

Hall Ticket No.
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## ENTRANCE EXAMINATIONS – 2017

### Ph.D. English

(Ph.D Admission - January '2018 Session)

Time : 2 hours

Max. Marks : 80

PART A: 40 MARKS

PART B: 40 MARKS

### INSTRUCTIONS

1. Do **not** reveal your identity in any manner on the **OMR** sheet and on the **answer book**.
2. Enter your **Hall Ticket Number** on the **question paper**, the **OMR** sheet and the **answer book**.
3. This question paper consists of **Two Sections** :

**Part A** consists of 40 Multiple Choice Questions of **ONE** mark each in Research Methodology and must be answered in the **OMR** sheet. **No** marks will be deducted for questions not attempted or wrong answers.

**Part B** must be answered in the answer book provided, and requires you to write an essay **and** a critical analysis of prose passages. **No additional answer book** will be provided.

4. At the end of the examination handover the **OMR** sheet and the **answer book** to the invigilator.

**PART A**  
**(40 Marks)**

Research Methodology

1. In Thing Theory, the 'object' turns into a 'thing'
  - A. when the object stops working for us
  - B. when the object resumes working for us
  - C. when the object begins to resemble other objects
  - D. when the thing begins to work
2. What is the difference between applied and fundamental research?
  - A. Applied research seeks to find a solution to a problem encountered in industry while fundamental research concerns formulation of a theory
  - B. Applied research seeks to design a theoretical model while fundamental research concerns formulation of a solution to an immediate problem
  - C. Fundamental research concerns the fundamental theorem in arithmetic while applied research concerns the formulation of computer program.
  - D. Applied research overturns the theories developed in fundamental research.
3. What is a null hypothesis?
  - A. one that the researcher seeks to disprove
  - B. one that the researcher seeks to prove
  - C. one that the researcher seeks to avoid
  - D. one that the researcher is incapable of proving
4. Which of the following is not a complex random sampling design?
  - A. Systematic Sampling
  - B. Stratified Sampling
  - C. Cluster Sampling
  - D. Integral Sampling
5. In a Works Cited, any work that has been republished will have the date of original publication placed immediately:
  - A. After the name of the author
  - B. After the place of publication
  - C. After the source's title
  - D. After the publisher



6. 'Scopus' is
- A bibliographical database of abstracts and citations for academic journal articles.
  - A database of creative writing and their review in academic journals
  - A database of fiction written by women writers and their review in academic journals
  - A database that analyses the scope for further study of research in specific area
7. Which of these is an example for asynchronous forms of interview?
- Face-to-face interview
  - E-mail interview
  - Telephonic interview
  - Telepathic interview
8. Which of these constitute sources of historical research?
1. Eyewitness accounts narrated by an actual observer/ participant in an event
  2. Oral testimony by elders
  3. Records and other documentary materials
  4. Material relics
- 3&4
  - 1&2
  - 2, 3&4
  - all the above
9. Which of the following directly acknowledges the involvement/lived experience of the researcher?
- Auto/biography method
  - All kinds of literary and qualitative research
  - Heuristic Inquiry
  - Participatory method
10. When citing the title of a published work, it should be taken from...
- the cover page
  - the title page
  - the running head at the top of the page
  - the bibliography

11. The rule of thumb for bibliographic entries is: always italicize the titles of works published independently. 'Works published independently' would not include
- A. Monographs and anthologies
  - B. Essays in journals and periodicals
  - C. Websites and online databases
  - D. One book in a multivolume work
12. Narrative Intelligence is studied by
- A. Analysing narrative techniques used in fiction, non-fiction, films, documentary, etc.
  - B. Incorporating literary theory, Artificial Intelligence, cognitive science, psychology, sociology and media theory.
  - C. Analysing story-telling and narrative techniques using literary and media theory and cognitive science.
  - D. Exploring different kinds of narratives and non-narratives across time and space
13. Adding 'circa' before a date in a citation indicates that
- A. The date is not available
  - B. The date is approximate
  - C. The date is BC
  - D. The date is of a later edition
14. When data and information on websites are contributed by many people the material is termed...
- A. Cloud sourced
  - B. Crowd sourced
  - C. Popular sourced
  - D. Mass produced
15. In a *paraphrase*, you -----.
- A. Partially edit and modify the contents of an original passage.
  - B. Faithfully rephrase and recast the contents of an original passage.
  - C. Summarise views carried in the main sections of an original passage.
  - D. Review and reproduce the contents of another equivalent passage.
16. From which of the following sub-fields of linguistics does a dictionary of etymology emerge?
- A. Historical linguistics and sociolinguistics
  - B. Historical linguistics and language evolution
  - C. Phonetics and language evolution
  - D. Phonetics and historical linguistics



17. Of the following journals, \_\_\_\_\_ which one has the same focus topic as *The Looking Glass*, *The Lion and the Unicorn*, *Libri & Liberi*?
- A. *Bookbird*
  - B. *Victorian Studies*
  - C. *Journal of Pre-Raphaelite Studies*
  - D. *Library Trends*
18. According to the Dewy Decimal system, **Literature** belongs to \_\_\_\_\_.
- A. Class 200
  - B. Class 800
  - C. Class 970
  - D. Class 100
19. What in online Journals is a DOI?
- A. Direct Online Indicator
  - B. Digital Online Identifier
  - C. Definite Online Interest
  - D. Discarded Online Issues
20. While *The Year's Work in Critical and Cultural Theory* has chapters on Poetics, Postcolonial Theory and Feminisms, it also contains chapters on \_\_\_\_\_.
- A. Animal Studies, Theory on Theory and Fat Studies
  - B. Animal Studies, Visual Culture and Fat Studies
  - C. Visual Culture, Victim Studies and Digital Humanities
  - D. Visual Culture, Digital Humanities and Animal Studies
21. The field of study and its related genre that discusses the life-story of a community is called...
- A. Prosopography
  - B. Biogeography
  - C. Biogenography
  - D. Massography
22. The title, *The Scriblerian and the Kit-Cats*, refers to
- A. A joke about cats that looked as if they were scribbling
  - B. A journal and two English clubs
  - C. The scribblers of the 17<sup>th</sup> and 18<sup>th</sup> centuries
  - D. A journal devoted to the making of chocolate.

23. If *The Conradian* publishes essays and articles on the works of Joseph Conrad; the *George Herbert Journal* on the life and works of George Herbert and so on, then *The Dickensian* publishes
- A. Essays and articles on the life and works of Emily Dickinson
  - B. Essays and fiction on the life and works of Monica Dickens
  - C. Essays and articles on the life and work of Charles Dickens
  - D. Creative writing in the style of Charles Dickinson
24. What is a *codex*?
- A. An addendum to a will and testament
  - B. An appendix to an unabridged dictionary
  - C. A bibliographic code now rarely used
  - D. Ancient manuscript text in book form.
25. In textual studies, the material *not* enclosed in the diegetic space of the story would be categorized as...
- A. Prolepsis
  - B. Metalepsis
  - C. Paratexts
  - D. Epigraphs
26. Which of the following is unlikely to be a feature of a scholarly essay in literary studies?
- A. They are usually peer-reviewed
  - B. They feature overviews of previous scholarly work in the subject area
  - C. They omit citations and references to previous work in the subject area
  - D. They are published in scholarly journals and not tabloids
27. *The Year's Work in English Studies* provides a "qualitative narrative bibliographical review of scholarly work on English language and on literatures written in English". This is organised around
- A. Authors
  - B. Literatures of countries and regions
  - C. Chronological literary periods
  - D. All of the above
28. Proofing your texts does *not* involve -----.
- A. checking facts and figures in the nuances of argument.
  - B. checking the typescript for typos-related errors.
  - C. looking for missing/ misplaced punctuation.
  - D. attending to the details of layout and technical glitches.



29. Which of the following is *not* a standard reference book for journals in literary studies?
- A. *MLA Directory of Periodicals*
  - B. *Ulrich's Periodical Directory*
  - C. *JSTOR*
  - D. *Directory of Open Access Journals*
30. Which of the following is *not* strictly a journal devoted to the study of life-writing?
- A. *a/b*
  - B. *Biography*
  - C. *Lifewriting*
  - D. *Angelaki*
31. It is unusual when you discover that a primary source/ first edition you cite of Virginia Woolf is *not* published by the -----.
- A. Oxford University Press.
  - B. Feminist Press of New York.
  - C. W. W. Norton.
  - D. Hogarth Press.
32. What is a review of literature in any research writing ?
- A. A critical evaluation of previous research
  - B. An analysis of the selected text/s
  - C. A study of selected works of an author
  - D. A review of recent fiction
33. Which of the following is a surer and more reliable guide in tracing biblical references to their sources?
- A. James Strong's *Exhaustive Concordance to the Bible*
  - B. *Biblical Matters* by Eric Partridge
  - C. A. D. Melville's *Sources & Traces: Biblical and Other*
  - D. *The Oxford Companion to the Testaments, Old and New*
34. What is a "hanging indent"?
- A. the first and subsequent lines of each entry of references are indented half an inch from the left margin in the works-cited list
  - B. the third and subsequent lines of each entry of references are indented half an inch from the left margin in the works-cited list
  - C. the second and subsequent lines of each entry of references are indented half an inch from the left margin in the works-cited list
  - D. the execution of an indent for violation of copyright.
- P-70

35. One's *working bibliography* is -----.

- A. A bare listing of all secondary sources meant to be referred for one's research.
- B. A comprehensive list of all sources meant to be referred for one's research.
- C. A list of all items collected and consulted during the process of research.
- D. A comprehensive and final document eventually forming one's Works Cited.

36. Match the following correctly:

- |                               |   |
|-------------------------------|---|
| 1. <i>Representations</i>     | a. explores the relations of literature and the arts to the science and technology                  |
| 2. <i>ELT Journal</i>         | b. founded by F. W. Bateson in 1951; a distinguished journal of literary criticism                  |
| 3. <i>Signs</i>               | c. a medium for informed discussion of the ways in which English is taught and learnt in the world. |
| 4. <i>Notes &amp; Queries</i> | d. founded by Stephen Greenblatt and his New Historicist friends                                    |
| 5. <i>English Today</i>       | e. interrogates the phenomenon of literature from a literary and film studies perspective.          |
| 6. <i>Adaptation</i>          | f. devoted to scholarly antiquarianism dating back to 1849.   |
| 7. <i>Essays in Criticism</i> | g. all aspects of the language including style, usage, dictionaries, communication, etc.            |
| 8. <i>Configurations</i>      | h. journal in women's and gender studies.   |

- A. 1-d; 2-c; 3-h; 4-f; 5-g; 6-e; 7-b; 8-a
- B. 1-e; 2-d; 3-g; 4-h; 5-a; 6-b; 7-c; 8-f
- C. 1-d; 2-f; 3-g; 4-h; 5-a; 6-b; 7-c; 8-e
- D. 1-h; 2-g; 3-f; 4-d; 5-c; 6-b; 7-a; 8-e

37. While every published book is, in one sense, an *edition*, the term designates not only its author(s) but also, its -----.

- A. Editor(s)
- B. Collaborator(s)
- C. Reviewer(s)
- D. Censor (s)

38. In relation to academic publishing the term 'moving wall' refers to

- A. Periodical Changes in Editorial Policy
- B. Time Period between the issues of a Journal available in a database and the latest issues
- C. Increase or decrease of censorship over time
- D. Time period between the acceptance of an article and its eventual publication



39. Content mark-up or encoding is used by textual critics to
- A. record important information about the text, such as its author, publication details, etc.
  - B. identify the structural components of a text (example: poem - stanza, line, etc.)
  - C. process any aspects of the text in a systematic way, such as to create an index.
  - D. analyse the content of multiple texts simultaneously.
40. When a bibliography offers an analysis of the works listed it is a/an....bibliography
- A. Informative
  - B. Evaluative
  - C. Traditional
  - D. Intentional

## Part B

### Essay

**(20 marks)**

Write an essay on any ONE of the following topics. Your essay will be evaluated on the basis of your cohesive argument and the range of texts and illustrative material you draw upon.

1. Transgeneric writing in English
2. Sports in Literature
3. Nationalism vs Cosmopolitanism in Contemporary Indian fiction
4. Teaching English in the age of Wikipedia and Sparknotes
5. Your favourite author's scholarly webpage
6. Is a "Theory-free" thesis possible?
7. Flash fiction
8. Testing literary knowledge: MCQs or essays?

### Passage for Analysis

**(20 marks)**

**What peculiar relationships, what subtle links, between nationalist struggles and radical thought do Edward Said and Seamus Deane see in the following passages? What connections and continuities occur to you when you read these passages in tandem? Elaborate.**

#### Passage 1

If it is embarrassing for us to remark that those elements of a society we have long considered to be progressive were, so far as empire was concerned, uniformly retrograde, we still mustn't be afraid to say it. When I say "retrograde" I speak here of advanced writers and artists, of the working class, and of women, groups whose imperialist fervor increased in intensity and perfervid enthusiasm for acquisition of and sheer bloodthirsty dominance over innumerable niggers, bog dwellers, babus, and wogs, as the competition between various European and American powers also increased in brutality and senseless, even profitless, control.

What enables us to say all of those things retrospectively is the perspective provided for us in the twentieth century by theoreticians, militants, and insurgent analysts of imperialism like Frantz Fanon, Amilcar Cabral, C. L. R. James, Aimé Césaire, Walter Rodney, plus many others like them on the one hand, and on the other, by the great nationalist artists of decolonization and revolutionary nationalism, like Tagore, Senghor, Neruda, Vallejo, Césaire, Faiz, Darwish ... and Yeats. Yeats, I think, belongs in this group, for all sorts of reasons, although strangely enough he commonly isn't thought of as a natural, or card-carrying, member. [...] As imperialism increased in scope and in depth, so too, in the colonies themselves, the resistance mounted. Indeed, ... just as in Europe the accumulation on a world scale that gathered the colonial domains systematically into the world market economy was supported and enabled by a culture giving empire an



ideological license, so too in the overseas imperium there was a massive political, economic, and military resistance that was itself carried forward and informed by an actively provocative and challenging culture of resistance. It has been the substantial achievement of all of the intellectuals, and of course of the movements they worked with, by their historical interpretive, and analytic efforts to have identified the culture of resistance as a cultural enterprise possessing a long tradition of integrity and power in its own right, one *not* simply grasped as a belated reactive response to Western imperialism.

Edward Said, "Yeats and Decolonization," 1988.

## Passage 2

In the attempted discovery of its "true" identity, a community often begins with the demolition of the false stereotypes within which it has been entrapped. This is an intricate process, since the stereotypes are successful precisely because they have been interiorized. They are not merely impositions from the colonizer on the colonized. It is a matter of common knowledge that stereotypes are mutually generative of each other, as in the case of the English and the Irish. Although the stereotyping initiative, so to speak, is taken by the community that exercises power, it has to create a stereotype of itself as much as it does of others. Indeed, this is one of the ways by which otherness is defined. The definition of otherness, the degree to which others can be persuasively shown to be discordant with the putative norm, provides a rationale for conquest. The Irish reluctance to yield to the caricature of themselves as barbarous or uncivilized exposed the nullity of the English rationale although it also aggravated the ferocity of the process of subjugation. But within the last one hundred years the terms of the exchange altered. In all kinds of places—in Renan, in Arnold, in Havelock Ellis, in the career of George Bernard Shaw—it was quite suddenly revealed that the English national character was defective and in need of the Irish, or Celtic, character in order to supplement it and enable it to survive. All the theorists of racial degeneration [...] shared with literary critics and poets and novelists the conviction that the decline of the West must be halted by some infusion or transfusion of energy from an "unspoiled" source. The Irish seemed to qualify for English purposes. They were white, rural, and neither decadent nor intellectual. In fact, they were not Irish; they were Celts. Their homeland was what Europe had been before the Romans conquered it—a place innocent of complex political, economic, and military structures, inhabited by a fierce, imaginative, poetic tribe. At this point, faced with this precipitous revision of white European history, the Irish, who had shown a marked inclination toward this view of themselves, finally took possession of the stereotype, modified the Celt into Gael, and began that new interpretation of themselves known as the Irish literary revival. The revival, like the rebellion and the War of Independence, the treaty of 1922 (which partitioned Ireland into its present form), and the subsequent civil war, were simultaneously causes and consequences of the concerted effort to renovate the idea of the national character and of the national identity. It was only when the Celt was seen by the English as a necessary supplement to their national character that the Irish were able to extend the idea of supplementarity to that of radical difference. This is classic case of how nationalism can be produced by the forces that suppress it and can, at that juncture, mobilize itself into a form of liberation.

Seamus Deane, "Introduction." *Nationalism, Colonialism, and Literature*. 1990.

D. F.