

E -25

ENTRANCE EXAMINATION – FEBRUARY 2014

MA (COMPARATIVE LITERATURE)

Time : 2 Hours

Max. Marks : 100

Hall Ticket No. :

INSTRUCTIONS

- i) Write your **Hall Ticket Number in the OMR Answer Sheet given to you. Also, write your Hall Ticket Number in the space provided above.**
- ii) There is **NEGATIVE** marking for **ALL** questions. Each wrong answer carries **-0.33** mark. No mark will be deducted for an unanswered question.
- iii) The Question Paper, in 12 pages, consists of 100 objective questions in two parts for 100 marks. Marks obtained in Part A will be used to resolve any ties.
- iv) Answers are to be marked on the OMR Answer Sheet, using black or blue ball point pen, as per other instructions provided thereon.
- v) Please hand over the OMR Answer Sheet at the end of the examination to the Invigilator. You may take the Question Paper after the examination is over.
- vi) No additional sheets will be provided. Rough work can be done in the Question Paper itself or in the space provided at the end of the Booklet.

PART - A

- 1) Which of the following languages is **not** spoken in Karnataka?
A. Kodava B. Khasi C. Konkani D. Kannada
- 2) _____ is **not** (yet) classified as a classical language.
A. Malayalam B. Telugu C. Kannada D. Tamil
- 3) CIIL is _____.
A. Central Institute for International Languages, Mysore.
B. Central Institute of International languages, Bangalore.
C. Central Institute of Indian Languages, Mysore.
D. Central Institute of Indian Languages, Bangalore.
- 4) Most written Buddhist texts are found to be in _____ language.
A. Sinhalese B. Pali C. Tamil D. Hindustani
- 5) Most European languages, including English, French and Spanish, are written in which script?
A. Greek B. Assyrian C. Bramhi D. Roman
- 6) Mandarin and Cantonese are two among the many languages of _____.
A. Singapore B. Hong Kong C. Taiwan D. China
- 7) Swahili is spoken in _____.
A. Kenya B. Ecuador C. Iceland D. Mexico
- 8) What we now speak as English language has its roots in _____.
A. Anglo-Saxon, Germanic, Norman and French languages.
B. Latin and Greek.
C. Latin and Norman.
D. Anglo-Saxon, Latin and French.
- 9) Hindi, Bengali, Gujarati, Punjabi, Sanskrit, Rajasthani and most other Indo-Aryan languages in India use the _____ script.
A. Bhasha B. Sanskrit C. Devanagari D. Indo-Arabic
- 10) Two dominant languages of Nagaland are _____.
A. Assamese and Bodo B. Ao and Angami
C. Myshmi and Adi D. Meitei and Thangkul

Read the following passage (from Eugene Nida) and answer questions 11-15:

Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translations. The total impact of a translation may be reasonably close to the original, but there can be no identity in detail. Constance B. West clearly states the problem: "Whoever takes upon himself to translate contracts a debt; to discharge it, he must pay not with the same money, but

the same sum.” One must not imagine that the process of translation can avoid a certain degree of interpretation by the translator. In fact, as D.G. Rossetti stated, “A translation remains perhaps the most direct form of commentary.”

- 11) According to the passage, which of the following statements is valid?
- Not two, but many languages are identical.
 - Any two languages are identical.
 - Languages are not always identical.
 - Any two languages are never identical.
- 12) What according to you is “absolute correspondence between languages”?
- A situation where meaning from one language is completely transferred to another language.
 - A situation where two languages correspond through translation.
 - A situation where a person can correspond proficiently in more than two languages.
 - A situation where meanings do not correspond.
- 13) The total impact of translation is always
- Identical to the original.
 - Far from being identical to the original.
 - Reasonably close but not identical to the original.
 - Subject to interpretation.
- 14) A translator “must pay not with the same money, but the same sum” means
- A translator should pay close attention to words and sentences during translation.
 - A translator should be faithful to every detail.
 - A translator should not interpret.
 - A translator should focus on the overall meaning and not necessarily the individual words or sentences.
- 15) Does translation involve a certain degree of interpretation?
- Never
 - Always
 - Sometimes
 - None of the above
- 16) In the Quran, God’s word is bestowed to humans in _____.
- | | | | |
|------------|-----------|-----------|---------|
| A. Persian | B. Arabic | C. Hebrew | D. Urdu |
|------------|-----------|-----------|---------|
- 17) 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. Ramayana and Mahabharata |
| C. Mahabharata and Manusmriti | D. Ramayana and Manusmriti |
- 18) Which is the most translated text in the world?
- | | | | |
|----------|----------|---------|-------------------|
| A. Quran | B. Bible | C. Gita | D. Arabian Nights |
|----------|----------|---------|-------------------|
- 19) NTM, a government of India sponsored project is in its expanded form _____.

- A. National Transformation Mission.
- B. National and Transnational Mission.
- C. National Translation Mission.
- D. National Translation of Monumental works.

20) Which of the following statements are agreeable to you?

- 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 the above.

21) The synonym of "Assiduous" is _____.

- A. Lazy
- B. Affirmative
- C. Hard-working
- D. Alarming

22) The antonym of "Objective" is _____.

- A. Irrational
- B. Reasonable
- C. Prospective
- D. Subjective

23) Which is the correct order of the following jumbled sentence?

"my / problem / I / with / question / have / paper / a."

- A. My question paper have a problem with I.
- B. I have a problem with my question paper.
- C. My paper have a problem with question.
- D. I have problem with a question in my paper.

24) Which is the correct order of the following jumbled sentence?

"he / father / I / going / were / out / asked / cook / us / for / my / and / brother / to / since / brother."

- A. Since I was going out, my father asked my brother to cook for us.
- B. He and I were going out since my father asked us to cook for brother.
- C. My father asked my brother to cook for us since he and I were going out.
- D. My brother asked I to cook since he and father were going out.

25) IPTA is _____.

- A. Indian Public Theatre Association.
- B. Indian Performance and Theatre Association.
- C. Indian People's Theatre Art.
- D. Indian People's Theatre Association.

PART - B

Identify the correct choice and answer questions 26-31:

26) Your purchases add _____ to Rs. 550/-

- A. total
- B. up
- C. above
- D. below

27) I need to figure _____ what exactly is Comparative Literature!

- A. up
- B. in
- C. out
- D. on

- 28) My sister _____ all the pickle before my parents _____.
 A. eat, arrived B. ate, arrive C. ate, arrived D. eats, arrived
- 29) The phrase "a fish out of water" means:
 A. Someone who is dead.
 B. Someone who is in a comfortable situation.
 C. Someone who is in a situation which s/he is unsuited to.
 D. Someone who needs water badly.
- 30) The phrase "eat humble pie" means:
 A. Too poor to eat.
 B. Be apologetic especially while admitting error.
 C. Be humble always
 D. Admit error and eat pie.
- 31) She looked at me _____.
 A. angrily B. sly C. cool D. glaring
- 32) *Samskara*, the movie based on U.R. Ananthamurthy's novel, is directed by _____.
 A. Girish Karnad B. G.V. Iyer
 C. Girish Kasaravalli D. Pattabi Rama Reddy
- 33) Which of the following movies was made in all four major south Indian languages?
 A. *Manichitrathazhu* B. *Aaptamitra*
 C. *Thenmavin Kombathu* D. *Lucia*
- 34) How many movies were made in the *Harry Potter* series?
 A. Six B. Ten C. Eight D. Nine
- 35) The protagonist in *Life of Pi* is played by _____.
 A. Nasiruddin Shah B. Imran Khan
 C. Irrfan Khan D. Imran Hashmi
- 36) On which Shakespearean character is the Hindi film *Omkaara* based?
 A. Macbeth B. Othello C. Caliban D. Romeo
- 37) Films that are based on novels are called _____.
 A. Remakes B. Adoptions C. Adaptations D. Dubbed
- 38) 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
- 39) "The Hornbill Festival" is a cultural festival of which state?
 A. Meghalaya B. Nagaland C. Arunachal Pradesh D. Mizoram
- 40) One of the first Tribal Universities was founded in which place?
 A. Ranchi B. Hyderabad C. Shillong D. Aizwal
- 41) "Fourth Estate" refers to _____.

- A. Electronic Media
C. Real Estate
- B. Print journalism
D. Radio reporting
- 42) The institutionalization of Cultural Studies as a discipline can be traced to _____.
A. Britain B. France C. America D. Australia
- 43) *Beyond the Boundary* is by the legendary West Indian cricketer-Marxian _____.
A. C.L.R. James B. Vivian Richards
C. Gary Sobers D. Curtly Ambrose
- 44) Which of the following films is **not** based on sports?
A. *Bhaag Milka Bhaag* B. *Paan Singh Tomar*
C. *Iqbal* D. *Singh is King*
- 45) Which of the following games is said to have originated in India?
A. Hockey B. Cricket C. Badminton D. Table Tennis
- 46) Which of the following games requires equipment to be played?
A. Kabbadi B. Khokho C. Lacrosse D. Wrestling
- 47) *Kalaripayattu* is an art form of _____.
A. Tamil Nadu B. Kerala C. Andhra Pradesh D. Karnataka
- 48) *Madhubani* is a form of painting from _____.
A. Bihar B. Jharkhand C. Chhattisgarh D. West Bengal
- 49) The village of Pochampalli in Andhra Pradesh is known for its _____.
A. Sculpting B. Weaving C. Paintings D. Dance forms
- 50) *Sumang Leela* is a popular theatre form in _____.
A. Meghalaya B. Manipur C. Maharashtra D. Madhya Pradesh

Read the following passage and answer questions 51-55:

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 mum 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.

- 51) 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.
- 52) 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.
- 53) 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.
- 54) 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.
- 55) 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 56-61:

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.

- 56) The word that most accurately fits the blank in the second paragraph is:
 A. snapshot B. contradiction C. corruption D. reversal
- 57) The underlined word *convey*, as used in this passage, most accurately means:
 A. give birth to B. rationalize C. experiment D. explain
- 58) 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.
- 59) 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.
- 60) Which of the following would be the best title for this passage?
 A. Life in a Cave. B. Making Shadow Puppets.
 C. Plato's Cave Analogy. D. Is There Life After Death?
- 61) 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 62-65:

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.

- 62) According to the passage, traditional theory of beauty is:
 A. Materialistic B. Spiritualistic C. Utopian D. Utilitarian

- 63) Traditional theory espouses "beauty" based on _____.
- A. Experience
B. Other-worldliness
C. Materialism
D. Social consciousness
- 64) What among the following is **not** a basic sentiment of people and society?
- A. Freedom
B. Pleasure
C. Love
D. Equality
- 65) Dalit Literature, according to the author, values art based on _____.
- A. Aesthetic values
B. Pleasure
C. Social values
D. Traditional values

Read the following excerpt from "Vantillu" (Kitchen) and answer questions 66-70:

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.

- 66) The tone employed in the first two lines of the poem is:
- A. Romantic
B. Comic
C. Sarcastic
D. Tragic

- 67) Modern kitchen gadgets have transformed a woman into _____.
 A. An efficient cook B. A multi-tasker C. A mechanical doll D. A butcher
- 68) Who owns the kitchen in which the woman is the worker-queen?
 A. woman and her daughter B. father and husband
 C. husband and son D. father and mother
- 69) Kitchens, traditional or modern, have turned women into _____.
 A. wonderful cooks B. owners of kitchen
 C. decision makers D. serving spoons
- 70) 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.
- 71) Amir Khusrow, the famous medieval poet, wrote in _____.
 A. Hindi B. Urdu C. Persian D. Arabic
- 72) Lal Ded, one of the most famous women mystic poets of medieval period, is from:
 A. Kashmir B. Haryana C. Rajasthan D. Uttar Pradesh
- 73) Aristotle's major contribution to literary theory is:
 A. Dialogue B. Mimesis C. Sublime D. Hybridity
- 74) Post-colonialism largely grew after Edward Said's seminal work:
 A. *Nation and Narration* B. *The Wretched of the Earth*
 C. *Orientalism* D. *Colonial Imagination*
- 75) "One is not born a woman" is the famous line from:
 A. *The Second Sex* B. *The Feminine Mystique*
 C. *A Room of One's Own* D. *The Color Purple*
- 76) "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
- 77) The *Rasa* theory is taken from:
 A. *Dhvanyaloka* B. *Natyashastra*
 C. *Abhinava Bharathi* D. *Abhinavadarpan*
- 78) 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.
- 79) Who among the following is known for his theorization of "power"?
 A. Derrida B. Spivak C. Foucault D. Bourdieu

- 80) The collective "Subaltern Studies" attempts to write:
 A. History from above
 B. History from below
 C. History of Europe
 D. History of the world
- 81) What do Salman Rusdie, Arundathi Roy, Kiran desai and Arvind Adiga have in common?
 A. Man Asian Literary Prize
 B. Commonwealth Writer's Prize
 C. Man Booker International Prize
 D. Sahitya Akademi Award
- 82) "Hegemony" is a concept proposed by _____.
 A. Gramsci
 B. Karl Marx
 C. Althusser
 D. Sartre
- 83) Who among the following is known for his theories in psychoanalysis?
 A. Aristotle
 B. Freud
 C. I.A. Richards
 D. T.S. Eliot
- 84) *Why I am not a Hindu* is by _____.
 A. Ilaiah
 B. Phule
 C. Limbale
 D. Siddalingaiah
- 85) *Annihilation of Caste* is by _____.
 A. Ambedkar
 B. Nehru
 C. Gandhi
 D. Tagore
- 86) *Abhijyana Shakuntala* is a _____.
 A. Poem
 B. Play
 C. Novel
 D. None of the above
- 87) The English translation of Omar Khayyam's *Rubaiyat* is famous. Who is the translator?
 A. A.F. Andrews
 B. Marshal McLuhan
 C. Edward Fitzgerald
 D. Robert Fitzgerald
- 88) "Haiku" is a form of short poetry originally from _____.
 A. Korea
 B. Japan
 C. China
 D. Indonesia
- 89) According to Sanskrit poetics, *Sahrdaya* means:
 A. The refined performer
 B. The tolerant reader
 C. The good natured one
 D. The ideal reader
- 90) The Lebanese American poet, writer, artist and mystic who wrote *The Prophet*:
 A. Ghalib
 B. Khalil Mohamed
 C. Khalil Gibran
 D. Said
- 91) VIRASAM is an organization of:
 A. Progressive writers
 B. Dalit writers
 C. Feminist writers
 D. Revolutionary writers
- 92) Expand UGC:
 A. University Grand Commission
 B. University Great Commission
 C. University Grants Commission
 D. Universal Grant Commission
- 93) *Sangam* Literature belongs to:
 A. Ancient Tamil period
 B. Contemporary Tamil Poetry
 C. Medieval Tamil period
 D. None of the above

- 94) Jayanta Mahapatra is a poet from:
 A. Assam B. Orissa C. Andhra Pradesh D. West Bengal
- 95) *Poisoned Bread* is a volume of modern Dalit literature, translated into English from:
 A. Telugu B. Tamil C. Malayalam D. Marathi

Read the following passage from Tagore's "Visva Sahitya" and answer questions 96-100:

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.

- 96) "World Literature" can be perceived
 A. By everyone according to their own means and abilities.
 B. Only by literary scholars.
 C. By those who are proficient in more than two literatures.
 D. By academicians in Universities.
- 97) "World Literature" is **not**
 A. Comparing two literatures.
 B. Comparing two cultures through literature.
 C. The sum of different literatures.
 D. All the above.
- 98) Literature should be perceived from a _____.
 A. Regional perspective B. Provincial perspective
 C. Universal perspective D. Parochial perspective
- 99) Interconnectedness _____.
 A. Helps see the totality in literature. B. Is not universal.
 C. Breaks down specificities of literature. D. None of the above.
- 100) Literature is everybody's attempt at:
 A. Philosophizing life. B. Self-expression.
 C. Theorizing life. D. Representing life.