

**ENTRANCE EXAMINATIONS – JUNE 2011
M. PHIL. (COMPARATIVE LITERATURE)**

W-45

Time : 2 Hours

Max. Marks: 75

Roll No.

INSTRUCTIONS TO THE CANDIDATES

- 1. The question paper (in 5 pages) consists of two parts : Part A and Part B.**
- 2. Part A is of objective type and has to be answered in the question paper itself.**
Note :
 - (a) There is negative marking in this part. 1/3-rd (0.33) will be deducted for each wrong answer.**
 - (b) No mark will be deducted for an unanswered bit.**
- 3. Part B contains questions of a descriptive nature and has to be answered in the answer book provided by the University.**
- 4. Part B of the question paper is to be fastened to the answer book.**
- 5. Rough work, if any, has to be done on the last page of the answer book.**
- 6. All answers, except Part B III translation, have to be written in English.**

Roll No.

Part – A

(25 Marks)

Choose the most appropriate answer and enter the letter in the bracket.

1. Which language is written in five scripts? ()
A) Hindi B) Urdu C) Konkani D) Telugu
2. "Decolonising the Mind" is an essay by ()
A) Gayatri Chakravarti Spivak B) Edward Said
C) James Ngugi D) Chinua Achebe
3. The film *Lagaan* can be read within the framework of ()
A) Dalit Politics B) Post-Colonial Theory
C) Film Studies D) All the above
4. Which of the following is not accorded the status of 'classical language'? ()
A) Kannada B) Tamil
C) Telugu D) Bangla
5. Kamila Shamsie is a writer of _____ origin ()
A) Bangladeshi B) Indian
C) Pakistani D) Afghan
6. Who coined the phrase 'objective correlative' which is often used in Formalist Criticism? ()
A) T. S. Eliot B) C.S. Lewis
C) Virginia Woolf D) Matthew Arnold
7. 'Differance' is a term introduced by _____ ()
A) Jacques Lacan B) Claude Levi-Strauss
C) Jacques Derrida D) Sigmund Freud
8. Homi Bhabha's term _____ can be described as a strategic engaging with colonial discourse ()
A) Location B) Signified
C) Memory D) Mimicry
9. By 'genre' we mean: ()
A) The artistic genius of the writer
B) A specific form or kind of literary practice
C) The attitude of the speaker in the literary text
D) The originality of a literary text

10. The title of Gilbert and Gubar's critical masterpiece *The Madwoman in the Attic* is derived from which Victorian novel? ()
A) *Wuthering Heights* B) *Jane Eyre*
C) *Shirley* D) *David Copperfield*
11. Gabriel Garcia Marquez is customarily associated with _____ ()
A) Surrealism B) Expressionism
C) Magical Realism D) Naturalism
12. The *Ramakien* is an epic poem of what people? ()
A) Vietnamese B) Thai C) Malay D) Burmese
13. A critic argues that in John Milton's *Samson Agonistes*, the shearing of Samson's locks is symbolic of his castration at the hands of Delilah. What kind of critical approach is the critic using? ()
A) Formalist B) Psychological C) Mimetic D) Historical
14. This Feminist critic proposed that all female characters in literature are in at least one of the following stages of development : feminine, feminist, or female stage ()
A) Mary Wollstonecraft B) Elaine Showalter
C) Virginia Woolf D) Germaine Greer
15. The *Dalit Panther* movement was inspired by _____ ()
A) B.R. Ambedkar B) M.K. Gandhi
C) Laxman Naik D) Black Panther Movement
16. 24,000-line poem *Savitri* is by _____ ()
A) Manomohan Ghosh B) Rabindranath Tagore
C) Sri Aurobindo D) Sarojini Naidu
17. The Bangladeshi writer condemned by a fatwa is _____ ()
A) Salman Rushdie B) Taslima Nasreen
C) Hanif Kureishi D) Ayatollah Khomeini
18. Vishal Bhardwaj's film *Omkaara* is inspired by which Shakespearean play? ()
A) *Othello* B) *King Lear*
C) *Macbeth* D) *Twelfth Night*
19. *Poisoned Bread* presents translations of Dalit writing from which language? ()
A) Gujarati B) Marathi C) Kannada D) Telugu
20. Which among the following movies is NOT an adaptation from a work of fiction? ()
A) *Bride and Prejudice* B) *Sense and Sensibility*
C) *My Fair Lady* D) *Iron-Jawed Angels*

21. *Great Soul: Mahatma Gandhi and His Struggle with India*, the book that created a controversy recently is by ()
A) Joseph Lelyveld B) James Laine
C) Nathuram Godse D) L. K. Advani
22. The novel *Kocharethi* gives an account of _____ ()
A) Adivasi struggles in Kerala B) Adivasi struggles in Orissa
C) Santhal struggles D) Tribals of Gujarat
23. Who composed the famous song "Sare Jahan Se Achha Hindusthan Hamara" ? ()
A) Jaidev B) Ghalib
C) Bankim Chandra Chatterjee D) Allama Iqbal
24. _____ is considered a translated narrative of an abstract living culture. ()
A) social anthropology B) sociology
C) ethnography D) anthropology
25. Translation Studies is an interdiscipline containing elements of social science and the _____, dealing with the systematic study of the theory, the description and the application of translation, interpreting or both these activities. ()
A) Humanities B) Fine Arts
C) Anthropology D) Performing Arts

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Part – B

(50 Marks)

I. Write short notes on any two of the following:

(10 x 2 = 20 Marks)

1. Dalit Feminism
2. Pulp Fiction
3. Cinema and Society
4. Sports, Culture and Media
5. Democracy and Adult Literacy

II. Write an essay on any one of the following:

(15 Marks)

1. "Everywhere there is connection, everywhere there is illustration."
Discuss the statement in relation to Comparative Literature as a discipline.
2. Languages, Literatures, and Identities.
3. Poetry in the 'Age of the Novel'.
4. The Art of the Short Story.

III. Translate the following passage into any language other than English:

(Note: Mention the name of the language)

(15 Marks)

He followed the curves of the winding, irregular streets lined on each side with shops, covered with canvas, or jute awnings and topped by projecting domed balconies. He became deeply engrossed in the things that were displayed for sale, and in the various people who thronged around them. His first sensation of the bazaar was its smell, a pleasant aroma oozing from so many unpleasant things, drains, grains, fresh and decaying vegetables, spices, men and women, and asafoetida. Then it was the kaleidoscope of colours, the red, the orange, the purple of the fruit in the tiers of baskets which were arranged around the Peshawari fruit seller, dressed in a blue silk turban, a scarlet, velvet waistcoat, embroidered with gold, a long white tunic and trousers; the gory red of the mutton hanging beside the butcher who was himself busy mincing meat on a log of wood, while his assistants roasted it on skewers over a charcoal fire, or fried it in the black iron pan; the pale –blond colour of the wheat shop; and the rainbow hues of the sweet-meat stall, not to speak of the various shades of turbans and skirts, from the deep black of the widows to the green, the pink, the mauve, the fawn of the newly wedded brides, and all the tints of the shifting, changing crowd, from the Brahmin's white to the grass cutter's coffee and the Pathan's swarthy brown.
