain
B. France
C. America
D. Australia
- 67) The ancient Sanskrit play *Mricchakatika* was authored by ____.
- A. Sudraka
B. Kalidasa
C. Vishnu Sharma
D. None of the above
- 68) "Inter-literariness" is an idea expounded most by this Indian Comparatist?
- A. Swapan Majumdar
B. Sisir Kumar Das
C. Amiya Dev
D. Sujit Mukherjee
- 69) Which of the following are the terms coined by Sheldon Pollock in relation to the writing of languages?
- A. Vernacularisation and Scripting
B. Literisation and Vernacularisation
C. Scripting and Literisation
D. Literisation and Literarisation
- 70) Frederic Jameson's idea of "national allegory" largely meant ____.
- A. All first world literatures can be understood only as national allegories.
B. All third world literatures can be understood only as marginalized literatures.
C. All first world literatures can be understood only as literature of the colonizer.
D. All third world literatures can be understood only as national allegories.
- 71) "The Black Atlantic" is a term associated with ____.
- A. Paul Gilroy
B. Stuart Hall
C. Germaine Greer
D. Toni Morrison
- 72) A movement or tendency in art, music, and literature to retain the characteristics found in work originating in classical Greece and Rome:

- A. Classicism B. Romanticism C. Surrealism D. Magical Realism
- 73) A philosophy that calls for the destruction of existing traditions, customs, beliefs, and institutions and requires its adherents to reject all values, including religious and aesthetic principles, in favour of belief in nothing:
 A. Modernism B. Nihilism C. Feminism D. Marxism
- 74) According to Aristotle, the least important element in tragedy is ____.
 A. Plot B. Character C. Song D. Spectacle
- 75) According to the New Critics, the complexity of a work was due to its ____.
 A. Linguistic unity C. Organic unity
 B. Linguistic complexity D. Multiplicity of its imagery
- 76) Identify one of the following statements as TRUE.
 A. Structuralism is only concerned with interpreting individual texts.
 B. Structuralism is only concerned with the reader's responses.
 C. Structuralism is concerned with how meanings are created.
 D. Structuralism is concerned about judging whether a work is good or bad.
- 77) Which of the following would NOT be invoked to describe a form of New Historicist Criticism?
 A. Cultural materialism.
 B. Archeology of social constructs.
 C. Post-structural recovery of authorial intent.
 D. Genealogy of patriarchal discourse.
- 78) What would be the best interpretation of Derrida's statement: "there is no outside-text"?
 A. What is outside a text is irrelevant to the critic.
 B. Any given text always-already contains all reality.
 C. There is no meaning outside of textual signification.
 D. All texts are to be interpreted inter-textually and contextually.
- 79) The *Jataka Tales* are related to the previous lives of ____.
 A. Krishna B. Buddha C. Shiva D. Guru Nanak
- 80) The first travelogue in English by an Indian is ____.
 A. *The Travels of Dean Mahomet* C. *Rajmohan's Wife*
 B. *A Brahmin in a Foreign Land* D. *None of the above*
