

HALL TICKET NUMBER

## ENTRANCE EXAMINATION 2021

## Ph.D. ENGLISH

Max. Time: 2 hours

Max. Marks: 70

## INSTRUCTIONS

1. Do not reveal your identity in any manner on the **OMR** sheet or 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 Multiple Choice Questions in Research Methodology and must be answered in the **OMR** sheet. Each question carries **1 (ONE)** mark. **Part A** carries **35 (THIRTY FIVE)** marks.
  - Part B** must be answered in the answer book provided, and requires you to write an essay and a critical analysis of one of the given passages. The essay carries **15 (FIFTEEN)** marks and the critical analysis carries **20 (TWENTY)** marks. **Part B** carries **35 (THIRTY FIVE)** marks.This question paper contains **12 (TWELVE)** printed pages.
4. At the end of the examination return the **OMR** sheet and the **answer book**.

[Turn to Page 2 for Part A]

A-61

**PART A**  
**Research Methodology**  
(1x35= 35 marks)

1. Who among the following will be more professionally keen on consulting *The Wellesley Index to Periodical Literature*?
  - A. Scholars and teachers of postmodern Gothic and supernaturalism
  - B. Researchers in the history of Science Fiction periodicals
  - C. Scholars and teachers of historical fiction and studies in memoirs
  - D. Researchers in the history of Victorian serials and journals
  
2. A familiar name in scholarly reference, *Bartlett* has enjoyed popularity and acceptance in all fields of research in the Humanities, especially English. Which of the following is a fair description of *Bartlett*?
  - A. A collection of passages, phrases, and proverbs traced to their sources in ancient and modern literature.
  - B. A collection of memorabilia and documents relating to the institutional histories of English scholarship.
  - C. A compendium that examines the role of English as a gatekeeper for access to education in colonialism.
  - D. A guidebook to research and criticism in European thought that features English scholarship in the world.
  
3. Which of the following directions about brackets is standard and obligatory while preparing papers/books for publication?
  - A. Neither square brackets [ ] nor normal brackets ( ) should be used when you have an editorial intervention.
  - B. Square brackets [ ] should be used only for an editorial intervention; authorial intervention should be in normal brackets ( ).
  - C. Neither square brackets [ ] nor normal brackets ( ) should be used when you have an authorial intervention.
  - D. Normal brackets ( ) should only be used when it is an editorial intervention; authorial intervention should be in square brackets [ ].
  
4. Which of the following statements is true?
  - A. Plagiarism has no deceptive intent, while pastiche involves malicious copy of textual style.
  - B. Plagiarism and pastiche are the same; the difference rather is of degree than kind.
  - C. Plagiarism is individual copying whereas pastiche is often communal and collective.
  - D. Plagiarism has deceptive intent, while pastiche involves intentional copy of textual style.

5. In textual studies and editing, scholars distinguish between a *facsimile* and a *transcript*. What is the difference between the two?

- A. *Facsimile* is copy of any kind, even by hand; *transcript*, reproduction of the text by a machine.
- B. No difference when the texts are copied electronically.
- C. *Facsimile* is reproduction of the text by a machine; *transcript*, copy of any kind, even by hand.
- D. No difference when the texts are copied manually

6. Match the following:

- |              |  |
|--------------|--|
| I. Verso     | i. an article or chapter excerpted from a larger volume    |
| II. Offprint | ii. a left-hand page in a book or journal                  |
| III. Issue   | iii. a numbered book in a series                           |
| IV. Volume   | iv. journal of publication sequence within a larger volume |

- A. I.iii, II.i, III.iv, IV.ii
- B. I.ii, II.iv, III.i, IV.iii
- C. I.ii, II.i, III.iii, IV.iv
- D. I.ii, II.i, III.iv, IV.iii

7. What is a *Festschrift*?

- A. A collection of festival tributes and memoirs by professionals offered annually to their elders in the academy.
- B. A volume presented to a scholar or savant on the occasion of his/her attaining a certain age in his/her career.
- C. A collection of fresh ideas and proposals submitted to an institution for preferment or advancement.
- D. A volume of fugitive essays and notes, often unpublished, collected and printed posthumously by his colleagues.

8. In a bibliographical survey, you notice titles such as *Women Reviewing Women in Nineteenth Century Britain: The Critical Reception of Jane Austen, Charlotte Brontë, and George Eliot*; *Reading is My Window: Books and the Art of Reading in Women's Prisons*; *Well-Read Lives: How Books Inspired a Generation of American Women*, and *Activist Sentiments: Reading Black Women in the Nineteenth Century* — all grouped without a helpfully indicative heading. Which of the following headings will best suit that section?

- A. Women Beware Women
- B. Reading as Gendered Practice
- C. Feminist Studies of Writers
- D. Challenging a Male Bastion

9. Our age of digital reproducibility and productivity and creativity and motility (in which the cell phone novel has gained popularity far beyond Japan) keeps prompting the question, not *what is an author* but *what is a book*?

The point being made in this observation has to do with:

- A. Our changing approach to the dissemination of texts guided by bibliocentric insights, and affective print culture.
  - B. Our wayward approach to reading comprehension guided by pedagogical insights gained from applied critical linguistics.
  - C. Our cautious approach to reading and interpretation of texts guided by insights from symptomatic reading theories.
  - D. Our changing approach to reading and interpretation of texts guided by insights from book history and print culture.
10. Why do researchers scrupulously identify the sources of direct quotes, paraphrases, facts and figures used in their studies?
- A. convention, convenience, concession to readers
  - B. cross-reference, correspondence, cohesiveness
  - C. basic ethics, copyright laws, courtesy to readers
  - D. conformity to style manuals, format consistency
11. If "history of the book" is stated to be a researcher's specialist interest, what methodological emphasis would one reasonably expect?
- A. Attention to the dominant model of academic reading.
  - B. A turn to reading as a social and historical practice.
  - C. An increased awareness of practical criticism and theory.
  - D. Alertness to symptomatic reading of rare book collections.
12. Although most reputed publishing houses subject books/articles to rigorous quality assurance check which includes proofing, they are keen that the layout proofs are sent to authors/editors. Why do they take this trouble?
- A. Professional licensing etiquette mandates that authors/editors oversee all the final page-proofs.
  - B. For all the professional care in proofing the in-house editors take, there are instances where errors may only be noticeable to authors/editors.
  - C. Professional editorial etiquette mandates that authors/editors see and approve the final page-proofs.
  - D. For all the professional care in proofing the authors/editors take, there are instances where errors may only be noticeable to in-house editors.

13. These remarks form a part of Edward Said's celebrated book:

*Culture and Imperialism* is an exile's book. For objective reasons that I had no control over, I grew up as an Arab with a Western education. Ever since I can remember, I have felt that I belonged to both worlds, without being completely of either one or the other. . . . Yet when I say "exile" I do not mean something sad or deprived. On the contrary belonging, as it were, to both sides of the imperial divide enables you to understand them more easily . . . these circumstances certainly made it possible for me to feel as if I belonged to more than one history and more than one group. As to whether such a state can be regarded as really a salutary alternative to the normal sense of belonging to only one culture and feeling a sense of loyalty to only one nation, the reader must now decide.

What is Said's point in stating so openly his cultural in-betweenness?

- A. He considers it as a positive, beneficial, empowering attribute as an author, but one that scarcely enhances however the understanding of postcolonial worlds.
- B. He considers it as a positive, beneficial, empowering attribute that enhances the readers' understanding of *Culture and Imperialism*.
- C. He considers it as a positive, beneficial, empowering attribute that enhances understanding of the worlds between which he finds himself.
- D. He hardly considers it as a positive, beneficial, empowering attribute for readers who scarcely understand the politics of postcolonial worlds.

14. Which of the following authors is associated with the term "distant reading"?

- A. Giorgio Agamben
- B. Jacques Derrida
- C. Paul de Man
- D. Franco Moretti

15. If a scholar traces textual allusions of a particular passage from *Mansfield Park* in *The Importance of Being Earnest*, which of the following journals would be the most suited for her findings:

- A. *Notes and Queries*
- B. *Diacritics*
- C. *Parallax*
- D. *Textual Practice*

16. Which of the following is not true of an annotated bibliography appended to a research project?

- A. It offers a brief summary as well as an analysis of the text.
- B. It comments on the significance of the text to the particular project.
- C. It excludes a summary but includes a critical evaluation of the text.
- D. It includes comparative references to other texts in the bibliography.

17. Correctly identify the type of fallacy committed by a researcher who claims: "Charles Dickens was the greatest Victorian novelist because none of his contemporaries could rival his talent as a storyteller."
- A. Red Herring
  - B. Slippery Slope
  - C. *Ad Hominem*
  - D. *Petitio Principii*
18. Which of the following is not an integral part of a doctoral thesis?
- A. Survey of literature
  - B. Bibliography
  - C. Index
  - D. Hypothesis
19. If a scholar studies the recurrent patterns of images, symbols, plot and character types in creation myths in European literatures, within which broad theoretical domain is her research located?
- A. New Historicism
  - B. Psychoanalytic Criticism
  - C. Poststructuralism
  - D. Archetypal Criticism
20. Which of the following would you consider a red flag in determining the academic integrity of a journal?
- A. Additional subscription charges for print copies of issues that also have online editions
  - B. A very quick turnaround of submissions and frequent publication of large numbers of articles in each issue
  - C. A low rate of acceptance and an occasional embargo on submissions owing to a backlog of issues.
  - D. A policy of seeking a formal declaration from authors that their submissions are not under review elsewhere.
21. Which aspect of academic publishing did the controversial "Sokal Affair" bring under the scanner?
- A. The growing presence of predatory journals that publish poorly written, unedited work.
  - B. The meaningless use of high-sounding jargon to appeal to the ideological biases of journal editors and readers.
  - C. The inherent racial and gender biases built into the system of scholarly peer-review.
  - D. The formation of unofficial cliques within circuits of powerful academicians who repeatedly publish one another's research.

22. With reference to the statement given below, choose the correct option:  
“Teachers who defend teaching canonical texts like Shakespeare’s *The Tempest* in class are complicit in condoning gender and racial biases.”
- i. The statement is inaccurate because it oversimplifies the gender and racial politics of the literary text.
  - ii. The statement is false because it establishes an unverifiable connection between the politics of the text and of the teacher.
  - iii. The statement is justifiable because the gender and racial biases of the play can be demonstrated through textual evidence.
  - iv. The statement is true because it has been conclusively proven that teaching canonical texts reinforces gender and racial biases.
- A. Both iii and iv are correct  
B. Both i and ii are correct  
C. Only iii is correct  
D. Only ii is correct
23. Which one of the following journals was founded by Stephen Greenblatt and Svetlana Alpers?
- A. *Interventions*  
B. *Representations*  
C. *English Literary History*  
D. *English Language Notes*
24. In the library’s online catalogue, when you insert words like “and”, “or”, “not” in order to define the search results, you have performed a ----- Search.
- A. Gaussian  
B. Boolean  
C. Schrodingerian  
D. Malthusian
25. *The Examined Life Journal* is devoted to studying the confluence of -----.
- A. Sports and medicine  
B. Art and medicine  
C. Art and spirituality  
D. Poetry and sports

26. An inscription or a bookplate to identify the book's owner is called -----.
- A. Tag
  - B. *Ex libris*
  - C. *Ex machina*
  - D. Cover
27. What would you expect to find in the *Ulrich's Directory*?
- A. List of Presidents of the USA
  - B. List of printed books in English
  - C. List of periodicals
  - D. List of museums
28. ScholarOne and Manuscript Central are portals for-----.
- A. Submissions to scholarly journals
  - B. Obtaining free and paid essays
  - C. Ancient manuscripts and books
  - D. Proofreading of manuscripts
29. According to the New Critics, ----- reduces art/literature to the level of biography.
- A. Background fallacy
  - B. Historical fallacy
  - C. Authorial fallacy
  - D. Intentional fallacy
30. As part of your research, you wish to talk to a community, which is represented in a novel, in an in-depth manner without making it a mere Q&A session. This method is called a/an/the --- -----.
- A. Conversational method
  - B. Walk the talk interview
  - C. Unstructured interview
  - D. Round-table method
31. A handwritten manuscript is called a/an -----.
- A. Lithograph
  - B. Orthograph
  - C. Paleograph
  - D. Holograph

32. Select the odd one out:

- A. Turnitin
- B. Urkund
- C. Grammarly
- D. iThenticate

33. Identify the journal:

Journal of ----- “promote[s] innovative work to transverse the fields ranging from social sciences, humanities, and arts to medicine and STEM”.

- A. Memory
- B. Trauma
- C. Posthumanism
- D. AI

34. What is the H-index?

- A. The H-index is based on the set of the scientist's most read papers and the number of papers that they have received in other publications.
- B. The H-index is based on the set of the researcher's most cited papers and the number of citations that they have received in other publications.
- C. The H-index is not based on the set of the scientist's most cited papers and the number of citations that they have received in other publications.
- D. The H-index is either based on the set of the scientist's most cited papers or the number of citations that they have received in other publications.

35. One usual mistake scholars in all disciplines tend to make is that they assume -----.

- A. Gender Studies is synonymous with Women's Studies.
- B. Gender Studies is eponymous with Women's Studies.
- C. Gender Studies is politically more restrictive for women.
- D. Gender Studies is not synonymous with Women's Studies.

(Please turn to **Page 10** for **Part B**)

A-61

**PART B****Essay**  
(15 marks)

Write an essay on any **ONE** of the following. Unless the focus of your essay is restricted by your choice of single texts, writers, or movement, feel free to suggest comparisons, offer alternative views and approaches demanded by your arguments. It will certainly help to begin by stating your argument and the rationale of choices you make.

1. The body in trauma narratives
2. The 'human' in catastrophe literature
3. Care in literature
4. Poetry and forgetting
5. Rhizomatics
6. Geopoetics
7. The Transgender in Literature
8. Can literary theories supersede literature?
9. Indian middle classes and Indian Writing in English
10. Formation of the Indian novel

**Passage for Analysis**  
(20 marks)

Analyse EITHER the poem OR the prose passage given below in accordance with the given instructions for each passage.

**Poem**

With a specific focus on the speaker's use of self-conscious irony as a poetic strategy, examine how the following poem complicates the romanticized idea(l) of scholarship and pedagogy within the Euro-American cultural context.

The Student :

"In America," began  
the lecturer, "everyone must have a  
degree. The French do not think that  
all can have it, they don't say everyone  
must go to college." We  
incline to feel, here,  
that although it may be unnecessary

to know fifteen languages,  
one degree is not too much. With us, a

school—like the singing tree of which  
 the leaves were mouths that sang in concert—  
     is both a tree of knowledge  
 and of liberty,—  
     seen in the unanimity of college

mottoes, *lux et veritas*,  
*Christo et ecclesiae, sapient*  
*felici*. It may be that we  
 have not knowledge, just opinions, that we  
     are undergraduates,  
 not students; we know  
     we have been told with smiles, by expatriates

of whom we had asked, "When will  
 your experiment be finished?" "Science  
 is never finished." Secluded  
 from domestic strife, Jack Bookworm led a  
     college life, says Goldsmith;  
 and here also as  
     in France or Oxford, study is beset with

dangers—with bookworms, mildews,  
 and complaisancies. But someone in New  
 England has known enough to say  
 that the student is patience personified,  
     a variety  
 of hero, "patient  
     of neglect and of reproach,"—who can "hold by

himself." You can't beat hens to  
 make them lay. Wolf's wool is the best of wool,  
 but it cannot be sheared, because  
 the wolf will not comply. With knowledge as  
     with wolves' surliness,  
 the student studies  
     voluntarily, refusing to be less

than individual. He  
 "gives him opinion and then rests upon it";  
 he renders service when there is  
 no reward, and is too reclusive for  
     some things to seem to touch  
 him; not because he  
     has no feeling but because he has so much."

OR**Prose**

Q. Read the following passage carefully. What does the author argue about the *origins* of the English novel? How does she conceptualize the *political* and connect it with *literary criticism*?

This was the difference between Robinson Crusoe and Pamela, then. Even Defoe could not write a successful sequel to his novel, and inasmuch as his masculine form of heroism could not be reproduced by other authors, we cannot say Crusoe inaugurated the tradition of the novel as we know it. By way of contrast, Richardson's story of relentless sexual pursuit and the triumph of female virtue proved infinitely reproducible. The differences between the political order Crusoe establishes in his solitary circumstances and the forces that drove him to the island in the first place have generated endless debate over Defoe's political beliefs. Not so with Pamela. The contradiction between her way of running the household and the way of the outside world was no doubt all too apparent at the time the novel was written. Fielding was not alone in accusing Richardson of playing fast and loose with social reality. He thought Richardson insulted the intelligence of readers by asking them to believe that a servant could dissuade a man of Mr. B's position from having his way with her. Fielding found it ludicrous to think that a man of such station would so overvalue the virginity of a woman who was not particularly well born. But despite the fact that Richardson's representation of the individual inspired Fielding to write two novels in rebuttal, literary criticism has not seen fit to dwell on the political implications of the discrepancy between Mr. B's extraordinary desire for Pamela and the principles that apparently ruled behavior in Richardson's society. From the nineteenth century on, critics have much preferred to regard Pamela as representing an enclosed and gendered self rather than a form of writing that helped to create this concept of the individual. As if this self alone of all things cultural were not subject to historical change, critics tend to read Pamela's sexual encounters as psychological rather than political events. Thus they can pass off the ideological conflict shaping the text as the difference between a man and a woman rather than between a person of station and a person of low rank. Writing apparently gained a certain authority as it transformed political differences into those rooted in gender. To the authority that came with concealing the politics of writing in this way we can attribute the development of a distinctively female form of writing. Despite charges of sentimentality and despite unsuccessful attempts such as Fielding's to place the novel in a masculine tradition of letters, novels early on assumed the distinctive features of a specialized language for women. A novel might claim a female source for its words, concentrate on a woman's experience, bear a woman's name for its title, address an audience of young ladies, and even find itself criticized by female reviewers. Although concerned mainly with the vicissitudes of courtship and marriage, and fictional courtships and marriages at that, fiction that represented gender from this gendered viewpoint exerted a form of political authority.

**University of Hyderabad**  
**Entrance Examinations - 2021**

School/Department/Centre : English – School of Humanities  
Course/Subject : **Ph.D. English**

Q.No.	Answer	Q.No.	Answer	Q.No.	Answer	Q.No.	Answer
1	D	26	B	51		76	
2	A	27	C	52		77	
3	B	28	A	53		78	
4	D	29	D	54		79	
5	C	30	C	55		80	
6	D	31	D	56		81	
7	B	32	C	57		82	
8	B	33	C	58		83	
9	D	34	B	59		84	
10	C	35	A	60		85	
11	B	36		61		86	
12	B	37		62		87	
13	C	38		63		88	
14	D	39		64		89	
15	A	40		65		90	
16	C	41		66		91	
17	D	42		67		92	
18	C	43		68		93	
19	D	44		69		94	
20	B	45		70		95	
21	B	46		71		96	
22	D	47		72		97	
23	B	48		73		98	
24	B	49		74		99	
25	B	50		75		100	

Note/Remarks : The Key remains unchanged

*Akshay*  
9/9/21  
Signature of the Head/Dean  
School/Department/Centre

अध्यक्ष / Head  
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